



POLIO NSW

formerly Post-Polio Network (NSW)

NETWORK NEWS

Incorporating – Polio Oz News

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Patrons: **Michael Lynch AO CBE**

Professor Emeritus Sir Gustav Nossal AC CBE FAA FRS

President's Corner

Gillian Thomas

There is lots on offer this year to both polio survivors and the health professionals who treat them. As well as our regular *Sydney Metropolitan Seminar Program*, we are holding a *Country Seminar* in Port Macquarie in September. On the national front, Polio Australia's 8th *Polio Health and Wellness Retreat* will be held in Glenelg, South Australia, in October; while throughout the year the *Late Effects of Polio Clinical Practice Workshops* for health professionals are continuing to be rolled out across the country.

Our **Mid-Year Seminar** will be held on Wednesday, 27th June 2018 at the Northcott Society in Parramatta. Presentation details so far available appear on page 2. Full details and a Registration Form will be mailed to members (along with Membership Renewal Forms) later in May.

Our **Country Seminar** will be held on Saturday, 22nd September 2018. The venue is Panthers, which is located in the heart of beautiful Port Macquarie, overlooking the Hastings River, and has easy access for wheelchairs and scooters. We are working closely with the Convener, Gail Hassall, and members of the Port Macquarie Support Group to develop a program of interest to everyone. All are welcome, particularly members living in the region. Please note the date in your diary, and watch out for full details of the Seminar in the next issue of *Network News*.

The **Clinical Practice Workshops** conducted by Polio Australia's Clinical Educator, Paul Cavendish, have already seen almost 300 health professionals (over 100 in ACT/NSW) gaining skills and knowledge to provide an appropriate service to manage the health of polio survivors. The following workshops have been scheduled in NSW over the next couple of months:

Westmead Hospital	Monday, 28 May 2018	1 pm to 4 pm
Royal North Shore Hospital	Tuesday, 29 May 2018	1 pm to 4 pm
Port Macquarie Base Hospital	Monday, 4 June 2018	1 pm to 4 pm

If you live in one of the areas serviced by these Hospitals, please encourage your own health professionals to attend and become better informed about how to assist you. For more information, and for details of upcoming workshops around the country (more being added on an ongoing basis), please visit [<www.poliohealth.org.au/workshops/>](http://www.poliohealth.org.au/workshops/).

Finally, if you haven't yet been to a **Polio Health and Wellness Retreat** and fancy a trip to South Australia, Polio Australia has called for Expressions of Interest in attending – see the last page of *Polio Oz News* attached.

The major article in this issue of *Network News* is Sue Ellis' report on our 2017 AGM Seminar (pages 3-10). Sue has done a sterling job to bring you the full text of the presentation by our new Co-Patron, Michael Lynch AO CBE. We hope you will enjoy reading about Michael's fascinating career, and exploring the other articles in this edition.

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Mid-Year Seminar - Wednesday, 27 June 2018

Our mid-year seminar will be held at the Northcott Society, 1 Fennell Street, Parramatta, on Wednesday, 27th June 2018. We have locked in two speakers and provide brief details below. Further information and a Registration Form will be sent to members in late May. Please be sure to put this date in your diary – you won't want to miss these interesting presentations!

Paul Cavendish is an Accredited Exercise Physiologist who has a passion and interest in assisting people, particularly those with neurological conditions, to improve their health. He has worked in public and private clinics since 2005, and completed a Masters in 2013 with research on falls prevention with Alzheimer's Australia. Paul commenced with Polio Australia in 2017 as the Clinical Educator, delivering workshops to health professionals on identifying the signs and symptoms of the late effects of polio, and providing a summary of the evidence base for management and treatment of this condition. Read Paul's article on Page 4 of the included *Polio Oz News*.

Paul will present a summary of the Late Effects of Polio Clinical Practice Workshops – including feedback from health professionals, some obstacles so far, and the opportunities for Polio Australia from delivering these workshops across the country. Paul will present some key research on how amazing our polio bodies continue to be, before discussing what we can ask and expect from a number of key health professions to assist them in correctly managing a number of common symptoms we may experience.

Associate Professor John Dearin has been a rural doctor for more than 34 years. He completed his undergraduate studies at the University of NSW in 1975 which included an honours research year (1973) in the School of Pathology. His post-graduate medical training was undertaken at the Royal North Shore and Prince of Wales Hospitals in Sydney. He was appointed as the Director, Department of Geriatrics and Rehabilitation at Tamworth Base Hospital in 1983 until 1994 when he entered general practice in Sydney. In 2000 he returned to rural practice in Lithgow and was invited to join the staff of UNDA in 2007 as a Senior Lecturer and subsequently appointed as Head of School and initial Associate Dean, Rural. Apart from internal medicine (his principal interest is General Medicine and his experience includes clinical leadership roles in Geriatrics, Traumatic Brain Injury and Rehabilitation), Dr Dearin has a keen interest in the interface between theology, moral philosophy and medicine. He is a Visiting Medical Officer to the Lithgow Hospital, its Executive Medical Director, and a member of the NSW Clinical Excellence Commission. He is also an examiner for the RACGP and Consultant Editor of 'Medicine Today'.

Associate Professor Dearin has a passion for teaching and has taught for both the University of New England and the University of Sydney for nearly 25 years at both an undergraduate and post-graduate level. He will be presenting to us on "Healthy Ageing – how to make the most of your senior years".

REMINDER: MT WILGA LEoP ASSESSMENT

For an assessment under the direction of Mt Wilga's Rehabilitation Physician, Dr Helen Mackie, you will need to obtain a referral from your GP or other specialist. To make an appointment and to consider assessment options, or for more information, please contact Dr Mackie's office on **(02) 9847 5085**. You can fax your referral on **(02) 9847 5013**.

Where does the Assessment take place?

Mt Wilga Private Hospital is a specialist dedicated rehabilitation hospital and day therapy centre. The address is:

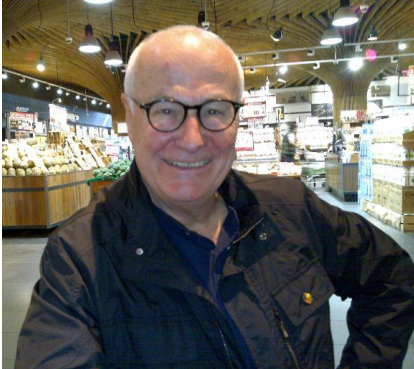


66 Rosamond Street
Hornsby NSW 2077
<www.mtwilgaprivate.com.au>

AGM Seminar Report - 2 December 2017

By Susan Ellis

It was one of our past Committee members and Seminar Co-ordinator, Anne O'Halloran, who heard Michael Lynch speak on ABC radio and then suggested that we approach him with an invitation to become a Co-Patron of Polio NSW. As reported in earlier newsletters, Michael accepted our invitation and subsequently agreed to speak to members at the 2017 AGM. Merle Thompson, Polio NSW Secretary, and Anne were both very disappointed to be unable to attend and so, for them and indeed all who could not make it on the day, I have transcribed Michael's presentation in detail. All those who attended this Seminar found the presentation very entertaining, being both interesting and humorous, as he outlined to us his amazing career along with the realisation that his polio journey was ongoing.



Our President, **Gillian Thomas**, introduced Michael to members.

I am delighted that Michael has been able to join us today. Michael was the Chief Executive of London's Southbank Centre from 2005 until 2009 and was responsible for the restoration of the Royal Festival Hall and the transformation of the Southbank Cultural precinct. (He met the Queen a couple of times!!) Previously he held positions as Chief Executive of the Sydney Opera House, was General Manager of the Australia Council and General Manager of the Sydney Theatre Company and

*from 2011 to 2015 he was the Chief Executive of the West Kowloon Cultural District, an ambitious project which will see a huge art precinct built on the shores of Hong Kong's Victoria Harbour. Michael was appointed a Member of the Order of Australia, AM in 2001 and in 2008 he was named a Commander of the Order of the British Empire both for services to the Arts. In the Queen's Birthday Honours List of 2017 Michael was appointed an Officer of the Order of Australia, he is now AO. Please welcome **Michael Lynch**.*

Gillian, thank you very much, I am deeply honoured by the invitation from Polio NSW, firstly in asking me to be Co-Patron of Polio NSW but also for the opportunity today to come and talk to you. I can't pretend that this will change your lives but it will probably be some very quick steps in terms of some self-awareness and recognition in my own life.

The first part of my story, as with many of you, is that I probably would have never have gotten to the extraordinarily lucky career that I have had if I hadn't had polio. My mother had always said to me "*you have such an optimistic view on life*" and I thought that you really need to do that. And looking back on it now, at the tender age of 67, I think many of the things that I have personally achieved with the organisations that I have led and the things that have happened, probably stem from that powerfully developed notion of those overachievers who had polio, whether it just be in living their life in terms of the difficulties and challenges, that polio has given lots of us, or generally that for some weird deep psychological and physical desire we wanted to compensate for something that we were dealt, in many cases early in life. I think it did actually create a psychological state that meant if we tried harder to do things we could try to see life on the bright side.

The interesting thing for me, and I feel a little bit of a fraud as your Patron, is that it took me a very long time to even admit to myself that polio was part of me. I grew up in Maroubra and I got polio when I was 3 in 1953 (possibly the last epidemic in Sydney). I was then in hospital for over a year, I went onto Prince Henry for about 4 months, then to Margaret Reid at St Ives for the next 8 months and then I went home aged 4. The significance of being 3 years old is that the only things I can remember from 0-4 years of age was the day I went home from hospital. I was however able to cross reference with my parents as to what happened from 0-4 but I could

only remember the joyful day my parents picked me up and took me home. So that is my story from the beginning.

The interesting part over the course of perhaps the next 45-50 years is that I tried very much to pretend that nothing had happened, I was on callipers for the first 18 months or so and managed to throw them away, went through school doing all sorts of things that were inadvisable – playing three codes of football, cricket, swimming, running, always coming last. My mother was always highly amused and deeply touched by the fact that, other than the winner, I was the only kid who got a standing ovation. I think that had some seminal impact on how I finished up working in the Arts; she said that *'you seemed to be playing to the audience as you came in 200 metres behind everybody else'*. That was really the story – I spent a lot of time compensating for whatever the inadequacies that I perceived I had by trying to do all sorts of things. I guess that does characterise my first 50-60 years of life in that I kept on trying to do things and I have had a really blessed and lucky career in terms of the opportunities I was given.

I was a good student at school; at university I spent most of my time chasing girls because I had been a bit slow on the uptake through school. At university I was a very appalling student and it was quite remarkable, as my father used to remind me, *'how you managed to get where you are bearing in mind some of the opportunities you threw away at school and university'*.

It has been an interesting journey as I know it has been for many of you. I know many of you would have read Joan London's wonderful book, *The Golden Age*. In my early career, probably my second job, working with Bob Adams at the Australia Council and knowing his wife Moya from this group here today, what fascinated me was that we became quite good friends but we never talked about polio. Only 3 or 4 years ago, when I read this wonderful book documenting one of the hospitals for polio victims in Perth set in 1956-7, that I had the extraordinary realisation of some of the things that must have happened to lots of us over that period of time. It has been a gradual realising that in many ways, and like many other people who have had to experience polio, it was polio that made me who I am today.

I felt that when I was invited to become Co-Patron along with the legendary Sir Gus Nossal, I just thought that it was time that I tried to work out a way that I could support my contemporaries and people who had gone through this experience and possibly hadn't had as lucky and as good lives in terms of their experience and that I should be able to find ways as Patron of the organisation to be able to use some of the contacts and some of the good experiences I have had to be able to bring that to bear on the lives of people who have been through this whole business. So I thought that I'd talk about a few of my experiences but put your hand up if I'm being terribly boring!

It is true that I have had this extraordinarily lucky career and surprisingly it came out of the fact that I was always running last in the races but it did provide me with looking at opportunities in other areas. So towards the later years of school I started to become attracted to the Arts in different forms: public speaking, school plays, starting to go and see things. I guess all of this started a seed in terms of a career.

So after I really 'buggered' university, much to the chagrin of my father in particular, I was given an extraordinary opportunity, about two months after Gough Whitlam was elected in 1972, where I was offered a job at what was then the Australia Council for the Arts, which was the government's funding body for the Arts which had been set up in the in the late '60s but it really had a very chequered early history. So in 1972 when Gough Whitlam became Prime Minister he committed as part of his election platform that the Arts were going to be an important part of the areas that his government would support. It just happened to have at that time one of the great visionary chairmen of Australian public life, Dr "Nugget" Coombs or HC Coombs, who played a very pivotal role subsequently in the work of the Reserve Bank, and in the establishment of indigenous affairs within Australia and appropriate recognition for indigenous people in Australia. He, with his first Chief Executive, Dr Jean Battersby, set up this organisation to implement this new policy of the Whitlam government and just by chance I had

been offered a job, completely out of the blue, to work on Australia's first National Anthem Competition. Bearing in mind that I can't sing and I'm not very good at music, it seemed to be rather an extraordinary thing for me to be working on. But that was one of the things instigated by Whitlam in that policy and there would be a survey as to what we picked as our new National Anthem for a government who had been a very long period out of power.

So I managed to do that job and somehow made my presence known to Jean Battersby and Nugget Coombs and within a couple of months I was offered the job as Assistant to the Chief Executive to the Australia Council for the Arts. That really opened up my life to a completely different world and it was probably the most extraordinary opportunity, that a boy who'd flunked out of his law degree and had wasted a number of years at university, that I got to have a job working at a really important change time in terms of Australia. I was given this job where I was in direct contact with all sorts of people.

The first Board of the Australia Council appointed by Whitlam included all of the heads of the major parts of government – the Head of Foreign Affairs, the Head of the Prime Minister and Cabinet, the Head of Treasury, and a number of other key government bureaucrats. But It also provided me with the opportunity to meet extraordinary artists – Clifton Pugh, Dick Roughsey, Judith Wright – an extraordinary range of artists who developed their lives and their careers prior to that time and who Whitlam appointed to this body to try and balance it – well, I think the logic as Nugget Coombs described it to me was that he put the big bureaucrats in there and they were Sir John Bunting, Sir Geoffrey Eames – all famous people in the story of the Australian bureaucracy. It was decided that he would put the top people of the bureaucracy and the most outstanding artists in together to make sure that not only did the artists start to learn what the bureaucrats were doing but also the bureaucrats really understood what the artists were doing.

It's not a story that I will keep on telling but it was a great opportunity for a 22 year old to suddenly be meeting people that I would have never expected to meet and to see things happening in the country at an exciting time and then to see the whole the thing crash and burn years later. It was a remarkable opportunity for me and, I guess, what it did for me was opened up the idea that I wanted to work in the Arts, something that I had not really ever thought about. I might have thought that I would like to be Prime Minister at some point but having failed the law degree, I thought really that did somewhat kill my chances.

And so I moved from the Australia Council to be theatre manager at the old Nimrod Theatre in Surry Hills, a fantastic experience at a really exciting time in 1975 where I got to meet all of the great actors and directors of film, theatre and stage. It got me completely hooked on the idea that I didn't want to go back to the law, I had even given up on the thought of being Prime Minister until probably more recently! It was a fantastic opportunity at the beginnings of Australian drama in the real sense: telling Australian stories, told by Australian people, performed by Australian actors. Wonderful opportunities and great events, and from that point of view it was just a fabulous thing to be able to do and broadened my earlier experiences and, I guess, that committed me to the idea that I needed to continue and look at how I would do that.

I did a little work post-Nimrod time working in the NSW government looking at the links between education and the arts. And then strangely, by some strange quirk of fate, following the period of working in the NSW government, I got a job as an agent working in the commercial side of the entertainment business representing writers, directors, and designers, and clearly a huge opportunity to broaden out the network. The agency that I was working with happened to also have a casting agency and, at one point, because of my knowledge of actors and knowledge of the theatre business, it was getting to the point where the Australian film industry was starting to become much more interesting. We were starting to tell all sorts of extraordinary stories and there was a tax regime which started to fund a lot of films. And so I set up, in the early 80s, a company called Forecast and it was at this time that I became a casting director, which was a very strange adventure, but I seemed to be reasonably good at it in terms of what happened and I got incredibly lucky. I was involved in a truly wonderful Australian film called "*Careful He*

Might Hear You", the book had been written by Sumner Locke Elliot, it was directed by a really fantastic Australian film director called Carl Schultz and starred an 8 year old Nicholas Gledhill, John Hargreaves, Robyn Nevin, Wendy Hughes and Peter Whitford. That film in 1983 went very close to getting an Oscar for Australia.

So then, I guess, you just continue on getting lucky and sometime in the early '80s my partner then was a film producer and I had worked with her on a number of projects and just by some quirk of fate she was appointed the producer of the first *Crocodile Dundee* film. Through a combination of nepotism and presence and dogged will I became the casting director on *Crocodile Dundee* and on *Crocodile Dundee II*, and that was just amazing!! Sometimes, just weird things happened. It was the only film that I had worked on that actually made money and it was the only film where the crew and the cast invested their own money in the film itself and it returned 15 times our investment on the first one and I'm sure it's never happened again – and I would counsel any of you not to put any of your superannuation into the film industry ever!

It was a fantastic experience because it was so successful, it sort of somewhat distorted, I think, some of the more artistic experiences of my life before and even subsequent to that, because it's the only thing people ever want to talk to you about: *Crocodile Dundee* and then subsequently *Crocodile Dundee II*. It was a great experience and it opened up the world to me, I guess, at that time, rather than having had a somewhat more Australian focus to my activities up until then. The fact that I had done those films opened up quite a range of opportunities for working on film and television both in Australia and in the rest of the world.

I kept doing that until the film industry got into one of its perennial dips in the late '80s and at that point I was working on a film, probably the worst film you have ever seen, there were two that we did during that period, and if you look at *Howling III: The Marsupials* and *Quigley Down Under*, undoubtedly two of the most least famous films that we could take pride in. They'd actually convinced me, because by that stage the amount of money being driven by the tax schemes into the film industry had really destroyed the quality of the film industry.

So, luckily, in 1989 one of my old colleagues from my time at the Nimrod (which had then become the Belvoir Theatre) was Richard Wherrett who was the initial founding director of the Sydney Theatre Company at the Wharf in Walsh Bay. He had set up that company from the mid-80s and Richard asked me to apply for the job as general manager of the Sydney Theatre Company in 1989. Bearing in mind my experiences in the theatre being limited at that point and that this was a serious company being put together to do a serious program in a number of theatres. Once again they made that lucky decision for me to appoint me as general manager. And so from 1989 to 1994 I had the huge pleasure and experience of running the Sydney Theatre Company, of doing many of the great plays that the Sydney Theatre Company had done both in Australia and overseas. We played constantly at the Opera House and at the Wharf, and in a range of other places and it was just a fantastic experience. I thought that I could go on doing this for ever but as I had learnt my life seemed to be playing out by that stage in 5 year chunks.

In 1994 through some interesting encounters, having been involved in organising what was then known as *Arts for Labor* during the 1993 election, a campaign put together to support Paul Keating and his support for the Arts industry at that time, and as history says Paul Keating got up. It did bring me back again into the orbit of Federal politicians and in particular of Paul Keating and other people running the government in 1993 onwards. In 1994 I was chosen to lead the Australia Council, which was something I guess, to come back to a job that you had been the assistant to, in effectively the beginning of your career and to then come back 19 years later as the Chief Executive of that organisation in a very different time and different place and probably by that stage knowing something. That was a really extraordinarily different shift and it allowed me to be engaged much more directly in the business of building the Australian creative community and in supporting lots of the things that were happening by supporting lots of organisations which are now very much a part of our day to day life, through those years up until 1996 when the government changed. It was a fascinating experience being involved in

Canberra and having connections in both sides of politics. Because of some of my somewhat troubled track record of having supported Keating's government, I figured as number three on the list of federal public servants that were going to be sacked when the government changed and John Howard was elected, little did I know that I had done quite good work with the shadow minister Richard Alston, who became the Minister for Communications and the Arts, so John Howard decided I could stay on at the Australia Council.

I stayed until 1998 when for the second time I was approached to become the Chief Executive of the Sydney Opera House. I had watched this building being built, I had attended the opening night and I thought that no one gets this lucky in your own town to be offered the job of running the Sydney Opera House. So I left the Australia Council and took that job, and it was a fabulous time to be there. Luckily, I always seem to go into jobs when a couple of the chief executives have gone quickly before me. So the guy before me the year before had only been there for a year, and the guy before him had been there 23 years and he had been a dear friend of mine and a mentor in the earlier part of my career. But to go in when there had been two Chief Executives and you come in as the third one was a great opportunity.

We launched probably the boldest risk that we had ever taken which was to challenge the notion of Y2K when it was said that the lights would go out, the power would fail, the computers would all go dark. We launched the biggest night's entertainment on 31st December 1999. We somehow managed to raise funds from both government and from private supporters and through the selling of 7 million dollars in tickets on the one night. I had never been more terrified and more exhilarated and more heartened by the outcome because, when 12 o'clock came, we had *Circus Oz* standing on the roof of the Opera House, the lights stayed on, we had music all over the place, a really extraordinary night ushering in 2000. 2000 then followed that with the Olympics when the Opera House was a venue for ceremonial activities, and a sports venue for the triathlon. In that year I was given extraordinary access to all sorts of people – I met Kofi Annan, Juan Antonio Samaranch, Chelsea Clinton, Bill and Melinda Gates – just a fantastic job to do and then to be there through the Olympics was a really extraordinary opportunity. I guess with that job I thought I had reached the pinnacle of my career and that I could just stay here hopefully for the next 10 or so years and then quietly retire.

In the year after the Olympics a few strange things happened: 911 happened in the States, we saw 45% of the Opera House's business finish within a week and a half, planes stopped coming, tourists stopped coming, and that caused me to reflect somewhat on what I was doing and what was happening and what I should think about doing with the rest of my career. At that point, bizarrely, I got rung up by a head hunter from London to see if I would be interested in considering a job running the South Bank Centre in London. So in the middle of 2002 I then opted to take the job and went off to London. The centre piece of South Bank Centre is the Royal Festival Hall which was built in 1951, it opened just after I was born. It was the centrepiece of something called the *Festival of Britain*, it was one of the first modern major concert halls in the world and was very much a symbol of Britain trying to do something to re-establish their position post-World War II. But by the time I got there it was very run down and had been run by the famous character and the former London Mayor, Ken Livingstone. It is on the southern side of the Thames opposite Parliament House, the Savoy, and Somerset House, and now has things like the London Eye and is in close proximity to Waterloo Station. It is a fabulous site with a great array of activities but it had really reached a low point in its history. They had had three Chief Executives in the previous 4 years, so once again, I thought that you can't get any worse than this – it's just got to be up!

It was the first job that I actually stuck at for 7 years, from 2002 – 2009, and in that period of time we raised 120 million pounds to rebuild Royal Festival Hall and to create the precinct that is now there and that was really an extraordinary experience. It was then that the whole spectre of polio came back because it is a real beast of a building. We closed the building in 2005 and completed the project in 2007 but the day after we closed the building to start the renovation project the bombs went off in London and killed the people in the various tubes that were travelling that day. It was a really interesting time in terms of trying to do a big arts project when

the country was in a degree of trauma. Coincidentally, the bombs went off the day after London won the decision to host the 2012 Olympics.

So it was in the week before I closed the Royal Festival Hall that I had to do some really terrible things. I had to sack 180 people to deal with the closing of the theatre, London then went nuts after the decision of winning the Olympics, and then the next day the bombs went off. That signalled a really difficult period over the subsequent years for London and I think it has still taken a huge toll on London in terms of its development.

That process was extraordinarily onerous and I only started to realise, I think, at that time that I was no longer the immortal Michael, that trying to take tour groups up the 6 or 7 flights of stairs, because there were no operating lifts in the building, I could feel that every time I went up the steps I was losing some of the capacity that I had built up over the previous 40 or 50 years. It was a fantastic sense of achievement to have raised the money, done the job, gotten it opened and changed the nature of the place. But by the time the Queen came to open the theatre and I had to escort her around, I could barely walk and I was finding it pretty much a challenge. I had been so focused on the project that I had clearly neglected to do what I think all sensible people who had had polio would do, and that was to monitor what was happening to you and do something about it. And so, in that subsequent year or so when I was at getting the building up and running again, I started going to consult with doctors, and some of those English doctors were pretty dodgy. The Queen had suggested that I go and see her hip replacement surgeon, which I did, and he said that I was much too young to consider a hip replacement. So I tended to put to the back of my head the fact that life was becoming a little more challenging in terms of doing a very full-time job where you were required lots of times to be out there and very visible. By the middle of 2009 I had actually convinced myself that it was time to slow down.

I managed with great difficulty to convince my wife, who was a very well-known arts administrator, that we should leave London and that we should go home. She was at that stage running Sadler's Wells, a major dance venue in London, and she was very unhappy about leaving. So we came back to Australia in 2009 and she went on to bigger and better things by setting up a new organisation in Melbourne called the Wheeler Centre. I was luckily appointed one of the independent directors of the ABC in 2009, which gave me something that I had always cared passionately about, the ABC, and an opportunity to be engaged with not the same levels of demand on my time or my body. So sensibly, in 2010, I went and got a hip replacement on the leg that wasn't impacted by polio. Suddenly that was like someone had put ten cans of Red Bull into the system just when I thought it was going to be a time for me to be slowing down. I got used to the new hip and started doing silly things again.

In 2011 one of those notorious head hunters called me, this time from Hong Kong – for the second time, they approached me about doing a job which only anyone who had had polio would have even remotely considered doing! They wanted to build a museum and 15 theatres on a 40 hectare site in downtown Hong Kong and said *"You've got \$AU4 billion to do it"*. When they said it the first time I suggested they find the guy who did the Olympics or someone who actually knows something about doing this sort of stuff. BUT with my new hip, when they came back the second time, once again after two chief executives – one had lasted a week, and one had lasted four-and-a-half months and he happened to be a friend of mine. But when the Hong Kong government said that they really wanted me to do it, I said *"Well, I'm not sure if I'm up to it but if you pay me enough money to make sure that I can retire at the end of it, then I'll do it"* and they did! So I went off to Hong Kong in the middle of 2011 to take on this really crazy job.

At that point I had the \$AU4 billion in the bank, we had a plan underway, an architect doing a master plan for this site and we really had very little else. I had only agreed to do it for 3 years because, at that point, I thought that would be hopefully a sensible period of time to get the whole thing up and running and then be able to hand it over to more sensible people. It had interesting challenges – I had never worked in a non-English-speaking country before, although Hong Kong is pretty good on that front. We went through some extraordinary steps to realise the plan. The only problem that I was unaware of before I got there, was that the \$AU4 billion

which looked like an absolutely insane amount of money, no one had told me that the three years before I had gotten to Hong Kong the cost of building in Hong Kong has risen by 140%. So I needed another \$AU4 billion at least to be able to realise the plan. This project gave me a huge insight into China and the relationship Australia has with Hong Kong. The project is still very much a work in progress. They have a very good website where you can see the buildings going up. There is a major Contemporary Arts Museum called M+, which will open in 2019, there are three major theatres being built and there will probably be 6 or 7 other theatres being built there over the course of the next 10 years – a really remarkable project.

At the end of the third year, my wife had said that it was probably time for us to go home. However, they wanted me to stay on so I signed up for another 2 years – at that point to at least get the first building opened. And then, as things happen to all of us at this stage in life, and after travelling back and forth to Sydney to see family for a very long period, in the first year just after I had re-signed, my mother, father and sister all died within a year. At that point I thought, you have had an incredibly lucky and fortunate life but someone is telling you something about what really is important. And so at the end of that hideous year, my wife got breast cancer and was pretty seriously ill and we were in Hong Kong and at that point I decided that it was time to come home.

So we came back to Australia at the end of 2015 and subsequently have spent the last two years adjusting to a new life, a life where I thought it was time for me to do some good things rather than only thinking about myself and my achievements. I have been back here almost 2 years to the day and I was thrilled to be asked to become involved with Polio NSW because I thought I had never given back anything to the people who had suffered those things. I have gotten lots of things from lots of people. I remember vividly when I was a kid, I said to someone that I would like to play golf and my family had said no, we can't afford the clubs and mysteriously, through I think probably Rotary, one day a new set of golf clubs arrived and I'd always remembered that no one ever told me who or why they had been given to me. So I then thought it was time for me to do things. So I have taken on the role with you and I do hope that over the course of the next couple of years I can find a way to be able to help in a meaningful way and not just as Mr Co-Patron. I have spent a lot of time trying to raise money over the years so I'm hoping that I may be able to help on that front.

I have also taken on the Chair of the Sydney Community Foundation which is an interesting organisation that does a lot of projects particularly in western Sydney, both in raising money to support organisations but it also does 'stuff'. They are not sexy projects like the Arts projects, they are things like activities involving refugees, domestic violence, people in prison, and we luckily have recently received \$1m of support from the NSW government to help us try and build the resources within that organisation and to be able to expand those activities across western and southern Sydney. We are really focused on areas of greater disadvantage and I think that I'm very conscious now, after having the privilege of doing those sexy jobs, recognising how Sydney is a much more divided city, in so many ways, and that it is really important that people like me need to stand and be counted in trying to address that disadvantage whether it be by raising money, giving money, or doing other things.

Just to round out this kaleidoscopic tour because I think that you've probably had enough of this, I'm doing a couple of really weird things that only polio sufferers would understand. I was asked to work for a company in Brisbane called Circa, a human circus company. They have some of the most extraordinary performers in the company from across the world and it is somewhere between Circus Oz and Circus Olay and age-old traditions of the circus. They have three companies that spend all of their time touring the rest of the world, they don't spend a lot of time in Australia although we are opening a show in Brisbane called Humans. I guess it's the funniest sight to see the old man chairman wobbling through the theatre and through the studio with these extraordinary young and powerful performers, who can do all sorts of things with their bodies, and somehow there has been this quite synchronistic connection between me as the wise old man Chairman of the Performing Arts and these really vital and fantastic and great ambassadors to Australia. The work that they do, I guess, appeals to polio sufferers probably

more than anyone else in that the things that they do are just both death defying and extraordinary and, I guess, it takes someone who had to deal with some of the difficulties of having had polio to appreciate even more what they are able to do and the messages they are able to take out to audiences around the world. I have also been doing some work in the Northern Territory in setting up an indigenous art gallery and a range of other things where I think at this point in life it is time for me to be giving back rather than being out there.

I do absolutely applaud the efforts of Gillian and all of the people who have looked after this organisation through some really very difficult times. As a group of people I guess I am probably one of the very youngest of the people who have gone through the extraordinary journey that is polio and dealing with all of the late onset issues that we all have to contend with in a climate where we know there are plenty of other people out there struggling with various other disabilities and the challenges that all governments have in grappling with it. I dips my lid to all of you for keeping this organisation alive and I hope very much that over the course of the coming years I find ways to help and support you in as meaningful a way as I can knowing the difficult experiences all of us are having and making them a little bit better.

It has been a rare opportunity to unload to you these experiences and I thank you for the opportunity in inviting me here today.



Dr Katrak Awarded AM in Australia Day Honours

Members might remember Dr Katrak from his days at the Post-Polio Clinic at Prince of Wales Hospital in the 1990s. Dr Peshotan Katrak was awarded an AM in the 2018 Australia Day Honours List in the General Division of the Order of Australia for his *“significant service to rehabilitation medicine as a practitioner, to medical education and professional organisations, and to the Zoroastrian community”*.

Our President, Gillian Thomas, sent a letter of congratulations to Dr Katrak on behalf of Polio NSW. His reply follows:

“Thank you. My apology for the delay in responding to your message. It has been a very busy week due to a coalescence of 3 factors – all of the congratulatory messages from colleagues at work and the Zoroastrian community, my pre-arranged plan to stop clinical work at POW hospital from 31st January to go on extended long service leave (2 years and 9 months!) and the major task of sorting and discarding my accumulated papers in an effort to clean up my office for my successor!

I have been very fortunate in having had the opportunities to do some honorary work over the last 40 years for my specialty of Rehabilitation Medicine and the Zoroastrian community and also fortunate that such tasks have always been enjoyable and rewarding for me. Whilst it is a great honour to receive an AM, the award does not recognise a number of other individuals such as my wife who have played a significant role in allowing me to devote the time for such work by ‘filling in’ for me in the background – it is a pity that awards such as this cannot be given jointly. Pesi”



Revolutionary Dynamic Bracing

By Alph Williams, Polio Survivor

On 6 March 2018 I was one of seven polio survivors who attended a visit from American orthotist, Marmaduke Loke. The following is my report.



Pictured L to R: Alexis, Marmaduke, Gina, Maureen, David, Terry, Alph, Margaret and Yen.

It's not surprising that after years of misdiagnosis for symptoms of post-polio that something as revolutionary and life enhancing as dynamic bracing could be missed by medical professionals. But it is surprising that interest groups are still in the dark about the significance of such a device or that they are paralysed by inaction.

As a polio survivor I can only assume that most of us at least at some stage in our lives have endured our fair share of heavy restrictive callipers that supported our bodies and held our limbs in place. Materials have become lighter and more comfortable in recent years but basically they still attend the same purpose – to support the limbs and keep us from crashing in a heap.

Surely with the advent of blade runner type prostheses and their incredible performance in the Paralympics I'm not the only one who thought "*Hell, maybe I'd be better off with no legs at all*". So, when we think about it, the idea of combining the advances in carbon fibre dynamic prostheses with braces to support and assist a limb in walking and standing is not all that far-fetched. It makes enormous sense.

I believe that climate change is an issue that concerns all of us, just as I believe that tobacco is carcinogenic and detrimental to heart health. I accept those things as truth because the research and data support it. Reason supports it. Science supports it.

And it's the same with dynamic bracing, the physiology and physics make sense. It's science and there is considerable evidence that the braces work. They reduce stress and strain on the limbs and the entire physiology of the body so there is less effort to stand and move about.

Think of it this way: Sit in a chair and then slowly get up again. Most of the effort and energy is put in at the start, in moving the body's weight against gravity. Once we're in motion it becomes easier. Imagine something that gave you that bit of momentum in your gait. In other words, something that put "a spring" in your step.

I remember being more than a little impressed with Marmaduke Loke's presentation at the Australasian-Pacific Post-Polio Conference held in Sydney. I was assured by local orthotists that they could make such a device here. Unfortunately, it wasn't to be the case. My wife encouraged me to pursue the possibility by traveling to the US for an assessment at Marmaduke Loke's clinic but for a number of reasons that didn't happen. So I was more than intrigued when I received an email from Terry Fletcher canvassing interest. I put my name down. Details were emailed out with instructions on how to film videos that recorded our limbs and gait so that Marmaduke could make an online assessment to see if we were suitable for dynamic bracing.

Through sheer tenacity and perseverance Terry managed to drum up enough support and encouraged Marmaduke to drop in and see us in Sydney to give us a quick assessment and further explain the dynamics of the *Triplanar Orthosis*. This was no mean feat because while we don't seem to be doing much here, New Zealand has kept him run off his feet, providing bracing and training for New Zealand polio survivors. ^[1]

How could I not be impressed with a man who after a punishing schedule in New Zealand and only a few hours' sleep manages to slip in a quick visit to Australia before continuing his journey home to the States. But I was even more impressed by the results his bracing system achieves. Is it life changing? I suppose if you consider prolonged and improved use of your limbs, and improved mobility with less effort and strain, as life changing, then you bet it is.

It's expensive, but because of Terry's encouragement and Marmaduke's visit three people have already made arrangements to travel to California to be fitted for bracing. I'm one of them. Others are waiting to see if they can manage some financial assistance from the NDIS. The three who have made the commitment are up for significant expense with no financial assistance from NDIS or any other body. Still, with the results we've witnessed, we are willing to make that sacrifice.

First: Kudos to Marmaduke Loke who challenged the conventional bracing methods with a new dynamic bracing solution that not only stabilises the limb and reduces stress but assists in ambulation. And further kudos for training orthotic practitioners and physical therapists in these techniques in New Zealand to make them more accessible to others.

Two: Kudos to Gordon Jackman and Polio New Zealand for their vigorous pursuit of new bracing technology and their proactive approach in improving the quality of life for polio survivors.

Three: Kudos to Terry Fletcher for her indefatigable efforts and networking in making the Marmaduke Loke visit possible. It wouldn't have happened without her.

For more information, please contact Terry on 0412 903 639 or <disaware@bigpond.com>

Postscript:

Dynamic Bracing is not exclusive to Polio Survivors but has applications and benefits for many who have mobility issues. For further information regarding Dynamic Bracing you can visit the Dynamic Bracing Solutions website: <www.dynamicbracingsolutions.net>

[1] *Comment by Gillian: For those who aren't aware, polio survivors in New Zealand are very fortunate to have access to funding made available by Polio NZ through the Duncan Fund. The Duncan Fund programme is made possible because of generous donations from the Sir Thomas and Lady Duncan Trust. Its purpose is to assist in addressing the needs of those living with the long-term effects of polio, for which no other funding is available. In addition, the Duncan Foundation, an offshoot of the Duncan Charitable Trust, was set up in November. It helped to bring Marmaduke Loke to New Zealand to meet with polio survivors. In Australia, there is no dedicated funding for polio survivors, or for the organisations which support them. Indeed, in applying for any rarely-advertised grants, organisations like Polio NSW and Polio Australia have to compete with myriad other deserving community organisations.*

Vale Margaret Greig

By Nola Buck



Polio NSW was saddened to learn of the death of member Margaret Helen Greig on the 11th January 2018. Polio NSW would like to thank Peter Hancock for representing members at Margaret's funeral.

Margaret contracted polio in 1950, aged 13. Although severely disabled from polio, Margaret was able to express her love of animals and the natural environment through her painting by mouth of animals, particularly horses and cows, and country scenes. She was a full member of the Mouth and Foot Painting Artists (MFPA) and many members have probably unwittingly had contact with her through the purchase of cards, containing her illustrations, from MFPA.

I first had contact with Margaret when she opened her property at Londonderry, NSW, for a fund-raising event for the St George Disabled Association for People with Physical Disabilities. However, several years ago when Polio NSW had a seminar where members exhibited their talents, Margaret gave an exhibition of painting by mouth. She also presented President Gillian with a photo she had taken of Gillian as a one-year old baby in hospital with polio. Gillian was a very cute baby. Margaret, Shirley Roach (a member now living in Queensland), and Gillian were all in hospital together those many years ago.



Margaret also contributed to an exhibition of plaster casts, "*Touched by Polio*", which was held by Polio Australia. You can see Margaret's work here:

[<www.polio.org.au/margaret-greig/>](http://www.polio.org.au/margaret-greig/)

These casts are quite colourful and display Margaret's positive outlook to life.

She was a gentle, generous person, summed up by the statement in her obituary "**Inspirational to All**".

Pa Polio Survivors Network 2017 Conference

"A Day with Dr William DeMayo, MD and Dr Daniel Wilson, PhD" is now available on video. There are three videos:

- Dr Wilson: "*Polio History and Polio Care in the Past and How it Affects Us Today*".
- Dr DeMayo: "*Post-Polio Care from the Perspective of a Rehabilitative Physician*".
- Q & A session with both doctors.

You can view these presentations on the Pennsylvania Polio Survivors Network website:

[<www.papolionetwork.org/post-polio-care-conference-2017.html>](http://www.papolionetwork.org/post-polio-care-conference-2017.html)

Happy Feet Pedorthics - Give Sore Feet the Boot

Wagga Wagga and Wodonga Clinic Dates for 2018 Appointments: 03 9326 0266

Month	Thursday	Friday	Saturday
	Wagga Wagga if necessary	Wagga Wagga Wagga Wagga Foot Clinic 99 Trail Street Wagga Wagga, 2650	Wodonga Murray Valley Private Hospital 1 Nordsvan Drive, Wodonga, 3690 Clare - 0426 251 345
Feb	15	16	17
April	12	13	14
June		1	2
July	26	27	28
September	13	14	15
October	25	26	27
December	13	14	15

At our medical footwear clinics we specialize in fitting medical grade footwear. We can help any person who walks through our door including those with diabetes, arthritis, amputations, vascular disease, back pain and also those people with any of the myriad of foot health conditions. We provide medical footwear – prefabricated, extra width and depth, comfort/fashion shoes, house shoes, post-operative and rehabilitation footwear.

The pre-fabricated footwear we provide accommodates the many medical conditions affecting the feet, is suitable for orthotics, and is available in AA to EEEEE widths.

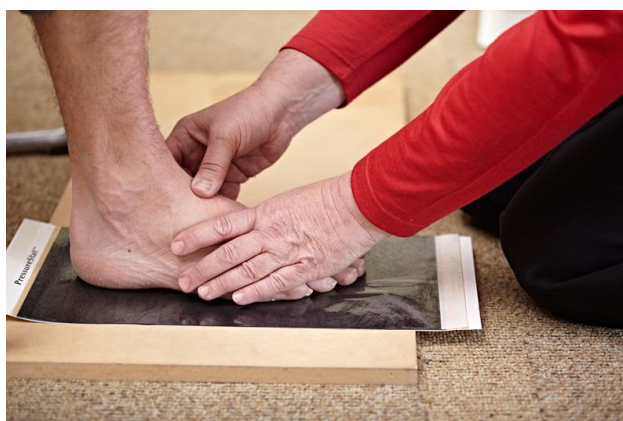
For the more difficult feet we can also provide custom made shoes. Another aspect of our service is medical modifications to existing footwear such as rocker soles, heel flares, and build-ups to accommodate leg length discrepancies.

In the provision of our services we aim to aid mobility, give more opportunity of walking safely, and seek for the person to have less pain and more comfort, with improved health outcomes.

Fittings are undertaken by Clare Nelson, a trained Pedorthist, and/or her team members. If you have further questions please contact them on **03 9326 0266** or email them at **<info@happyfeetpedorthics.com.au>** if you would like more information.

<www.happyfeetpedorthics.com.au>

Editor's note: Happy Feet Pedorthics are based in Moonee Ponds, Victoria



Urinary Tract Infections - A Discussion

Question: I keep getting UTIs and have to take strong antibiotics. Some specialists state it's because of the permanent use of the wheelchair. Now a doctor says it could be related to post-polio. Currently the UTI is very debilitating and I am taking 300mg Bactrim twice a day. Do you have suggestions? I have taken every natural advised product only to vomit for hours. *Qld Polio survivor*

Dr Richard Bruno:

Sitting all the time can lead to UTIs and are not due to PPS. You need a second opinion about the infection and the vomiting. But, doctors should ask if polio survivors have UTI symptoms or just bugs in the urine. There is a condition called "asymptomatic bacteriuria," where sitters and nursing home patients in bed all the time have bacteria in the urine (usually e.Coli) but not a true urinary tract/bladder infection. They often get long-term treatment with powerful drugs when treatment should be 5-7 days. Keeping the "downstairs" very clean is vital.

Contributions from others (learned experience):

- Drink plenty of water. Avoid sugar as it feeds bacteria.
- Also, you can use a mild vinegar solution to clean after you go, this will help tremendously by keeping away bacteria just looking for an opportunity to invade.
- I'm in a wheelchair all the time. Seven years ago I had a very bad UTI lasting several months. A specialist suggested taking Cranberry pills with vitamin C 1200mm. He said that is much better than pills with less sugar. When you take antibiotics they might cure but bacteria can stay in the wall of the bladder. Acid from Cranberry helps to flush out the bacteria. Since taking Cranberry tablets, available over the counter, have not had UTI since. Women need to clean from front to back avoiding adding bacteria to you know what ... hope you feel better.

Dr Bruno commented that not only women need to clean from front to back.

Mary Berry's Battle With Polio



The *Great British Bake Off* judge, Mary Berry, has written in an autobiography about being afflicted by polio when she was 13. She has avoided discussing polio until now despite viewers spotting her scoliosis and affected hand.

For a new television program, she has described that after initially complaining of a headache and sore throat, her condition worsened and she was rushed to hospital, and placed in a glass isolation room for a month. *"Alone and feeling terrible, the one thing I wanted was my mother", she wrote. "But my parents had to stay on the other side of the glass, only able to smile and mouth words of reassurance. During their visits, I was in floods of tears. I just couldn't understand why*

Mum wasn't coming in to give me a cuddle, to talk to me and comfort me". Ms Berry was finally discharged from hospital, but the disease has left her with a curvature of the spine and a slightly misshapen left hand. But she writes that "it's never been a real disadvantage", adding: "I manage well, and have the perfect excuse never to darn socks".

Even without the polio, Berry said that her school days were far from happy and that she did not excel academically, writing: *"My headmistress, Miss Blackburn, who had long believed I would never amount to much, told me: 'There isn't any career I can recommend for you, Mary, as you haven't passed enough to do anything.'*

"When my parents went to see her to discuss the hopelessness of my case, she told them that my only possible option was to get a job looking after children – to which my father apparently replied: 'Well, I pity the children'.

"Yet while I had been consigned to the academic scrapheap, this was to prove something of a turning point in my fortunes. One of the subjects that we dummies were expected to take for School Certificate was home economics, which in those days was known as domestic science. By the end of the very first class, I was brimming with excitement and longing for the next lesson. Suddenly, for the first time in my life, I felt like I could do something. And, as it would turn out, do it rather well."

Berry's autobiography, *Recipe for Life*, was published in 2013. In an interview for her new television program on Foxtel, 'Country House Secrets', Mary Berry was asked what did polio feel like? *"I didn't know what was wrong with me. Someone read from the notes at the bottom of my bed that I had infantile paralysis and then I realised I was ill. I was too ill to be scared".*

Polio has left her with curvature of the spine, a weak left arm and a misshapen hand, which she says, *"doesn't matter to me at all. I get lots of letters when I do television saying you're arthritic and offering me cures".*

The Mary Berry Story was screened on BBC2.

The following two articles are reprinted from the Pennsylvania Polio Survivors Network Newsletter <www.papolionetwork.org>, February, 2018.

The Common Cold: What You Need to Know

By Laura Firszt

Drifting snowflakes, hot chocolate by the fireside, holiday season ... winter can be tons of fun. Unless, of course, you catch a cold. Then it's sniffing, sneezing, sore throat, and achy muscle time for you. But does December through March always *have* to be cold and flu season? Not necessarily. Learn more about causes and DIY preventatives for the common cold – and prepare for a happy, healthy winter.

What causes colds?

The most common cause of the common cold is something called a rhinovirus. Ultrafine in size, rhinovirus particles spread easily, through both the air and physical contact with infected people (and objects they've touched). If you're unlucky enough to be exposed, cold symptoms will appear within 24 hours. Pre-existing conditions such as asthma or a compromised immune system tend to make symptoms more severe.

Is there a cure for the common cold?

Science hasn't found one (yet). At present, we have no cure for the common cold and no vaccine against it. That makes cold prevention all the more important.

Does *being* cold mean you'll *catch* a cold?

It's complicated. Contrary to popular belief, exposure to cold air can't cause a cold; the rhinovirus is what does that. However, being too cold for too long does tend to lower resistance, making you more vulnerable to viruses. Therefore, put on that fuzzy hat before you go out in freezing weather.

What are other ways to build up the body's resistance to colds?

Increase your resistance by following the basic principles of good health:

- Get enough sleep.
- Eat a nutritious, balanced diet.
- Drink plenty of fluids.
- Do some form of aerobic exercise.
- Combat stress with techniques like yoga or meditation.

Can you do anything to prevent a cold?

Yes indeed. Take these simple actions:

- **Wash your hands – often and well.** Lather up with soap and water (the temperature is unimportant), then rub hands together for at least 20 seconds – the time it takes you to belt out 2 choruses of “Happy Birthday.” Be sure to get in between your fingers and under your nails. Always wash hands before touching your eyes, mouth, and nose to avoid spreading any germs you may have picked up.
- **Carefully clean household objects which are touched frequently**, such as door handles, toilet flushers and seats, and television remotes. Regular disinfection will reduce the transfer of germs from person to person via these surfaces. Don't share towels or washcloths, and launder them well in hot water.
- **Stay away from sick people.** If a loved one comes down with a cold, you may be the only available nurse (in which case you might want to wear a facemask), but in public, keep a safe distance away from any coughers and sneezers. If you yourself are under the weather, don't be a “hero”. Stay home – from work, school, shopping, whatever – until your cold symptoms are better.
- **Improve air quality in your home.** In winter, we're inside more, closed up in well-sealed, insulated houses, with the furnace running non-stop. This may sound cozy but it's actually the perfect setup for catching a cold. To fight back, Ted Myatt, from the U of RI recommends keeping indoor relative humidity at 40-60 percent. In addition, install an air purifier with HEPA filter to reduce cold viruses in the air that you and your family breathe. Change your HVAC filter monthly and ensure that your ductwork is mould free.

How about home remedies for cold prevention?

In moderation, most home remedies for cold prevention can't hurt. A few that might actually help include:

- Quit smoking.
- Eat more fruits and vegetables, particularly colourful varieties like bell peppers and spinach.
- Take hot showers to clear out your nasal passages.
- Supplement your diet with zinc and Vitamin D at the first sign of cold symptoms.

Polio Feet

A Bruno Byte "Tidbit" from Dr Richard L Bruno, HD, PhD.

Chairperson International Centre for Polio Education <www.postpolioinfo.com>

Remember to translate the quoted Northern Hemisphere months to the equivalent months in the Southern Hemisphere, as required.

Question:

Why are my feet and lower legs always ice cold and purple, especially in winter? My doctor checked blood flow and said my arteries and veins are "wide open". I've tried heavy socks and leg warmers. What's going on? What can I do to stay warm?

Answer:

You have "polio feet", feet and legs that are always cold and purplish. Your arteries and veins are "clear" and that's the problem: they are too "open" when you're warm.

Polio survivors have trouble with cold because the neurons in the brain and spinal cord that cause the veins to contract were killed by the poliovirus. You are unable to stop warm blood from pooling in the veins near the surface of the skin, causing the feet to look bright red and even swollen.

As the outside temperature drops, the cold causes your veins to constrict, prevents blood from flowing back to the heart, and allows blood to pool. Your feet and lower legs look purple or even deep blue. This pooling allows the loss of heat from warm blood near the surface of the skin and causes your tissues to cool. Arteries, motor nerves and muscles lying just below the surface of the skin also cool. Warm blood can't get to your cold feet. Cold motor nerves conduct more slowly and may be less able to make cold muscles contract quickly and forcefully. Tendons and ligaments also get cold and become less elastic (like putting a rubber band in the freezer) making movement of weakened muscles more difficult. Our 1985 National Post-Polio Survey found that cold causes muscle weakness in 62% of polio survivors, muscle pain in 60%, and fatigue in 39%. And it takes hours under an electric blanket or a long, hot bath to warm cold legs and regain strength.

In our very first study of PPS, we found that polio survivors lost 75% of their strength when the temperature dropped from 85° to 65°F (29° to 18°C). We also found that polio survivors' motor nerves function as if it's 20°F (7°C) colder than the actual air temperature. So, polio survivors should dress as if it's 20°F (7°C) colder than the air temperature. But, the trick is to stay warm from the get-go. You should dress right after showering when your skin is warm and red. Try heat-retaining sock liners or even long johns made of the woven, breathable plastic fibre polypropylene. Then put on warm socks or even battery-powered heater socks or ski-boot insoles. Also, keep your feet elevated as much as possible during the day.

Remember that changes in season are unusually difficult for polio survivors since your brain's "thermostat", the hypothalamus, was also damaged by the poliovirus and can't quite figure out whether it's warm or cool. Polio survivors report more muscle pain and fatigue during seasonal changes. Regardless of the season, whether you are being chilled by a Northeast wind in November, or by excessive air conditioning in August, dress in layers to control your body temperature, because your body can't. And don't wear skirts, dresses or shorts between Labor Day and Memorial Day.





2018 Polio NSW Seminar Program

Wednesday 27th June	Northcott Society 1 Fennell Street North Parramatta	Mid-Year Seminar <i>(see details on page 2)</i> Paul Cavendish Associate Professor John Dearn
Saturday 22nd September	Panthers 1 Bay Street Port Macquarie	Country Seminar <i>Speakers to be confirmed</i>
Thursday 11th to Sunday 14th October	Stamford Grand Glenelg South Australia	Polio Health and Wellness Retreat < www.polioaustralia.org.au/retreat-2018/ >
Wednesday 21st November	Burwood RSL 96 Shaftesbury Road Burwood	Polio NSW AGM and Seminar <i>Speaker to be confirmed</i>

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