

The Dismissal

An Extremely Serious Musical Comedy

Education Notes

CURRICULUM CONNECTIONS

SUITABLE FOR

Students in Years 9 – 12

CURRICULUM LINKS

NSW Drama Syllabus

Drama Stage 5 and 6

Stage 5: Dramatic Forms and Performance Styles

Cross Curriculum Content: Aboriginal and Indigenous, Civics and Citizenship and Gender.

Stage 6: Elements of Production, Theatrical Traditions and Performance Styles, Australian Drama and Theatre

NSW History Syllabus

History Stage 5 and 6

Stage 5: Mandatory History Overview: The Modern World and Australia, Depth Study 4, and Depth Study 6.

Stage 5: Elective History: Topic 1 Constructing History and Topic 3 Thematic Studies

Cross Curriculum Priorities: Aboriginal and Torres Strait Islander Histories and Cultures, Australia, and Australia's Engagement with Asia

Other Learning Across the Curriculum Areas: Civics and Citizenship

Stage 6: Year 11: Investigating Modern History (Case Studies) or Historical Investigation

Cross Curriculum Priorities: Aboriginal and Torres Strait Islander Histories and Cultures, Australia, and Australia's Engagement with Asia

Other Learning Across the Curriculum Areas: Civics and Citizenship

NSW Music Syllabus

Music Stage 5 and 6

Stage 5: Mandatory Music: Theatre Music

Stage 5: Elective Music Compulsory Topic Australian Music and Theatre Music

Cross Curriculum Content: Aboriginal and Indigenous, Civics and Citizenship, and Gender.

Stage 6: i. **Music 1:** Theatre Music and Composition

ii. **Music 2:** Australian Music of the Last 25 Years and Composition

SYNOPSIS

11 NOVEMBER 1975.

As Gough Whitlam decries his dismissal as Prime Minister, a mighty crowd of reporters throng the steps of Parliament House. Chief amongst them, one of Australia's most iconic larrikins: Norman Gunston, Gold Logie winner and Wollongong's favourite son.

Fast forward 45 years as Norman returns to narrate a rollicking, razor-sharp musical account of Australia's constitutional crisis. This political satire is an all-singing, all-dancing, all-mud-slinging retelling of the controversial events that brought Australia to a stand-still.

The Dismissal revives the full rogues gallery of 70's politics: ambitious Whitlam, seductive Malcolm Fraser, silver-fox Sir John Kerr, and even Her Majesty Queen Elizabeth II as you've never seen her.

The Dismissal is equal parts toe-tapping time travel, and nuanced commentary on Australia's place in the world today.

With unimpeachable wit and a cracking original score, *The Dismissal* is an ambitious reckoning for the nation's soul.

SCENE BY SCENE

ACT ONE

Scene 1

**THE THEATRE WE ARE IN, TODAY &
PARLIAMENT HOUSE, 1975**

Songs: GOD SAVE GOUGH - Norman & Company
MAINTAIN YOUR RAGE - Gough & Company

Scene 2

AUSTRALIA 1949 - 1972

Songs: MARCH OF TIME - Company
RAIN DOWN UNDER - Gough, Margaret, Rex,
Jim & Company

Scene 3

KIRRIBILLI HOUSE, SYDNEY

Songs: BARWICK'S PROPOSAL - Garfield & Sir John

Scene 4

PARLIAMENT HOUSE OPPOSITION OFFICES

Scene 5

REX CONNOR'S OFFICE

Songs: HIGH INTEREST - Tirath, Rex, Jim & Showgirls

Scene 6

THE WHITLAM & KERR RESIDENCES

Songs: BARWICK PROPOSES AGAIN - Garfield
WHERE I CAME FROM - Sir John & Company

Scene 7

JIM CAIRNS' OFFICE

Scene 8

PARLIAMENT HOUSE OPPOSITION OFFICES, 1974

Songs: PRIVATE SCHOOL BOYS - Malcolm & Liberal MPs

Scene 9

THE HOUSE OF REPRESENTATIVES

Scene 10

YARRALUMLA & A PRESS CONFERENCE, 1975

Songs: HEADLINE - Junie

Scene 11

THE HOUSE OF REPRESENTATIVES

Songs: THE HOUSE DOESN'T ALWAYS WIN - Gough, Malcolm & MPs

SCENE BY SCENE

ACT TWO

Scene 1

THE THEATRE WE ARE IN

Songs: WHY WOULD YOU GET INTO POLITICS - *Norman*

Scene 2

THE LODGE / PARLIAMENT HOUSE, 1975

Songs: CRASH THROUGH OR CRASH - *Margaret, Gough & MPs*

Scene 3

YARRALUMLA

Scene 4

YARRALUMLA

Songs: PRIVATE SCHOOL BOYS (REPRISE) - *Anne & Malcolm*

Scene 5

BUCKINGHAM PALACE

Songs: I'M NOT LISTENING - *Queen Elizabeth II*

Scene 6

YARRALUMLA

Songs: BARWICK PROPOSES AGAIN... AGAIN! - *Garfield*
BIGGER PICTURE - *Company*

Scene 7

PARLIAMENT HOUSE / YARRALUMLA

Scene 8

YARRALUMLA / THE LODGE / PARLIAMENT HOUSE

Scene 9

PARLIAMENT HOUSE

Songs: MAINTAIN YOUR RAGE (REPRISE) - *Company*

Scene 10

THE THEATRE WE'RE IN, 2023

Songs: MORE THAN THIS - *Sir John, Gough, Malcolm*

Scene 11

THE THEATRE WE'RE IN, 2035

Songs: REIGN DOWN UNDER - *Norman & Company*

FROM THE AUTHORS

Australian politics is trapped in an endless cycle of outrage, inaction, entrenched media and corporate power. And so we offer *The Dismissal* as an attempt to disrupt this cycle.

The genesis of *The Dismissal* predates the #metoo movement, COVID19, multiple-ministries, the reveal of the 'Palace Letters', the Robodebt scandal, Albo's employment rate gaffe, the Voice referendum, and Somo wiping out that kid in a crash tackle.

Our musical play charts ninety years of Australian history past, present, and future. It delves into the unique personalities that have defined our national political culture since federation, and resurrects a beloved cultural icon in the form of Norman Gunston. Our proof-of-concept production in 2019 occurred in the aftermath of the reelection of the Morrison government. Its champions and detractors booed, cheered, laughed, and cried. It demonstrated to us that there was not only an appetite to revisit Whitlam, Fraser, and Kerr's time in Australia's history, but for some communal catharsis.

As successive political events hit the headlines in the intervening years, we braced for the need to rewrite and revise, aware that we were delivering a production that would be received by audiences with the political agenda and lived experience of the day front-of-mind. What we learned is that the events of 1975 as dramatised in our production explore themes that reoccur throughout our history.

Much of our body politic is in a kind of historical orbit. *The Dismissal* is the story of our political culture writ in bold, sung in harmony, and danced in formation. Over, and over again.

Three prime ministers on from us beginning work on this show, it would be remiss of us not to thank our fellow artists and technicians, historians and academics, politicians and journalists; without whom *The Dismissal* would never have reached the stage.

However, we reserve our deepest gratitude for our audience. *The Dismissal* is yours, may this cautionary tale inspire the inheritors of our democracy.

BLAKE ERICKSON
Co-Book Writer

JAY JAMES-MOODY
Co-Book Writer

LAURA MURPHY
Music & Lyrics

FORMS, STYLES & CONVENTIONS

The Dismissal is a modern Australian musical fused with several different theatrical styles.

Musical Theatre: Musical Theatre is a play that contains music, song, and dance within the narrative. The inclusion of song and dance allows the audience to develop a deeper understanding of the plot, characters, and themes, heightening the audience's connection to the world of the play. Musical Theatre typically concludes with a happy ending for the audience.

Heightened Realism: Realism is the recreation of real life on the stage. In this process, all production and theatrical elements are manipulated to encourage the audience's belief that they are immersed in a truthful experience. Realism sets out to create a sense of emotional connection between the production and the audience.

Heightened Realism is the way in which the theatrical elements are exaggerated, or heightened, to enhance the audience's experience. This means that the choices being made by the creatives are often slightly more theatrical than what would occur in real life/Realism with the result being the intensification of the emotional response from the audience.

Grotesque Realism and the Carnival: Based on an historical analysis of the way in which institutional power was challenged in the Middle Ages by Mikhail Bakhtin (1968), the 'Carnival' relied on the idea of the 'fool' or the clown to explore and resist the exercise of power. Bakhtin's ideas of the Carnival were reliant on the idea of the grotesque that could be found in real life. In this analysis, the ugliness of the human physical experience is constantly in view and used by the clown or the fool to remind the audience of their connection. Bakhtin's clown was connected to the basest elements of what it means to be human, constantly referencing the base and biological parts of the body. The clown can move freely through society, reminding all who encounter them that they too are human, challenging hidden power structures wherever they find themselves.

Vaudeville: A theatrical experience that emerged in the 19th Century, Vaudeville is a type of Revue that involves comic sketches, dance, song, and small scenes. These acts are not linked by any overt or theme but are designed to entertain the audience through the provision of light-hearted entertainment.

Burlesque: Emerging at the same time as Vaudeville, Burlesque was similar in that it followed the Revue form and style. The difference is that the conventions of Burlesque challenge the status quo beyond that of light entertainment, satirising, challenging, and subverting cultural norms.

FORMS, STYLES & CONVENTIONS

Political Theatre: Developed by Bertolt Brecht in the early 20th Century, Political Theatre was a direct challenge to the theatrical conventions of Realism, particularly the creation of an empathetic connection to the audience. As a Marxist, Brecht felt that Realism's focus on creating empathy and emotion were obstructing the audience from viewing the structural causes of their oppression under capitalism. In consequence, Brecht devised ways of reminding the audience that they were watching a piece of theatre. This included breaking the Fourth Wall through direct address, the use of signs and slogans, song, narration, transformational acting and stripping back the Elements of Production.

Elizabethan (Shakespearean) Theatre: Shakespeare's theatre emerged during the reign of Elizabeth I of England and is known for the innovation of touring troupes of actors who performed in blank verse and explored non – religious themes. Shakespeare is one of the periods most famous playwrights, generating work that explored the human condition including jealousy, love, envy, ambition, and lust. The character of Lady Macbeth, the ambitious wife of a powerful man, is referenced in *The Dismissal*, with reference to Lady Anne Kerr.

Look For the Impact of Clashing Conventions...

- Realism and Musical Theatre expect the audience to suspend their disbelief to immerse themselves in the world of the production. Vaudeville, Burlesque and Political Theatre draw attention to their theatricality.
- Musical Theatre, Vaudeville and Burlesque have different conventions in the way that they engage the audience. Musical Theatre and Vaudeville have as their end goal the audience leaving the theatre with an upbeat outlook on the world. Burlesque challenges this engagement. Why might the creative team have used these styles to speak to Australia's national identity?
- The Carnavalesque world of politics has been represented visually in *The Dismissal*. Why might the creative team have chosen to make this world explicit for the audience beyond that of the character of Gunston?
- Where have the creative team employed the conventions of Shakespearean Tragedy? How does this create meaning when alongside other theatrical styles?

PRE-TEACHING *THE DISMISSAL*

1. POLITICAL TERMINOLOGY

- **Westminster System:** A democratic system of government that Australia has inherited from the United Kingdom, which was in the area of London known as Westminster. This system of government operates by separating power into three distinct groups. Firstly, the parliament, which is responsible for making laws. Secondly, the government, which is responsible for ensuring that laws are administered correctly. Thirdly, the courts of law which interpret the way in which laws are administered.
- **Constitution:** The document that outlines the principles and practices on which a country will be governed.
- **Constitutional Monarchy:** The system of government where the monarch shares political power with an elected government or exists as a figurehead. Australia is a Constitutional Monarchy which means that the British monarch is the Head of State but has no real power. The monarch is represented in Australia by the Governor General.
- **Governor General:** The British monarch's representative in Australia.
- **Commonwealth:** At independence, Australia was divided into autonomous states and territories by the British. These states and territories were unified under a national (or federal) government at Federation in 1901.
- **Parliament:** The official body that makes political decisions for Australians at federal or state level. The Australian Federal Parliament is divided into two sections called the House of Representatives and the Senate.
- **Parliament House:** The official meeting place of the Australian Federal Government. Parliament House is built to reflect the two Houses of Parliament – the House of Representatives and the Senate.
- **Government:** Government is formed in the House of Representatives by the political party who has the most elected members. There are a possible 151 seats in the House of Representatives. The Government must have at least 76 members to form a government.

PRE-TEACHING *THE DISMISSAL*

1. POLITICAL TERMINOLOGY

- **Opposition:** The political party or parties that have less than 76 members elected.
- **Parliamentary Majority:** When a government is formed, it has what is called a Parliamentary majority. That is, it has over half of the possible number of seats with which to vote for legislation.
- **House of Representatives:** Also called the Lower House, the House of Representatives is the place where the people elected by the electorates meet. The House of Representatives is where the government is formed, where laws are debated and passed, represents the people, and scrutinises the behaviour of the government. The House of Representatives is elected on a preferential voting system and each electorate has the same number of voters within it.
- **Senate:** Also known as the Upper House, or the House of Review, the Senate's job is to examine potential laws being passed by the House of Representatives. The Senate's members are allocated based on the states and territories, with each state contributing 12 senators and each territory contributing 2 senators. Rather than being elected by preference, the Senate is elected by proportional voting, which makes it easier for smaller parties and independents to have access to power. The Senate may not introduce legislation or amend proposed laws that authorise the spending of money for the running of government or impose taxation.
- **General Election:** Occurs approximately every 3 years and is the process by which members of the House of Representatives and Senate are elected by the voters. At a general election, only half of the Senate is re-elected.
- **Double Dissolution:** When Australia goes into an election, the House of Representatives is "dissolved". The Senate, however, is elected for a fixed term and every three years only half of its members stand for re-election. The other half of the Senate remain until they have completed their full six years. There is a process by which the two houses of parliament may be dissolved including all members of the Senate. This is called a Double Dissolution and is used when there are difficulties between the two Houses of Parliament in passing legislation.

PRE-TEACHING *THE DISMISSAL*

1. POLITICAL TERMINOLOGY

- **Question Time:** Time allocated in the House of Representatives to ask questions of the government of the day. It is part of the process of scrutinising the government of the day.
- **Australian Labor Party (ALP)** A political party formed out of the trade union movement. It's aims are to support working people in the community. Since 1972, the ALP has enjoyed the support of middle-class professionals. The ALP has representatives at all levels of government (local, state, and federal).
- **Liberal Party:** A political party formed to support the interests of business, particularly small businesses. The Liberal Party has representatives at all levels of government.
- **Coalition:** The name given to the two parties, the Liberal Party, and the National Party, who join to ensure they have enough elected members to form a government. On its own, the Liberal Party would rarely achieve a majority in the Lower House.
- **Prime Minister:** The leader of the party who has most elected members in the House of Representatives.
- **Leader of the Opposition** The leader of the party who is not able to form a government.
- **Cabinet:** The group of senior members of the government. They meet as a leadership team to guide the government, decide government policy, and respond to any national issues that have arisen.
- **Cabinet Minister:** As a senior member of the government, members of parliament are given specific portfolios that they are responsible for. Those MPs are called Ministers and they are part of the Cabinet.
- **Caucus:** The name given to the Parliamentary Labor Party. This group meet to determine party policy, direction and ensure that all MPs are behaving in line with party directives.

PRE-TEACHING *THE DISMISSAL*

1. POLITICAL TERMINOLOGY

- **The Speaker of the House:** The principal office holder of the House of Representatives. They have many roles but their most obvious is to chair the meetings of the House of Representatives. They are elected from the 151 members of the House and are usually very experienced politicians.
- **Bill of Parliament:** A proposal for a piece of legislation that may become law once it has passed through the parliamentary process.
- **The Treasury:** The government department that is responsible for managing Australia's economy, including its budget.
- **The Treasurer:** The member of the government with specific responsibility for managing Australia's economy and is responsible for the annual budget.
- **Federal Budget:** The document that outlines how the government of the day will spend the money it has at its disposal. This money usually comes from tax paid by the Australian people, or from loans from financial institutions.
- **White Australia Policy:** A political policy that ensured that Australia was made up of Caucasian people. This policy was overturned by the Whitlam Government.
- **Kirribilli House:** The official Sydney residence of the Prime Minister
- **Yarralumla:** The official residence of the Governor General.
- **The Lodge:** The official Canberra residence of the Prime Minister.
- **Chief Justice of NSW:** The leader of the 52 permanent judges that preside over the Supreme Court of NSW.
- **Viceroy:** A ruler that holds authority over a colony on behalf of a sovereign.

PRE-TEACHING *THE DISMISSAL*

2. POLITICAL CHARACTERS

- **Norman Gunston:** A comic character created by actor Gary McDonald. Gunston had his own variety show. Gunston parodied the TV variety show format to interview and satirise contemporary society. Gunston was on the steps of the Old Parliament House when Gough Whitlam addressed the media after his government's dismissal.
- **Sir Robert Menzies:** Australian Liberal Prime Minister 1949 - 1966
- **Harold Holt:** Australian Liberal Prime Minister 1966 – 1967
- **William McMahon:** Australian Liberal Prime Minister 1971 - 1972
- **Gough Whitlam:** Australian Labor Prime Minister 1972 - 1975
- **Margaret Whitlam:** Wife of Gough Whitlam and formidable intellect and athlete in her own right.
- **Malcolm Fraser:** Australian Liberal Prime Minister 1975 - 1983
- **Billy Snedden:** Australian Liberal Leader of the Opposition 1972 – 1975.
- **Sir John Kerr:** Governor General of Australia 1972 - 1977
- **Sir Garfield Barwick:** The longest serving Chief Justice of Australia. He was a member of the Liberal Party.
- **Dr. Jim Cairns:** The ALP Treasurer 1972 – 1975.
- **Junie Morosi:** The Principal Private Secretary to the Treasurer, Dr. Jim Cairns
- **Rex Connor:** The ALP Minister for Minerals and Energy 1972 - 1975
- **Tirath Khemlani:** A financial broker involved in sourcing funds for the government.

PRE-TEACHING *THE DISMISSAL*

3. AUSTRALIA PRIOR TO 1972

The Dismissal explores the lead up to the election of the Whitlam Government in 1972 in Scene 2 in the song **March of Time**.

World War Two (WWII) ended in 1945 and the approximately 25 years thereafter was a period of enormous economic growth for Australia, which remained constant until the early 1970s.

The middle class grew rapidly and over time and began to challenge the political conservatism of the period. The consistent election of the Liberal Party throughout the period leading up to Whitlam's election – a period of over 30 years – meant that Australia tended to remain conservative and narrow in focus. The return of Australia's armed service people after the war and re-entry into the workforce, saw Australian women returned to the home and focused on the family, whilst men went to work.

The 'Australian Dream' of the house and family in the suburbs dominated the national narrative. The first wave of Baby Boomers began to be born in 1946 and continued until 1960, with this generation of Australians experiencing unprecedented standards of living and opportunity.

Australia's participation in the Vietnam War (1962 – 1975), however, was the catalyst for social and political upheaval. The Baby Boomers, the earliest (working class members) of whom were being drafted into the armed forces, and the confident voices of economic privilege with historically unparalleled levels of education, began to question the morality of the war and the other strict social policies of the period. In the late 1960s, the Women's Liberation Movement was also in full swing, demanding for equal treatment in society, culture, and politics.

The Freedom Rides, led by Charles Perkins were drawing attention to the racism of white Australia, demanding change for Australia's First Nations people. And, in the year after the Whitlam Government was dismissed, the Gay Liberation Movement emerged, with the 1976 Mardi Gras ushering in the beginning of new freedoms for the LGBTQI community.

CLASSROOM ACTIVITIES

A. Divide the class into groups of approximately four to five students. Use the political terminology included in this pack to play a matching game in which the first group to match the terminology to the correct definition is the winner

B. Personality Game:

- i. Watch The Dismissal Cast Photoshoot on YouTube. (<https://www.youtube.com/watch?v=7RIHN5QVxP4>)

Describe the way the characters are presented in this clip?

- Whitlam - Fraser - Sir John Kerr - Gunston

As a class, compare photos of the historical figures of Whitlam, Fraser, Kerr and Gunston. What do you notice about the ways in which the historical characters and the musical characters are the same? Different? Why might this be the case?

- ii. Allocate two characters from The Dismissal to groups of two students. One character should be Norman Gunston and the other should be allocated from the list of historical characters on the previous page. Research the allocated characters including their background, career, and personal life. If possible, the group should also research their appearance, mannerisms, gestures, and voice.
- iii. Using the knowledge developed above, devise a sixty second interview between Gunston and the allocated character, using Gunston's satirical approach to an interview.
- iv. Perform the interview for the class.
- v. As a class, develop a dossier on each character which can be referred to by the class as they investigate The Dismissal.

CLASSROOM ACTIVITIES

C. As a class, review *March of Time* in Act. 1. Sc. 2. In different groups of approximately four students, research the references to the 1950s and 1960s during this montage. Students may like to use the clips below recorded by the ABC, that provide a snapshot of the thinking of Australians of the time.

- **ABC Retro Focus: Female Uni Students asked About Their Role in Society (1961)**
<https://www.youtube.com/watch?v=m7GGKkVCFxY>
- **ABC Retro Focus: Dennis Altman's Challenge to Society in 1972 (1972)**
<https://www.youtube.com/watch?v=WXdAeJhR1RU>
- **ABC Retro Focus: Should Husbands Watch the Birth of Their Children (1962)**
<https://www.youtube.com/watch?v=JLUtbbMByx8>
- **ABC Retro Focus: Suitable for the Job.... Except You're a Woman (1967)**
<https://www.youtube.com/watch?v=xi6jt6r8hjk>
- **ABC Retro Focus: Women Sceptical on Gender Equality (1976)**
<https://www.youtube.com/watch?v=t1Uu-VTXfRE>

Once students have completed this process, each group could use their research to create a thirty second performance in which the decade and issues they have researched are being analysed by the Whitlam Government and presented to the Australian people as part of their *It's Time* ad campaign. (*Its Time* is included below).

CLASSROOM ACTIVITIES

D. As a class watch the clips below. These clips are referenced in the text but also inform an understanding of the historical context of the period. As a class, make a list of the cultural references that speak to the national identity celebrated by Australians including the larrikin, the ocker and the jovial sexism that is woven through out.

- i. **Hey, Hey its Saturday!** The clip below contains 15 minutes of an episode of Hey, Hey its Saturday. Originally airing for children on a Saturday morning, it gained a cult following and was moved to Saturday evening. A television version of Australian Vaudeville, the show typified the laconic and ocker humour associated with Australians.

<https://www.youtube.com/watch?v=F8lLzrgzGBw>

- ii. **The Graham Kennedy Show.** The clip below features a song by the host of Hey, Hey its Saturday, Daryl Sommers in April 1975. Sommers is being interviewed by Graham Kennedy. Kennedy was the biggest star of Australian television for years and curated a laconic persona with a hint of sexual ambiguity.

<https://www.youtube.com/watch?v=tT9a0rBQDuQ>

- iii. **It's Time!**

It's Time (1972)

<https://www.youtube.com/watch?v=a4RbVFXjJf4>

"It's Time": Little Pattie Reflects on Gough Whitlam Song (2022)

Sydney Morning Herald and The Age.

<https://www.youtube.com/watch?v=v4eP6DxvcTk>

THEMES AND IDEAS

Class, Masculinity and Power

The construction of modern Australia and the hegemonic ideologies that support it, can be traced from the invasion of Australia and the brutal process of colonisation. The British embedded cultural, social, economic, and political structures in the newly established colony to ensure that stolen land was held by the invading forces and the economic benefits extracted from it were returned to England. The imposition of political, social, and cultural processes, including the legal system of an invading power, ensured that First Nations people would be disadvantaged by a system that was designed to ensure powerlessness, and disconnection. Conversely, the invading British were advantaged by a system that they had imposed and understood, and that provided them with a systemic advantage over First Nations people. Whitlam's struggle over the power of the British monarch, and the power exercised by her representative in Australia when interfering in the process of democratically elected government, has its genesis at invasion, speaking to an Australia that continues to exist on unceded land.

The imposition of the Westminster System by the British also transferred a deeply sexist and misogynist political system to Australia. Developed throughout the Medieval period of British history through complex negotiation over power sharing between monarch and parliament – originally comprised of the aristocracy – the process was conducted between men, who held political and economic power. This reflected wider society, where women were confined to less powerful positions, as their biology largely determined their agency.

Whilst dependent on historical period, class and context, women were tied to the reproduction of the family and family life. Without the right to participate in the political process, women were unable to agitate effectively for change. Whilst Australia was progressive in this area, with women in South Australia granted the right to vote in 1894, prior to Federation in 1901 and all women granted the vote in 1902, the first two women to enter Australian Federal Parliament were only elected in 1943. The result was to ensure that men and their interests were unchallenged, and that misogyny and sexism were allowed to continue in parliament.

THEMES AND IDEAS

Class, Masculinity and Power

Australia is often described as a society that is “classless” meaning that social and economic hierarchies, so deeply embedded Britain over a millennium, are not easily recognisable in Australia. Australia’s national narrative of the “fair go”, “mateship” and “larrikinism” is, in part, built on and contributes to the myth of Australian equality, particularly between men, in which hard work and having a go will be enough to ensure success. In part, this myth has emerged as part of the power of the trade union movement in Australia, which in combination with the ALP, was able to agitate for and change working conditions and pay for Australian working people, the exploitative nature of which was inherited from Britain at the time of invasion. In keeping with the strongly patriarchal nature of British society, Australian working culture was also initially focused on the male worker as the “breadwinner” of the family, thereby embedding unequal pay for women into the fabric of Australian life and culture.

The Whitlam Government, influenced by the politics of the Left, challenged the hegemonic values that underpinned Australian understandings of themselves, whilst at the same time, reflects the entrenched nature of privilege, with both Margaret and Gough Whitlam emerging from the elite. Further, The Dismissal draws attention to the emerging power of media, with particular references to media moguls, who were emerging from the shadows, hidden behind notions of objectivity and rigorous journalism and with hindsight, have played an increasingly powerful role in Australia’s political conversations.

CLASSROOM ACTIVITIES

Class, Masculinity and Power

1. Working in groups of four – five students, use the lyrics of ‘**Private School Boys**’ (Act I. Sc. 8) to:
 - a. Create freeze frames that represent the motivations of ‘Malcolm and the Liberal MPs’.
 - b. Present these to the class and discuss the insights that emerge.
 - c. Going back to the same groups, create two freeze frames that suggest the impact of a government that are motivated by these types of intentions and present them to the class.
 - d. Ask the class to take on the role of the Media Baron and contribute their thoughts about how they might respond if they were to be made aware of the impact that ‘Private School Boys’ and their attitudes might have on society.
2. Working in groups of approximately four – five students, devise a 30 second performance using the style of a Vaudeville comedy routine, reflecting the attitude of the media baron in *The Dismissal* toward the Australians that Gough Whitlam wanted to represent in his government.
3. One of the choices made by the creative team of *The Dismissal* is to have the role of Sir John Kerr played by a woman. As a class, discuss the reasons why the creative team might have made this decision with respect to class, power, and masculinity. Working in groups of four to five students, create a pitch to the writers of *The Dismissal* that outlines other ways to create the character of Sir John Kerr in a way that doesn’t rely on gender. Justify your reasons.

AUSTRALIAN POLITICAL CULTURE

Maleness, Racism and National Identity

Australian political culture reflects deep seated Australian values whilst at the same time reflecting our identity back to ourselves. Since invasion, Australia's political culture has been influenced by Britain, and throughout this process, the country was divided into artificial states and territories, to be governed initially by the British military and then by state and territory governments. Federation saw the unification of these groups into a national government, all of which were run by white men and reflected the patriarchal values of British culture.

The development and celebration of the ANZAC Myth and its connection with mateship, the triumph of the union movement in challenging elites and the celebration of the 'larrikin', the 'ocker' and the 'bushman' as part of the process of establishing cultural hegemony over an invaded country whilst fighting for Empire, meant that our understanding of our identity has been built on the exclusion of First Nations people, immigrants, and women. Our national character – or what it is to be an Australian – is implicitly a white male. Australian hegemonic masculinity is laid back, laconic, simple in its enjoyment of life and enjoys a touch of jovial sexism and racism in its approach to others.

The reality of this national identity, however, is not jovial, or good hearted. The Dismissal points to an ugly masculinity in the world of politics – one that is deeply misogynistic and sexist – and one that continues into the present. A contemporary audience may watch the experience of Junie Morosi with the knowledge that, 40 years later, Australia's first female prime minister experienced similar sexist attitudes toward her considerable ability and a misogynistic framing of her body and life choices.

Sex scandals in politics distil societal power relationships into a narrative that exposes points of contestation in a society. The connection between public and private, the imbalance of power between men and women, anxieties about racial identity and the misogynistic attitudes of the media are brought into focus and allow an analysis of the forces at play. The relationship between Treasurer Jim Cairns and his Principal Private Secretary Junie Morosi, is a clear example of such a narrative. Morosi's racial identity, the emergence of independent women into the workforce, the first challenges to male domination in the workplace, the renegotiation of public and private spheres of discussion in the media and the wider framework of the role of marriage in Australia were brought to light. Additionally, when viewing this scandal through the lens of Australian national identity and the ugliness hidden behind its joviality, the 'Morosi Affair' is one that points to deep seated flaws in Australia's understanding of itself.

CLASSROOM ACTIVITIES

Political Culture

1. As a class, use the script of *The Dismissal* to find all the references to women in the production. Compile a list of the ways in which women are referenced and as a class, group these together. As a class discuss:
 - What are the similarities?
 - What are the differences?
 - Do you recognise any more contemporary references in the script? If so, what are they and why might the creative team have used them in their work?
 - Evaluate the theatrical styles that have been used when the issue of sexism and misogyny have emerged in the production. There are several reasons why the creative team have chosen these styles. Explore the reasons why using the following activities:
 - i. Play the following scene using the styles of Vaudeville, Burlesque and double entendre, as intended by the creative team. What does it say about the role of women in the early 1970s?
 - ii. Play the scene again. Whilst acknowledging that the theatrical styles chosen to reinforce the attitudes of the period, how do these choices challenge the audience to see the attitudes toward women for what they really are?
 - iii. Play the scene again and choose another theatrical style to workshop. This might be Political Theatre, Realism, Expressionism, or anything else the group decides on. Present these scenes to the class and evaluate the dramatic meaning created. Is it as effective as the choice of Vaudeville/Burlesque and double entendre? Justify your answer with theatrical evidence.

CLASSROOM ACTIVITIES

Political Culture

2. Stage Act. 1.Sc. 7, 'Pap Attack' in groups of approximately five actors, including the end of the scene where the role of the Media Baron is included, using the theatrical styles of the production. In groups, perform these to the audience and discuss the following questions:
 - What attitudes are displayed by the media?
 - What attitudes are expressed by the Media Baron? Why did the creative team use the pop culture references that they have?
 - Why might the creative team have included a scene such as this one?
 - Can you see a connection between the treatment of Junie Morosi and more contemporary experiences of women in politics? What are they?

THE POLITICS OF HISTORICAL NARRATIVES

Ann Curthoys and John Docker, in their book *Is History Fiction?* (2010) suggest that the construction of the historical past is one that sits both in a place between the rigorous pursuit of truth through the scrutiny of historical sources, and the construction of a narrative which is born of the time and place of its generation.

Contemporary understandings of this academic discipline, born from the conversations begun by Thucydides and Herodotus in Ancient Greece, continues to be explored by modern scholars, who have developed the discourse about History and the ways in which it is told and the meaning we assign to it. Modern historians now understand the limits of objectivity in the telling of History, the importance of interrogating current perspectives by the historian and the role of this personal interrogation in thinking about the past with imagination. At the same time, modern academics argue that common standards of interrogation of the past can be agreed upon whilst also recognising that these standards are themselves generated within their own historical context. (Curthoys, A. and Docker, J. pg. 209)

The Dismissal, then, is both a primary and secondary source that seeks to interrogate an historical event from its position in contemporary Australia. Whilst it is a secondary source for historians looking back at the historical events of 1975, it is also an historical document that might be used as a primary source for historians analysing contemporary Australia and its attitudes to political culture.

The actual historical event of the 1975 dismissal of the Whitlam Government by Sir John Kerr is an important one in Australian political and cultural history. It occurred and should be analysed through narratives of wider global student challenges to the established world order, the Vietnam War, Australian constructions of class and class privilege, the perspectives of gender and race and the much wider picture of continued colonial government in which the Governor General, the Prime Minister and British understandings of law, culture and power can be explored.

THE POLITICS OF HISTORICAL NARRATIVES

After the dismissal of the Whitlam Government by Sir John Kerr, Whitlam delivered his now famous speech to the Australian public, recorded by the ABC. This speech includes the statement “Well may we say God Save the Queen because nothing will save the Governor General.” (Whitlam, 1975) and was uttered on the steps of the Old Parliament House. Cultural historians have noted the presence of the fictional television character of Norman Gunston, played by actor Gary McDonald, who was also on the steps of the Old Parliament House, interviewing politicians and addressing the crowd. This moment is part of the event itself but also contributes to the way in which Australians understood the event. Gunston’s presence reveals a great deal about the ways in which Australia both viewed itself, the emerging culture of celebrity, and the use of comedy to resist the structural power of the media.

Interrogating *The Dismissal* as a secondary source also involves the analysis of these issues from a 50-year distance. As with primary sources, determining the type of historical source is key to evaluating its usefulness for students of history. Its evaluation must include an understanding of the theatrical style/s, the conventions of these styles, the (clearly articulated) bias of its creators and the relationship of the source document to the wider Australian context. This can include but is not limited to including the contemporary political climate, the role of neo – liberalism in the intervening 50 years of political and economic history, the election of the Albanese Labor Government in 2022 and the current age and experience of the baby boomers, who have been an economic, political, and cultural force in Australia since they emerged into their teenage years.

One of the key cultural aspects of *The Dismissal* is its deployment of the Australian ‘comic type’ – the larrikin. Having moved from signifying underworld masculinity, the ‘larrikin’ as a cultural trope came to represent male working-class masculinity – one that was funny and deeply anti – authoritarian. Shifting its cultural definition during WWI, this type of masculinity was, and remains, deeply performative and developed in popular culture, particularly Australian Vaudeville, over the course of the 20th Century. Throughout the 1960s, the ‘larrikin’ moved to television, with Graham Kennedy and Paul Hogan embodying the anarchic, anti – authoritarian comedy that is so typically associated with Australian humour. The comic/ audience relationship, invested with notions of conspiratorial mateship, allowed these comics to bring the audience on side, whilst mocking the medium (television) through which the relationship was created and sustained.

THE POLITICS OF HISTORICAL NARRATIVES

The character of Norman Gunston was in the same tradition of the 'larrikin' – a television clown who, unlike previous Australian television clowns, was not a 'larrikin' version of himself, but rather, a wholly fictitious character that encapsulated the suburban innocence of Australia's lower middle classes. What is seen in the interaction on the steps of Parliament House is the hilariously ignorant Gunston, with key figures from the Australian Labor Party, some of whom get the joke and others, the famously larrikin Bob Hawke, not quite so much. For those ALP power brokers that understood the joke, their laughter, and the documented laughter of the people behind Gunston on the steps as he addresses them in politician like mode, allows a sense of absurdist energy into an event that is already deeply anarchical. This resistance to the charged solemnity of the moment brought to light the structural power of the political elite and the radically conservative power structures that had challenged and defeated Whitlam's reformist agenda.

The choice to include the reimagined character of Gunston in *The Dismissal* is, as it was in 1975, a choice that reveals a great deal about the context in which the musical was written. The original Gunston, with his Carnavalesque presentation and pretensions to in – depth journalism (subverted by his inane comments and absorbed self-focus) was, in 1975, a challenge to the emergent media culture in which narratives about equality, class and privilege were at the whim of media tycoons with little interest in the façade of objective reporting. The Gunston of *The Dismissal* retains his Carnavalesque characteristics, continuing the resistance to established understanding of structural power and suggests that with the passing of time and the grotesque costume choices for the other characters in the production, that Australian politics has, perhaps, become more of an ugly pretence than could have been imagined in 1975.

CLASSROOM ACTIVITIES

The Politics of Historical Narratives

1. Watch the ABC footage of the events on the day of the dismissal of the Whitlam Government on the steps of the Old Parliament House, included below.

<https://www.youtube.com/watch?v=K9hZ7kigFh4>

- a. As the class watches the unfolding of the event, make a list of the following.
 - Gunston's costume choices including his personal grooming.
 - Gunston's facial expressions when interviewing politicians.
 - Gunston's facial expressions when speaking directly to the camera.
 - Contrasts between Bob Hawke, Bill Hayden, Billy Snedden and Gough Whitlam's grooming, appearance, facial expressions, and their recorded comments and (in some cases) direct address to camera.
- b. How would you describe Gunston in this moment? Why?
- c. Are there elements of grotesque realism about Gunston? What are they? What does it say about the function of the character of Gunston?
- d. As a class evaluate the list that has been compiled. What is the effect of the contrast between Gunston and the politicians that he interacts with that day?
- e. As a class, find and write down the questions Gunston asks both the politicians and the crowd. Discuss how 'serious' these are in comparison to the questions we would normally expect of an investigative journalist. How much insight does he provide into the emerging situation? What conclusions can you draw about the media from his presence at this significant political event? How insightful do they appear to be? What might Gunston be trying to communicate to the Australian people about the power of the media in Australia's political life?

CLASSROOM ACTIVITIES

The Politics of Historical Narratives

2. The clip below is from *The Dismissal*'s marketing team. It contains a representation of the key narrative points in the production summarised as a 'fight' between Whitlam, Fraser, and Kerr. From there, it positions itself as being a key piece of contemporary cultural expression, inviting viewers to contribute to its development.

https://www.youtube.com/watch?v=EmWBgXlb1_A

As a class, discuss the following questions.

- Look at the positioning of the historical events 1975 as a 'fight' between three political players. How might this be a contemporary representation of Australia's contemporary understanding of the Westminster/Washington System?
- Why has the creative team included images of other Australian Prime Ministers including Kevin Rudd and Tony Abbott in a production centred on events from 1975? Why is Julia Gillard not as prominently featured?
- Why is Pauline Hanson in the clip?
- Think about the policies of the Whitlam Government. How does the end of the clip comment on Australia's current position in terms of Arts Funding?
- What conclusion might historians draw about the connection between the events of 1975 and *The Dismissal*? What conclusions might the audience draw about the creative team's view on the events of 1975 and the politics of today?

CLASSROOM ACTIVITIES

The Politics of Historical Narratives

3. Examine *The Dismissal*'s costume designs included below. Consider the following questions.

a. Drama Students:

- What choices has the costume designer made to ensure that the conventions of the musical comedy are visually supported by the design?
- What conclusions can you draw about the status of the characters from these designs? Remember to justify your thoughts with theatrical evidence.

b. History Students:

- Describe the suits of Whitlam and Fraser. What colours are they? What shapes are they? Why? What is the designer trying to say about the class identities of both men? Why is the type of historical source being evaluated so important to take into consideration?
- Think about the clothing worn by Whitlam, Fraser and Gunston in 1975. Why have the secondary sources below not chosen to completely replicate these clothes?
- Do you think that the secondary sources below can be relied upon to provide historians of the future with information about the historical events of 1975? Why?

CLASSROOM ACTIVITIES

The Politics of Historical Narratives



AMBITION AND CHANGE

The Dismissal examines the motivations behind the key players in the historical events of 1975, teasing out the complex personal reasons behind the choices that were made, whilst also identifying the wider societal and cultural influences that contribute to the behaviour of individuals. *The Dismissal* positions each character in their class identities, exploring the way in which each perceives change, their relationship with change and their choices in the lead up to the dismissal of the Whitlam Government.

One of the key class groupings explored in *The Dismissal* is that of the “Private School Boys” – those whose origins have been that of great privilege. Whitlam, Fraser, and Sir Garfield Barwick have upper middle-class origins, having all attended elite single sex schools. Each, however, emerge with radically different approaches to change. Whitlam’s passion and commitment to those people in Australia who had not enjoyed the privileges that he had, creates a sense of admiration in the audience for a man who could easily have spent his life, like the other private school boys, shoring up his privilege and further entrenching inequality. Whitlam’s choice is presented by the creative team as remarkable, given the implications of being a class traitor to a group of powerful elites.

The Dismissal is also clear of the ugliness of the snobbery of the elite, whose ranks Kerr and Snedden seek to join but to whom they will never belong. Sir John Kerr and Billy Snedden were born into the working classes of Sydney. Sir John Kerr’s father was as a wharfie on the docks in Balmain. The world of the men who worked in the docks at the time of Sir John’s birth (1914) was violent and very dangerous, with an ugly workplace culture, hard physical labour, and exploitation. When the audience considers the deprivation of Kerr and Snedden’s upbringing their ambition and success is commendable and enjoyed because of public education, hard work, and the privilege of white masculinity. *The Dismissal*, however, asks the audience to consider the impact of Kerr and Snedden’s personal ambitions to both join and reinforce the structural position of the elite in Australia. The impact of Sir John Kerr’s choices on the Australia of the 1970s and over the past 50 years, was to cut short the radical changes intended by the Whitlam Government and voted for by much of the Australian people at the time, ending the pursuit of radical equality that might have created a very different contemporary Australia.

AMBITION AND CHANGE

Margaret Whitlam, Lady Anne Kerr, and Junie Morosi's ambition are also examined, mediated through their experience of sexism and misogyny in the early 1970s. Each woman is committed to public life and seeks to participate within it. Each is determined to make change but is constrained by the sexism of the period. As such, the only real avenue for women who wish to pursue their ambitions, and make change is through their relationship with a man, although in Morosi's case, the changes of the early 1970s are beginning to bear fruit, with access to employment a more likely option because of her relative youth in comparison to Margaret Whitlam and Lady Kerr.

One of the key questions generated by the desire for change, human ambition and the decisions of 11 November 1975 is whether Sir John Kerr made the correct decision for Australia on that day. The question about whether the Queen's representative, the Governor General, had the authority to dismiss an elected government without consultation with the people is an important one. It can only be topic of conversation because of the invasion of 1788, where the British monarch claimed ownership of stolen land.

The production concludes with an epilogue, featuring an imagined conversation between Gough Whitlam and Malcolm Fraser. In this discussion, the two men talk about Vincent Lingiari, Aboriginal stockman, and Land Rights Leader. It was Mr. Lingiari who met with Mr. Whitlam as the Whitlam Government finalised the transfer of land to the original owners and was captured in the famous photo where Whitlam poured the earth back into Mr. Lingiari's hands.

Mr. Lingiari said:

My name Vincent Lingiari. Come from Daguragu, Wattie Creek Station . . . I have come here to tell the Parliament about the land rights. I got stories from my old grandpa that the land belonged to me, Aboriginal man, before all the horses and cattle came onto that land. I've got that story on my mind.

It is only in the context of the destruction of invasion, colonisation, and theft of Aboriginal and Torres Strait land that audiences may have this conversation about the events of 1975.

CLASSROOM ACTIVITIES

Ambition and Change

1. Listen to and evaluate the song *Barwick's Proposal*, and the lyrics to #07 *Barwick Proposes Again* and #16 *Barwick Proposes Again.... Again*.

In groups of four – five students, use the words of the song and the dialogue that bookends each song to brainstorm what Sir Garfield Barwick hoped to achieve for himself and Australia by insinuating himself into Sir John Kerr's decision-making process. Create a 30 second scene in which Sir Garfield Barwick articulates his hopes for Australia.

2. Act II. Sc. 6 explores the heart of Sir John Kerr's decision-making process. We see the other characters providing their perspective on the reasons what the decision should be and why.

As a class, participate in the Drama exercise, Conscience Alley in which one person takes on the role of Sir John Kerr and the rest of the class takes either side of the question, which could be either written by the class or could be similar to the following.

“Should Sir John Kerr dismiss the Whitlam Government?”

The student actor playing Sir John should consider the arguments for both sides of the question and report back to the class at the end of the exercise with both their decision and the reasons for this decision.

CLASSROOM ACTIVITIES

Ambition and Change

3. Watch the clips below from Parliament, in which the then Opposition Leader John Hewson (Liberal) and then Deputy Prime Minister Paul Keating (ALP) speak to the legacy of Sir John Kerr on the occasion of his death.

John Hewson 1991 <https://www.youtube.com/watch?v=jHS6Nq0hAEc>

Paul Keating 1991 <https://www.youtube.com/watch?v=6Hx8S7TJm9s>

- a. As Mr. Hewson speaks at the beginning of his speech, how does he frame Sir John Kerr in a way that suggests that he embodies Liberal Party values? Why might the Liberal Party be so committed to commemorating Sir John?
- b. Why does Mr. Hewson state so clearly that Sir John Kerr was involved in a crisis that was not of his own making?
- c. Mr Hewson says that the Sir John Kerr's decision was "correct and inescapable".
- d. Was Sir John Kerr the issue in Mr. Hewson's mind?
- e. Was Sir John Kerr a "traitor to his class"?
- f. As a class, discuss how Mr. Keating makes sense of the way in which Sir John Kerr made his choices in 1975. How does he reconcile Sir John Kerr's deep intelligence and personal achievement, support of the Australian Labour Movement and his view of Kerr's choice in 1975?
- g. Divide the class into two groups to discuss the two points of view presented in the Australian Parliament. One group should be in support of Keating's view and the other should take Mr. Hewson's view.
- h. Ask each group to report three reasons as to why their side agrees with either Mr Keating or Mr Hewson.

CLASSROOM ACTIVITIES

Ambition and Change

4. Act II. Sc. 4 features a reprise of *Private School Boys* (Music #14). Lady Anne Kerr sings the following lyrics to her husband as she tries to encourage him to make the decision to dismiss the Whitlam Government.

Just because you try to placate it.
Doesn't mean you should sit and take it.
I wouldn't sit and take it.
I wouldn't sit and take it.
Oh darling, don't be so naïve.
He undermines you at every opportunity.
When he messes with you,
Then he messes with me
And no – one is a match for private school girls.....
Private school girls
Born and raised manipulators.
Private school girls
Keeping our power intact
Stabbing bitches in the back.

Working in groups of four to five students, use the song to interrogate the Australian understandings of class, privilege and sexism using the following questions.

- What is Lady Kerr suggesting to Sir John about his ambition?
- What is Lady Kerr suggesting to Sir John about his understanding of privilege?
- Look at the values expressed by the creative team. How do they frame the connection between class and gender?

Imagine that you are teaching this part of the production to a history or Drama class in 2040. Devise a lesson that interrogates the gendered assumptions about private school girls that have been expressed by both Lady Kerr and the creative team in the production and teach it to the class.

CLASSROOM ACTIVITIES

Ambition and Change

5. Watch the clip below from the ABC's 7.30 Report in which (ex) Prime Minister Paul Keating speaks about Whitlam's legacy on the occasion of Whitlam's death in 2014.

<https://www.youtube.com/watch?v=Vlmeu8l8LOE>

Mr Keating says two very interesting things.

- Gough Whitlam was in "the grenade business".
- "The good will (in politics) disappeared after 1975".

Using Mr Keating's two quotes, consider the following two questions.

- How does contemporary Australia reflect Whitlam's grenade-like vision?
- How does the lack of goodwill created by Whitlam's dismissal impact on us today?

Keating finishes the interview by saying:

"He (Whitlam) was around. And the key thing is that he was around".

6. How does the creative team of The Dismissal express this same sentiment in the final scene and the final song, Music #20 "Reign Down Under"? How does this fit with the conventions of Musical Theatre? Working in groups of four – five, create a freeze frame that best represents the group's view of changes made by the Whitlam Government. Present these to the class and discuss the ideas that have been presented.

CLASSROOM ACTIVITIES

Ambition and Change

7. Watch the most recent development in *The Dismissal* in the clip below. It covers the historical evidence found in the private letters between Governor General Sir John Kerr and Queen Elizabeth II.

<https://www.youtube.com/watch?v=z4Xxz8pYUmc>

8. Act II. Sc. 5 features the character of Queen Elizabeth II and presents her connection to Australia and our politics in a way that suggests the disinterested attitude of the elite. Using all that you understand about the Whitlam Government's dismissal through the production, create a two-minute performance in groups of three to six students that responds to one of the following stimulus questions:

Evaluate the decision to dismiss the Whitlam Government.

Or

Was the dismissal of the Whitlam Government just another event in the long history of colonisation?

Or

Class interest is one that continues to drive Australian politics.

In your performance use the theatrical forms, styles, and conventions of *The Dismissal*

BIBLIOGRAPHY

Books

Arrow, M. (Ed) (2023) *Women and Whitlam: Revisiting the Revolution*. New South Publishing, Sydney, Australia.

Curthoys, A and Docker, J. (2010) *Is History Fiction?* UNSW Press, Sydney, Australia.

Erickson, B. James – Moody, J. Murphy, L. (2023) *The Dismissal*. Sydney, Australia.

Journals

Barret, L. and Kirkpatrick, P. (2023) "Class Acts: TV Larrikins and the Advent of the Ocker, 1957 – 1984". *Journal of Australian Studies*, 47:2, 344 – 359, DOI: 10.1080/14443058.2023.2184850

Bongiorno, F. (2022). "Balls, Bubbles and Bosses: Australian Politics and Sex Scandal". *Journal of Australian Studies*, 46:3, 292-306, DOI: 10.1080/14443058.2022.2094985

Brett, J. (2007). "The Country, The City, and the State in the Australian Settlement". *Australian Journal of Political Science*, 42:1, 1-17, DOI 10.1080/10361140601158518

Crawford, M. Pini, B. (2010). "Gender Equality in National Politics: The Views of Australian Male Politicians". *Australian Journal of Political Science*, 45:4, 605-621, DOI: 10.1080/10361146.2010.517177

Davis, W. (2006). *The Production of a Television Event: When Gunston Met Gough at Parliament House*. Media International Australia Incorporating Culture & Policy, 121(1), 80–92. <https://doi.org/10.1177/>

Holland, J. Wright, K.A.M. (2017) "The Double Legitimation of Julia Gillard: Gender, the Media, and Australian Political Culture". *Australian Journal of Politics and History*: 63:4, 588-602, DOI: 10.1111/ajph.12405

McDougall, D. (2015). "Edward Gough Whitlam, 1916 – 2014: An Assessment of his Political Significance". *The Round Table*, 104:1, 31-40, DOI 10.1080/00358533.1015.1005360

BIBLIOGRAPHY

Digital

ABC 7.30 Report: Whitlam changed Australia's Idea of Itself. Interview with Paul Keating on 21 October 2014.

<https://www.youtube.com/watch?v=VImeu8l8LOE>

Accessed 26 July 2023

ABC Retro Focus: Female Uni Students asked About Their Role in Society (1961)

<https://www.youtube.com/watch?v=m7GGKkVCFxY>

Accessed 16 July 2023

ABC Retro Focus: Dennis Altman's Challenge to Society in 1972 (1972)

<https://www.youtube.com/watch?v=WXdAeJhR1RU>

Accessed 16 July 2023

ABC Retro Focus: Should Husbands Watch the Birth of Their Children (1962)

<https://www.youtube.com/watch?v=JLUtbbMByx8>

Accessed 16 July 2023

ABC Retro Focus: Suitable for the Job.... Except You're a Woman. (1967)

<https://www.youtube.com/watch?v=xi6jt6r8hjk>

Accessed 16 July 2023

ABC News: The Dismissal (1975)

<https://www.youtube.com/watch?v=K9hZ7k9Fh4>

Accessed 20 July 2023

ABC Retro Focus: Women Sceptical on Gender Equality (1976)

<https://www.youtube.com/watch?v=t1Uu-VTXfRE>

Accessed 16 July 2023

BIBLIOGRAPHY

ABC News: The Dismissal (1975)

<https://www.youtube.com/watch?v=K9hZ7kigFh4>

Accessed 20 July 2023

ABC Retro Focus: Women Sceptical on Gender Equality (1976)

<https://www.youtube.com/watch?v=t1Uu-VTXfRE>

Accessed 16 July 2023

About the House of Representatives

https://www.aph.gov.au/about_parliament/house_of_representatives/about_the_house_of_representatives

Accessed 10 July 2023

About the Senate

https://www.aph.gov.au/about_parliament/senate/about_the_senate

Accessed 10 July 2023

The Australian Labor Party

<https://www.alp.org.au/>

Accessed 14 July 2023

AusQuestion Time: John Hewson: Sir John Kerr Condolence Motion.

<https://www.youtube.com/watch?v=jHS6Nq0hAEc>

Accessed 26 July 2023

AusQuestionTime: Paul Keating on the Sir John Kerr Condolence Motion.

<https://www.youtube.com/watch?v=6Hx8S7TJm9s>

Accessed 26 July 2023

Biography of Sir John Kerr.

<https://adb.anu.edu.au/biography/kerr-sir-john-robert-23431>

Accessed 14 July 2023

BIBLIOGRAPHY

Hey, Hey its Saturday!

<https://www.youtube.com/watch?v=F8ILzrgzGBw>

Accessed 27 July 2023

Jones, P. Shirley, M. (1972) It's Time.

<https://www.youtube.com/watch?v=a4RbVFXjJf4>

Accessed 14 July 2023

"It's Time": Little Pattie Reflects on Gough Whitlam Song (2022). Sydney Morning Herald and The Age. <https://www.youtube.com/watch?v=v4eP6DxvcTk>

The Liberal Party

<https://www.liberal.org.au/>

Accessed 14 July 2023

NITV. The Bus Ride that Changed the Nation (2015)

<https://www.youtube.com/watch?v=7EVrJBnE5y0>

Accessed 16 July 2023

National Museum Australia: Women's Suffrage

<https://www.nma.gov.au/defining-moments/resources/womens-suffrage>

Accessed 19 July 2023

Norman Gunston

https://en.wikipedia.org/wiki/Norman_Gunston

Accessed 14 July 2023

The Graham Kennedy Show. 16 April 1975

<https://www.youtube.com/watch?v=tT9a0rBQDuQ>

Accessed 27 July 2023

BIBLIOGRAPHY

What is a Double Dissolution? Parliament of Australia.

[https://www.aph.gov.au/about_parliament/house_of_representatives/powers_practice_and_procedure/00 - infosheets/infosheet_18 -
_double_dissolution](https://www.aph.gov.au/about_parliament/house_of_representatives/powers_practice_and_procedure/00_-_infosheets/infosheet_18_-_double_dissolution)

Accessed 10 July 2023

What's Happening with The Dismissal? Squabbalagic.

https://www.youtube.com/watch?v=EmWBgXIb1_A

Accessed 23 July 2023