



# Clan Munro Australia

Newsletter of the Clan Munro (Association) Australia

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Have you visited our Website at <http://clanmunroaustralia.org>

## Chat

### This Month

**Bet and I had the privilege of attending the 106<sup>th</sup> birthday party of our honorary member, Isabel Mary (Mopsy) Munro. What a wonderful lady. There is a brief report inside.**

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### Next Newsletter

We will read about Annabelle Coppin one of the youngest ever to win a Nuffield Scholarship. We will reprint an email Annabelle sent to her friends when she returned from her travels studying the cattle industry abroad.

We will read (at last) about a Munro connection to the Jack the Ripper murders.

Also, we will see how research pays dividends when searching for your ancestors.

Of course our Can you help section will be there.

Don

What a strange country we live in. Disastrous floods in Queensland with 62% or one million square kilometers of the state flood affected and horrendous bushfires in Victoria which devastated 79 communities and 400,000 hectares were burnt out including seven townships & hamlets, 2,029 homes destroyed and worst of all, as I write this, it is thought that 173 lives lost. We cannot begin to understand the pain and suffering of the victims and our heart goes out to them. The spirit and mateship for which Australia is renowned comes to the fore with the stories of how victims of the Queensland floods donated the relief money they had received to the fire victims in Victoria. The Clan Munro in Australia donated \$500.00 to the flood appeal and \$1000.00 to the bushfire appeal. I only wish it could have been more. My thanks to those from overseas who emailed me expressing their concern.

We have had another genealogy success. In newsletter No 19, Paul Draper from New Zealand wrote *"....and wondered if you could track down my grandfather who is believed to have lived in Australia after leaving NZ in the mid to late 1920s....."* He also advertised on our website. In December I received this from Paul *"You will be pleased to know that I had a call from Mr. Don (Darby) Munro from Forbes NSW who is my Grandfather John's Son. He saw the ad on line. We are looking forward to meeting them in the New Year."*

An apology to the Clan MacLean. My report on the Armadale Gathering in Newsletter No 19 should have included Clan MacLean not MacKay!

When I mentioned the longest Munro name in my explanation of the USA CD I received this from Daphne Grinberg. *"I don't know about the longest Munro name, but I have an ancestress called (just) Mary, who married Glenville Punga da Rune Barclay. Perhaps one of the most unusual names in our genealogy? Can anyone beat that one?"*

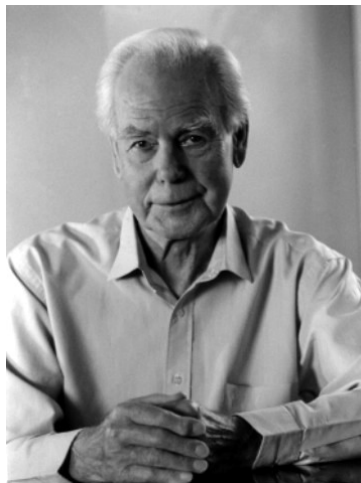
## Welcome To Our New Members

Welcome to our newest member, Susan Shiel, from Victoria. Susan is descended from Donald Munro & Catherine MacGillivray who came from the Isle of Skye on the "Hercules" in 1853. Susan joins three others from that family who are members.

## Donald Munro – Baritone – Educator – Administrator

Donald Munro has quite rightly been called the father of New Zealand opera. Donald, aged 95, now lives in Sydney and he has given me permission to let me tell you a little piece of his wonderful life story. The piece has, in fact been adapted from an article written by his son, Dr Doug Munro, a historian with the Victoria University of Wellington, who believes in the maxim "Every family should have a historian, to make sure that the record gets properly falsified." But in this case I can assure you that he only used the facts! For the full and very interesting story of Donald Munro's life complete with pictures, I recommend that you visit [http://www.operafolks.com/Cooke/Munro\\_Donald\\_page.html](http://www.operafolks.com/Cooke/Munro_Donald_page.html) Donald's father came from Strathpeffer - where, by the way, I went to the dancing every Friday night without fail - and his grandfather was a gamekeeper not far away on the Coull estate belonging to Sir Reginald Munro

Born in 1913, the son of British immigrants who met on the ship coming out, Donald Munro grew up on the family farm in the Otago township of Mosgiel and spent his out of school hours milking 19 cows morning and evening. His parents unwisely sold the farm and the family of six



children moved to Dunedin in somewhat reduced circumstances. The depression hit home when Donald was still in his teens and he found himself grubbing for whatever work he could lay his hands on, be it office boy, waiting, labouring or gold mining. He also drove taxis and trucks and, in his spare time, rode a motorbike with a recklessness that

was talked about for years after. He was not very different from other young men who were a bit down on their luck in Depression-time New Zealand except that he went on to establish New Zealand's first professional opera company.

What has not been mentioned is that he had a fine boy soprano voice and took singing lessons from his mother, an accomplished and versatile musician who described him as 'a little devil with the voice of an angel'.

The lessons resumed at about the age of 18 when his voice settled down and the talented young baritone was soon winning prizes in local competitions. His first stage role was as the Captain of the Archers in *The Vagabond King* in 1938. An examiner from Trinity College, London, had urged that Munro 'go home', as Britain was then called, to further his training. He sailed for England in 1939, arriving with 10 pounds in his pocket. The little boy from Mosgiel was on his way.

He enrolled at the Royal College of Music where he met my Scottish mother. In a scenario reminiscent of the depression in Otago, but this time in war-torn London, he took on musical work of an infinite variety to support himself. The original intention was to make his mark as a recitalist but in 1942 he joined Sadler's Wells Opera and so became involved in both disciplines. He also spent the two years 1946-47 in Paris studying under the baritone Pierre Bernac, to whom he acknowledges an enormous debt.

The 12 years in England and France were a great experience but Munro decided to return to New Zealand, partly for family reasons and partly at the prompting of Frederick Page who was then Professor of Music at Victoria University College. Arriving in Dunedin in 1951, he took over an established teaching practice of 54

students and soon learned that singing was one thing but teaching it quite another. There was no future for a professional singer in Dunedin and, again at Page's urging he moved to Wellington and slowly established another teaching practice and took whatever radio and concert performances that came his way. It was nevertheless a precarious living and it needed the second income of Jean Munro, an accomplished orchestral violist, to make ends meet.

He had no thoughts of getting into to opera until 1953 when asked by Layton Ring to sing in the Auckland Community Arts Service's production of Pergolesi's *La Serva Padrona*. It toured the North Island with such success that he decided to start his own opera company, which he did the following year with productions of *La Serva Padrona* and Menotti's *The Telephone*.

These were the humblest possible beginnings. Both operettas required a cast of two (one being a mute in *La Serva Padrona*), minimal sets and skeletal orchestral backing. But they still required money to mount and he worked in wool stores and abattoirs to finance these ventures. Many people candidly put it to him that he was mad to attempt the seemingly impossible, although many of these same people were to jump on the band wagon once it got going. Each year the Company mounted other productions, all paid out of Munro's pocket, each more ambitious than the last. With the staging of Menotti's *Ahmal and the Night Visitors* in 1956 and *The Consul* in 1957, the Company was performing three-act operas.

In 1958, he announced that he would stage *The Marriage of Figaro*, and again his sanity was questioned. How are you going to cast it, even a shortened version, they asked? He double cast it and the following year a full performance of *Figaro* was staged. So within five years the Opera Company graduated from presenting operettas in the Concert Chamber in Wellington to performing a major three-act classical opera in the Opera House itself.

Much of this success can be put down to drive, flair and optimism. Many rallied to the cause, and for every doubter there was a stalwart ally. One ally was Raymond Boyce, who designed stage sets on a shoestring budget with little loss of quality; if anyone could fit a quart into a pint, Raymond could. Another was James Robertson, the conductor of the National Orchestra, who readily offered his services to the Company. A third was John Malcolm of the Department of Internal Affairs, who opened doors, arranged for a measure of state funding and gave limitless encouragement. Finding the right singers was Munro's particular talent. He adjudicated at singing competitions from Whangarei to Invercargill. As well as augmenting his income, he was ideally placed to spot talent. He was also instrumental in the formation of the support group, the New Zealand Opera Society. Another element in the equation was the co-operation with the two other cultural institutions formed around the same

time - Richard Champion's New Zealand Players and Poul Gnatt's New Zealand Ballet Company. They readily loaned each other sets and props on a help-yourself-but-bring-it-back basis.

He built an opera company from the ground up with two objectives. Rather than perform just for city audiences, there was a conscious policy of taking opera to the people and this involved a rolling series of piano tours to even the remotest rural districts. The conditions in some of the country halls in which they performed had to be seen to be believed - but the show went on. In those pre-television days it was one of the few cultural occasions for these small farming communities. As he reported in 1958: *'This year the Opera Company has played in 47 towns throughout New Zealand, to a total audience of 13,580 people. This excludes the Wellington season, where we played for six nights and a matinee to approximately 6,000 people. In all, the Company travelled approximately 4,000 miles. These figures reveal that we are really taking opera to the people and that the people themselves are really taking to opera.'*

The second objective was to provide employment for singers in New Zealand and thus stem the exodus of talent overseas. Munro paid his singers £20 a week, which wasn't a bad wage in those days

But as the Company grew, organisational changes were needed and Munro decided to bring in a businessman to look after that aspect of the Company's affairs, leaving him free to run the artistic side. Against the advice of many friends, his wife included, he chose a prominent Wellington businessman with a close involvement in the arts.

Meanwhile Munro went to Glyndebourne on a Government Bursary to study opera production and management. During his absence three positive developments took place. One was the Government coming to the rescue with a financial package of £5,000 a year for the next five years. Another was gaining New Zealand Breweries as the Company's national sponsor and the third development was the purchase of 76 Hill Street - a gracious house in Thorndon with an enormous rehearsal room - as the Opera Company's headquarters. The Opera Company now had a home and a reasonably secure financial future.

But moves of a less pleasant character were also afoot. The business manager became the Chairman during Munro's absence and tried to get rid of him when he returned from Glyndebourne in late 1959.

Yet all seemed fine on the surface and the Company enjoyed spectacular growth and success. With the new sponsorship, grand operas were staged in majestic sequence, usually three a year, double billed and double cast. With a first-class ensemble of singers, mostly discovered and recruited by Munro, the standard was high. He was also awarded an MBE in 1960 for his services to opera. After ten years' existence, the Company had produced 19 operas, given 432 performances with orchestra, and over 1000 with piano, and had played to over half a million people. It is an impressive record, in which the shrewd business acumen of the manager played its part, but beneath the surface all was not well.

Yet there were high spots amidst the gloom. The 1962 production of *Carmen* with the stunning Joyce Blackham in the lead role was a runaway success. The *Tosca* of the year before was, in Munro's view, the Company's finest

production ever. The biggest success, however, was the 1965 production of *Porgy and Bess* which did well at the box office in New Zealand. However, the Company lost all of its takings and more on a long and disastrous Australian tour. Nevertheless, the tour was a turning point for Munro: it indirectly led to his sudden resignation from the Company and it positioned him to find alternative employment. In Munro's opinion, the chairman was causing such ill-feeling between the company and various other bodies that he wrote a letter from Australia, for tabling at the next Board meeting, to the effect that the chairman had become a liability to the company and he should resign the Chairmanship in order that the damaging rift with the other bodies might be mended. The letter was duly tabled some weeks later. Meanwhile, the chairman did an excellent job of lobbying and when the crunch came the other Board members unanimously supported him. In response, Munro took a piece of paper from the table and wrote out his resignation there and then.

Although out of work, he had the satisfaction that it took two-and-a-half new positions to fill his shoes and the Company even temporarily reinstated him for the Christchurch production of *Die Fledermaus* to get them out of the mess they were in. It was but a temporary respite and he planned, if all else failed, to buy a friend's corner shop just down the road from his home in Hataitai. This would not have worked and fortunately it never came to that. The irony is that had Munro chosen to start up a new opera company he would have taken every New Zealand Opera Company singer with him, such was their personal loyalty.

What happened instead also flowed from the Australian tour of *Porgy and Bess*. During the Adelaide stop-over he was invited to apply, successfully in the event, for a position to teach singing and direct opera at the University of Adelaide's Elder Conservatorium of Music. He was 54 when he took up the appointment in early 1967 and the family made a somewhat difficult transition to life in South Australia. Munro eventually became Dean of Music at the university, a position he held until his retirement in 1978, some 12 years after arriving in Adelaide, or just a year short of his tenure with the Opera Company. He also sat on various State and Commonwealth Government arts funding bodies. After the break-up of his marriage in 1982 he moved to Sydney where he maintains a teaching practice. He visits New Zealand fairly frequently and keeps in close touch with friends from Opera Company days. In 2005 he was awarded a coveted Icon Award by the Arts Foundation of New Zealand.

His parting shot when resigning from the Opera Company was to tell the assembled Directors that his creation would last another four years under their stewardship. He derived no pleasure when his prophecy was fulfilled, although the Board was not entirely to blame. There were other considerations in the figurative balance sheet. The Company had exacted a heavy financial, physical and emotional toll. He often reproached himself for touring so much when his family needed him at home, and my mother deserves a medal for coping with fractious children during their father's frequent absences. After the demise of the Company he occasionally felt that he had wasted years of his life in an ultimately futile endeavour and he once said to me about the Adelaide job: 'it all came too late'.

But there is another way of looking at it. Out of nothing he created a truly national institution of high artistic merit. The Company took 37 different operas to the people, whether in the cities, provincial centres or rural areas. Beginning with *The Telephone* in 1954, it swan-songed with *Aida* in 1971. In doing this, the Company raised operatic consciousness throughout the country and gave pleasure to untold thousands. Apart from the National Orchestra, the New Zealand Opera Company must go down as the country's most significant cultural entity. Not least, it nurtured resident singers, gave them full time employment, the opportunity to develop professionally at home, and the Company was soon attracting back those who had gone overseas beforehand. Such were its standards and quality of training that when Noel Mangin, Peter Baillie, Jon Andrew, Mary O'Brien and Lynn

Cantlon ventured abroad, they had little difficulty in launching successful careers in Europe and North America.

Our regret has to be that Donald Munro was prevented from fully realising his vision. He founded and developed what has been described as the most exciting artistic venture in all New Zealand's history. Ironically, he attracted singers back to New Zealand but was ultimately compelled to see out his own career overseas.

[Adapted from 'Donald Munro and the New Zealand Opera Company', Music in New Zealand, no. 33 (1997), 33-38 by Dr Doug Munro, Photo credit: Paul Watkins]

## Memorial Statue Marks Clearances

*A memorial statue to those affected by the Highland clearances has been officially unveiled. We all know of the clearances and now two statues to commemorate this sad part of Scotland's past with the promise of more in the countries our ancestors settled – maybe one in Australia?*



In 2007, Scotland's First Minister Alex Salmond attended a ceremony to remember the clearances in Helmsdale, on the Sutherland coast.

The 10ft-high bronze "Exiles" statue commemorates the people who were cleared from the area by landowners and left to begin new lives overseas.

Canadian mining millionaire Dennis Macleod, who was behind the scheme, also attended the ceremony.

The statue, which depicts a family leaving their home, stands at the mouth of the Strath of Kildonan and was created by Black Isle sculptor Gerald Laing.

Mr Salmond at the unveiling said: "This statue is not only a reminder of the Highland clearances, but a great example of the skill and vision of those who remain.

"This statue is a reminder of the men, women and children who left Scotland and took their skills, their strength and their stories across "While we deplore the clearances we can be proud of the contributions that those cleared have made to humanity."

The original plan for a commemoration by a group of campaigners was to obtain permission to knock down a controversial statue of the laird involved in the clearances, the Duke of Sutherland, which towers over the town of Golspie. Although this never happened, they got together with Mr Macleod, who was born in the much-cleared Strath of Kildonan. He set up a Clearances Centre which commissioned the statue now in place.

An identical one is also been set up on the banks of the Red River near Winnipeg - the modern city founded by those who left

*".....in places like Canada, the States and Australia."*

Exiles statue at Helmsdale in Sutherland

Scotland for Canada.

Mr Macleod told BBC Scotland: "It's my personal ambition to have the same statue erected in all of the areas where the Highlanders settled.

"We now have two planned and I can see five or six eventually, in places like Canada, the States and Australia."

### 2008 Clearances Statue Unveiled in Canada

The copy of the statue mentioned has been unveiled, by Scottish Government minister Michael Russell, near the Red River in Winnipeg, Canada, where the Earl of Selkirk settled Scottish families. Named "Exiles"

this time, it is said to be the first statue outside of Scotland which commemorates those who left during the Clearances. Speaking about the monument, Mr Russell said: "The Exiles statue is a beautiful and poignant piece of art that commemorates those families who were dispossessed of their homes and land and who left for distant shores,

enduring great hardship in the process. But it is also a celebration: A celebration of the contribution the emigrants made in the course of their new lives overseas, recreating a little bit of Scotland in their new homelands; and a celebration of the countries, such as Canada, that not only accepted them but embraced them." Further similar monuments are planned in other international locations.

### *James Leslie (Jimmy) Munro*

Munro, James Leslie (Jimmie) Munro (1906-1974) and David Hugh (Darby)(1913-1966), jockeys, were born on 7 September 1906 and 5 March 1913 at Caulfield, Melbourne, sons of Hugh Munro (d.1925), horse-trainer, and his wife Susannah Catherine, née Dunn. The Munros were steeped in thoroughbred lore and racing: Hugh trained Revenue, the winner of the 1901 Melbourne Cup; he also had Wakeful, a champion mare which ran second in the 1903 Cup. The Munros moved to Randwick, Sydney, about 1916.

Jimmie Munro was absorbed in horses and stables. His precocious riding skills were recognized by astute horsemen [Dick Wootton](#) and William Kelso, but his father refused their offers and indentured him to himself; he completed his apprenticeship with E. F. Walker. At 15 Munro had his first ride, at 6 st. 9 lb. (42 kg), in the Melbourne Cup; in 1923 he was second on Rivoli, but won on Windbag in 1925 and on Statesman in 1928. His first big win had been on Prince Charles, owned by [John Brown](#), in the 1922 Sydney Cup. In the 1920s he won many major races in Sydney and Melbourne on several other outstanding horses, including Phar Lap, Amounis and Valicare. In 1927 he was disqualified for a year for his ride on Songift at Canterbury.

Munro was a strong rider, proficient with the whip and with hands and heels. He had an instinctive perception of pace and tactics. Most races until his day were run at a leisurely speed with jockeys holding their mounts up for a final sprint. But Munro would often daringly clap the pace on in the early or middle stages, breaking the field up and often emerging an easy winner. In 1930 he went to Germany to ride for Baron Oppenheim; he won the German Derby on Alba, which he said was the best horse he ever rode. In 1933-34 he rode in India for A. Higgins. Back in Sydney with a high international reputation he maintained his form, but increasing weight limited his rides and in November 1938 he retired. He became a trainer next year, but was content with a small team with which, however, he had much success; in the early 1940s he won nineteen races with Tel Asur. In 1945 he was granted a No.1 licence, but he retired in the early 1950s to spend time in England with his daughter who had married a leading English jockey, G. Lewis.

Munro died at Randwick on 24 July 1974, survived by his wife Florence Ita Mary, née Duncombe, whom he had married on 14 May 1932 at St Michael's Church, Daceyville, and by a daughter. He was buried in the Catholic section of Waverley cemetery.

### *MUNROS ON THE AUSTRALIAN ROLL OF HONOUR*

*With Anzac day fast approaching, the following article arrived just in time. Dave Munro sent me this piece about his 2<sup>nd</sup> cousin William Arthur Munro but as Dave points out, it honours all Munros who served their country.*

Outside the Australian War Memorial in Canberra there is a long series of bronze plaques recording the names of Australia's war dead. This is called the Roll of Honour. On the Roll are the names of 105 Munros, including Monro, Munroe, Monroe and the septes of Dingwall, Foulis and Vass. While this is the story of one of them – William Arthur Munro – it is intended to honour all Munros who served in the conflicts in which Australia has been involved.



William was born in Wallan, Victoria in 1886. He was the eldest son of Hugh and Emmeline Munro. William had a sister, Mary, born 1888 and a brother, Hugh, born 1890.

His grandfather (my great grandfather) was William Hector Munro who came

to Australia from Durness in Scotland in 1852 aboard the 'Wanata'. On the voyage to Australia he met his future wife, Christina Sutherland. They married in Melbourne in 1853.

William's grandfather operated a brick making business on his property in Wallan and it is known that William also had an interest in the business.

I don't know a great deal about William's life before he joined the army. He was educated at the nearby Wandong School and, in various documents, is described as a labourer and a farmer, with training in engineering. At the time he enlisted, William was unmarried, 5 feet 8 inches tall, weighed 11 stone 7 pounds, with a ruddy complexion, light blue eyes and dark brown hair. He was a member of the Church of England.

Like his brother Hugh, William enlisted in the Australian Imperial Force (AIF) as a private on 3 August 1915 at the age of 28 years and 11 months. In October 1915 he was farewelled by his parents and sailed from

Melbourne on the transport ship, H.M.A.T. 'Ulysses' as a member of the 6<sup>th</sup> Battalion. He disembarked in Egypt 4 months later and was sent to the Australian Training Camp in Zeitoun, near Cairo,

Once in Egypt he was assigned to the newly formed 58<sup>th</sup> Battalion and, within one week, was transferred with the Battalion to Tel-El-Kabir, 70 miles to the north east of Cairo, presumably for further training. His brother Hugh also served in the same Battalion.

*Shattered buildings in the French village of Lagnicourt, which was captured by the Australians in late March 1917 as the Germans withdrew towards the Hindenburg Line. The Germans heavily shelled the village as they retreated.*



The Australian War Memorial website notes that the 58th Battalion was raised in Egypt on 17 February 1916 as part of the expansion of the AIF. Roughly half of its recruits were Gallipoli veterans from the 6th Battalion and the other half were fresh reinforcements from Australia. Reflecting the composition of the 6th, the 58th was predominantly composed of men from Victoria. The Battalion became part of the 15th Brigade of the 5th Australian Division.

In June 1916, the Battalion was sent to Alexandria where they embarked on the 'Transylvania', bound for Marseilles, to join the British Expeditionary Forces. They disembarked in France on 23 June 1916.

Within a few weeks, the 58th Battalion became embroiled in its first major battle on the Western Front at Fromelles on 19 July. The battle was a disaster. The 58th had the dual role of providing carrying parties and a reserve force. The reserve force (approximately half

of the battalion) was ordered to attack late in the battle and was virtually annihilated by machine-gun fire. The Battalion suffered huge casualties of almost a third of its strength. Despite major losses in its various battalions, the 5th Division continued to defend the front in the Fromelles sector for a further two months.

In March 1917 the 58th Battalion was involved in fierce fighting in the Battle of Lagnicourt, in northern France, when the Germans withdrew to the Hindenburg Line. The British and dominion forces advanced rapidly in their wake but as they neared the Hindenburg Line they were confronted by well-prepared rearguard forces, which were eventually overcome after several hard fought actions. One such action took place at Lagnicourt between 26 and 27 March.

William never saw the outcome of the battle. On 26 March, he was wounded in action, suffering a gunshot wound to his right arm. He was taken initially to the Main Dressing Station, but was later transferred by Ambulance Train to the No.6 General Hospital, Rouen. He died there on 3 April 1917 as a result of his wounds. He was buried by the Rev. B. Appleyard in the St Sever Cemetery.

The Cemetery is located within a large communal cemetery in the southern Rouen suburbs of Le Grand Quevilly and Le Petit Quevilly. William's grave can be located in the St Sever Cemetery Extension in Block O. VIII. E. 8.



His parents were not officially notified of his death until August 1917, over 4 months later. The death of

William was a great blow to them and they placed notices in the local newspaper for many years after on the anniversary of his death. Hugh survived the war, married and had 4 children. He lived until 1962.

*David Munro 2009*

## *Congratulations*



Congratulations to Luke & Jackie Roberts for presenting Ron and Carol Munro with their fourth grandchild Abby Linda on 13th December 2008 and weighing in at 7 lb 13.5 oz.

If that's not a proud grandad then I don't know what is.

## 106 Not Out!!

That is **not** a cricket score. It is, would you believe, the age of our honorary member Isabell Mary Munro. Mopsy as she is known to all of her friends and relatives was in great spirits and the regard in which she is held could be judged by the large number of friends and relatives who crowded into the room at the Crystal Halliday Homes where she is so well looked after. Bet and I last met Mopsy when she celebrated her 102<sup>nd</sup> birthday and I presented her with her honorary membership of the Clan and a letter of congratulations from our Chief, Hector. Without any exaggeration, she did not look a day older than she did four years ago – not a wrinkle on her lovely face, a bit hard of hearing but eyesight as good as ever and her lungs are not too bad either as she blew out the six candles in one breath. The cake, by the way, was decorated with cherries, her favourite fruit. As relative after relative told how Mopsy had looked after them and influenced their lives it was so obvious that she truly is a well loved and respected lady. I look forward to helping her celebrate her 107<sup>th</sup> birthday. I suspect that Mopsy is the oldest Munro in Australia, if not the world – can anyone dispute that. Thanks to Pat Campbell who organised everything.



One sour note – both the local newspaper and the West Australian were asked to come along to photograph Mopsy but both declined as they were not interested in 106 year olds – only hard core stories. What a sad reflection on today's society.

## Mr Munro

*When Mr Munro was rescued, Ray Munro sent me a newspaper cutting which I used in an earlier newsletter. I have come across a piece on the Taronga Zoo website which told how Mr Munro is settling down in his new home. As you can see from the photo, he cuts a dashing figure.*

Fiordland Crested Penguin Mr. Munro made news headlines after being nursed back to health at Taronga Zoo following a heroic 2000km swim from New Zealand. He was found washed up and in distress on Hargraves Beach at Norah Head in November 2006.

Munro and female companions Chalky and Milford are the only Fiordland Crested Penguins to be cared for by a Zoo anywhere in the world. Fiordlands are listed as a 'vulnerable' species and are only found in the wet coastal rainforests of New Zealand's Fiordland and Stewart Islands.

Zoo visitors have recently been surprised to discover Munro and his companions walking throughout the Zoo grounds as part of their exercise routine. Their path takes them all over the Zoo, and they frequently come across Zoo visitors all of whom adore watching the trio explore their surrounds.

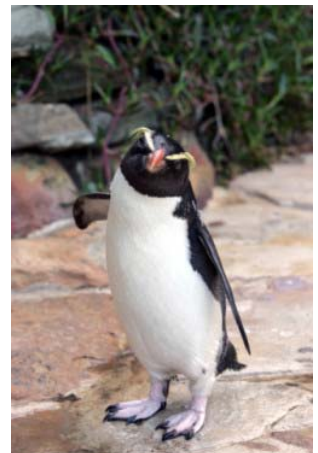
Zookeepers are taking the opportunity to educate the passers-by about the threats facing the Fiordlands such as habitat destruction and introduced predators, as well as how unique and endangered they are.

Taronga has extremely high hopes for Munro, as he is about to take part in an important breeding program with the females. This will not only help the Zoo to learn more about breeding *in situ*, but will also provide valuable information on creating an insurance population for the future.

The Zoo is hoping that Munro will mate with one of the females and breed a new generation of Fiordland Crested Penguins, providing the unique opportunity to study the breeding and brooding behaviour and habits of these shy and elusive penguins.

The marine keeper said that Milford has definitely taken a shine to Mr. Munro and bosses Chalky around whenever she gets close to him, but being a typical boy, Munro is definitely a loveable rogue and is happy to receive attention from both of his female companions.

They are hoping that Munro and the girls will breed naturally but as they are the only three in zoo populations and there are less than 1000 breeding pairs in the wild we cannot be complacent. We must explore all opportunities available and will start artificial insemination shortly, so their new exercise routine will ensure the penguins are of optimum health and fitness.



## Can You Help?

Roseanna Taylor has a large tree with quite a few Munros so here it is.

William Munro b: 1846 d: 12 Sep 1934 who married Emma Sonter b: 06 Jun 1852 in West Dundas, NSW m: 1877 in Ballina, NSW & their daughter was Vida May Munro b: 1890 in Casino, NSW d: 02 Dec 1978 in Lismore, NSW Burial: 02 Dec 1978 Dunoon Cemetery, NSW

Vida m Allan Crofton b: 06 Sep 1884 in Lismore, NSW d: 15 Sep 1972 in Dunoon, NSW m: 1914 in Lismore, NSW.  
 Father: Edward John Crofton Mother: Mary Brown Burial: 15 Sep 1972 Dunoon Cemetery, NSW  
 Their children were Edner May Constance Crofton d: 23 Jun 2004 in Grafton, NSW who married Robert John Victor  
 Herne d: 31 May 2005 in Grafton, NSW m: 1941 in Lismore, NSW  
 Hilda Crofton who married Ronald Alfred Blake m: 1949 in Lismore, NSW  
 Ronald Allan Crofton b: 12 Dec 1915 in Lismore, NSW, Australia d: 31 Jan 1983 in Whian Whian, NSW, Australia  
 Burial: Feb 1983 Dunoon Cemetery, NSW  
 Vera Nesta Crofton b: 21 Aug 1918 in Lismore, NSW who married Kenneth George Ransley m: 1953 in Bondi, NSW  
 Then we have  
 Bertie Munro b: 1886 in Glebe, NSW, Australia d: 1943 in Newtown, NSW who married Ethel M.B. Denning b: 1870 in  
 Tamworth, NSW m: 1914 in Newtown, NSW, Australia Father: John Denning Mother: Annie Wise  
 Frederick J. Munro b: 1914 in Newtown, NSW who married Thelma L. Thomas m: 1934 in Newtown, NSW,  
 Gwendoline G. Munro b: 1917 in Glebe, NSW who married Raymond Oswald Drew m: 1937 in Sydney, NSW  
 If you can help, contact Roseanna on [rtay56@bigpond.net.au](mailto:rtay56@bigpond.net.au)

This one came from Jacquie Creedon through our website. I'm looking for descendants of James Munro, believed born  
 Westray & Papa Westray, Orkney, Scotland in 1831. He married Isabella Cameron Drever c1852.  
 They emigrated to South Australia in the 1850's and had four children, all born in Australia; James jnr, John Alexander  
 Munro (married Elizabeth Colyer), William Tulloch Munro and Jemima Whitford Munro (married Andrew Oliver).  
 James snr died September 1862, just prior to Jemima's birth. At least two of James and Isabella's children had children  
 of their own (I'm from Jemima's line). Isabella remarried William Jones in 1872. Jemima spent some time with family,  
 possibly cousins, at Cape Jervis SA, called Foulis or Fowlis.  
 I'm hoping someone out there might be able to help out with some of the other lines.  
 John Alexander Munro and Elizabeth Colyer had children:  
 George Alexander Munro 1885; Henrietta Gibson Munro 1887; Jane Colyer Munro 1889; Walter James Drever Munro  
 1891; Edwin Colyer Munro 1894; Isabella Colyer Munro 1899.  
 You can get in touch with Jacquie on [jac\\_creedon1@hotmail.com](mailto:jac_creedon1@hotmail.com)

## Membership

As requested, I have included our membership fees in case you would like to upgrade or perhaps give a prospective member an  
 indication of our fees. This is not a request for fees; I will contact you when yours are due.

Annual Membership:	\$25.00	Spouse or children of member under 18 years	\$8.00**
Three Years:	\$55.00	Spouse or children of member under 18 years (3 years)	\$20.00**
Ten Years:	\$160.00	Spouse or children of member under 18 years (10 years)	\$70.00**

Life Membership is calculated according to age as follows: -

Up to Age 40:	3 X 10 Year Dues	\$480.00
Age 40 to 50:	2 X 10 Year Dues	\$320.00
Age 50 to 60:	1½ X 10 Year Dues	\$240.00
Age 60 and over:	Same as 10 Year Dues	\$160.00
Age 80 and over	Half Ten Year Dues	\$80.00

\* The fees charged include membership of our parent organisation in Scotland

\*\* Correspondence from Clan Munro (Association) Australia will only be sent to the full member

*Clan Munro (Association) Australia  
 Newsletter*

**Sender**

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The stories printed in this newsletter are as presented by the writers  
 and are accepted by the editor on that basis. Where necessary they  
 have been abridged to fit the newsletter.