

Max Burns I think seeing Eternity work would have to be on the Harbour Bridge for the fireworks. But flashing back to the concept of it, I actually had an experience with my father where we would wander the streets around Bondi and I was fascinated by being pretty close to the ground, looking at people who scribbled in graffiti into the the concrete, you know, just their name of something like that. I was always looking for some wet concrete to to put my name in. And my dad said, you didn't have to find wet concrete. You could you could just use chalk. And he told me a story about a man who spent a long time of his life writing chalk on the pavement, and he, in fact, had had gone searching for that word. It's seen the word many times. He'd gone searching for the man himself as a kid. So I. I came close to the concept of looking for Eternity through my father, but I probably didn't even know how to read it at the time. Was more just that idea of. Yeah. Something, something written on the pavement.

Max Burns Yeah, and I understand the I don't think I quite understood the concept of Eternity or could read the word, but the idea of looking for something scribbled on the pavement was something that I came along to the young age about five or six. Well. It's just Justin.

Max Burns No, no, born a long time later, but my father, he used to go out with his granddad. His granddad was a Methodist minister. And he knew Arthur. So in the the mid 50s, I think around the time Arthur was kind of revealed to the public, my dad told me a story that he and his grandfather went out very early one morning in Ultimo and they went searching to find the man. And all I could find was Eternity written in chalk. And it looked like it was pretty fresh. So it was a bit of an Easter egg hunt in a way, searching for the guy who'd written it. And they were, you know, hot on his trail. And he used to see it a lot around the inner city suburbs and grew up with it so more his generation than mine. But he passed that story on to me. His name was McKibbon, Reverend McKibbon, and he was a Methodist minister in Balmain and in Newtown. And he was very influential around the time Arthur Stace was coming to terms, I suppose, with his redemption story, because my grandfather was involved with giving out lots of charity to people over the Depression. So I know that was part of Arthur Stace's world and the church was a big part of my family's life at that point. So I think they were my dad thinks that he knew Arthur Stace Arthur Stace was Mr Eternity before that was kind of publicly revealed whether or not that's true.

Max Burns Yeah, I think he did. He'd seen him. He'd seen him and he knew him through church circles. So he wanted to take my father out that morning to introduce him to him. So I've no idea how close they were. But he was the sort of person that if you within if you were within the church community, particularly around those suburbs, Newtown, Balmain, Piermont, Ultimo, my grandfather probably knew you because he was a very public figure and he was always involved in charitable events and helping people through the Depression to pay their rent and get food. And I know that was very connected to Arthur Stace's type of charitable work as well.

Max Burns in my grandfather's name was Reverend McKibbon and he was very influential around Balmain and Newtown, particularly over the Depression as a Methodist minister and a very social and public figure over over the 1920s and 30s.

Max Burns Well, as I say, I'm not sure how close their relationship was, but he certainly had met him (Arthur Stace). He certainly wanted to introduce my father to him. He was a sort of guy that when he went to the cricket, Don Bradman would not his head because he had been, you know, the the reverend at their sort of cricket sermon, and spoken at someone's funeral. So, you know, that era of that generation of Australian men who were all looking out for each other, I suppose over the depression years. He was he was a public figure in that world. So Arthur's Arthur Stace. And he would have been in the same circles, I think.

Max Burns I was down in Eden, south coast of Australia. I first saw Eternity on the bridge on the TV when I was down in Eden, south coast of Australia. I remember watching the fireworks and seeing that word light up, which was really special. And I think I remember wishing I was there in person because I'd seen most of the fireworks in Sydney. But that was our first time kind of visiting family, friends down south.

Max Burns the tour's called Slums, Slashings and Sly grog. An Alternative name as Gangsters, Girls and Grog. But it covers an era where we have razor gangs, slums and and grog being the term for the liquor. So it's it's in that world of Surry Hills and Darlinghurst and all those things, a sort of part of Arthur Stace's world as well. Yeah. When we started that one at the end of 2018, really started to roll in 2019. But yeah for the last three years or so we've been consistently running it.

Max Burns Well to give some context, we started with a convict tour in the rocks and we became very interested in criminology, Sydney's underworld and figures from the past that are often forgotten. And my tour guide colleague wanted to bring to life Surry Hills, Darlinghurst, while I brought to life Kings Cross. So we both want to focus on the same era. And I gave her some free rein to to write a tour that incorporated the Tilly Devine Kate Leigh era of razor gangs and the underworld there, which Arthur Stace was involved with. So I have to give her a lot of credit for pushing his story into the tour, her name's April Spiers. And she with me basically thought that it was the right story to include in an underworld tour that was filled with notorious criminals that you you know, you sort of their stories were pretty saucy and interesting to look at, but it needed someone who came good. And I think that's the real poignant part about Arthur Stace's story, whereas a lot of the criminals in the tour that we talk about in Surry Hills get shot or, you know, that they were in and out of jail for the rest of their lives. He has a totally different story where he he sort of emerges from the world that we bring to life in Surry Hills and takes on this whole new chapter of his life. So, yeah, we thought that was a really important thing to include in that tour

Max Burns In that tour, and in so many of the. Yeah, in so many of the stories we tell of Sydney's criminal underworld, you rarely have someone who totally changes their path in life. Quite interestingly, he (Arthur Stace) actually has quite a similar story to

figures from England who were convicts. They were thieves and they often committed a small crime. They were sent across to Australia. And it's when they arrived in Australia that they thought, well, perhaps I can start a new life. And some of them became very successful business people and they sort of went from rags to riches. But you rarely have someone who was born into vice in Australia itself doesn't sort of, you know, go to a whole new land and has the opportunity to start again. He had to sort of change his whole life within the muck of everything else that was going on around him. So, yeah, his story is really unique in that way to pull himself out of it rather than being shipped off to another place and have to change your story because you're there

Max Burns Well, we talk about it on the tour outside the Burton Street Tabernacle, and that is where, as you know, he had his moment of Eternity after listening to a sermon there and the idea of him walking out onto the street, having been so inspired by that word and its message and basically seeing it as his opportunity to spread that word around the streets of Sydney himself and start to write it on the ground, having that context on the tour, because we actually visit that spot. So you can imagine the moment that he had his sort of hallelujah, if you like, and walked out with Eternity ringing through his mind and started to put on the pavement. When it fits into our context of the tour in the sort of world of that 1920s, 30s story in Surry Hills and in terms of New South Wales, I suppose it represents a time in the middle of the Depression, a time when so many people were down and out. Sydney was really struggling to get by and to have a word like that, which represented hope, redemption, and to have it written in such beautiful writing on the very streets that were full of the other side of the coin, full of despair and poverty. I think it was a moment that maybe Sydney needed to really have a silver lining, an uplifting word to bring some joy to people in that poverty stricken community.

Max Burns Yeah. Look, people I don't think can imagine how bad it was. There are a lot of factors that contribute to places like Surry Hills and Darlinghurst being slums. A lot of it was to do with the Great Depression in the 1890s. So that's the first major depression. And that basically meant that a lot of the terraced housing, a lot of these grand Victorian mansions that were all in rows across the inner city suburbs, which were built for rich families who had multiple rooms and sometimes servants, they often sold them or they moved out and they rented them. And so the inner city started to change from being delux Victorian villas to places that were boarding houses. And a lot of these properties started to fall into disrepute and disrepair because the tenants didn't really want to do them up. They were just paying for the rent. So you start to see a world where councils don't have much money. All of the things that make a community tick, whether that's, you know, sewers and garbage and welfare starts to really fall apart and around Surry Hills and Darlinghurst and Redfern, you started to see these, once upon a time, beautiful streets with their Victorian villas start to turn into slums. Now, that gets hit even harder over the next couple of decades. You have the First World War, which, you know, takes so many working men away from their families. Many of them never return. So you have a lot of wives who have to turn to other means, sometimes prostitution to get by. You had a criminal underworld which starts to emerge, especially after the World War, after the First World War,

Max Burns Yeah. So the world the First World War had quite a few effects. One of them was that men came back with all sorts of problems. Aside from being shell shocked and often wounded, they came back with addictions. A lot of them were addiction addicted to opiates through the morphine they'd been given. They'd picked up drug habits, alcoholism, and they often just didn't feel like they were fit to work and serve their family again. So they became they basically came back to Sydney, unable to continue being the breadwinner. So we have a bit of a family breakdown over that era and we start to see all sorts of women having to turn to the streets. We start to see a lot of people who perhaps would never have turned to a life of crime, start to enter into it. And throughout Surry Hills and Darlinghurst, we start to see all sorts of issues with prostitution turning off the streets and into illegal brothels. We also see sly grog, which was a term for selling liquor on the sly, which was another repercussion of the First World War, because there'd been an enormous soldiers riot in 1916 in Sydney, which had been sort of Sydney's largest pub crawl ever. So thousands of soldiers had broken out from a camp in Liverpool. They'd commandeered a train to Central, they had rampaged through the streets and drunk almost every hotel down George Street dry. They had to be rounded up by other defence force. And and there was a shooting at Central Station. One of them was shot and killed. It was it was a huge fiasco, very embarrassing for the Australian public, because it basically meant that our diggers, our soldiers who were going to go off and fight the war were disgracing themselves on home soil. So it was hushed up in the media. But one thing it did do was lead to a referendum that was pushed forward by the temperance movement. And the temperance movement was all about trying to rid alcohol from the community, but they they used that to try and close the pubs early. So that meant that you had the 6pm closing that was pushed through in 1916. So if you're a drunk, if you came back from the war with alcohol problems like a lot of these men did, then to get a drink after six pm, you actually had to buy it illegally from a sly grog shop or a groggery. So you almost had to become a criminal just to feed your drinking habit. And that world of. Yeah, behind closed doors, gambling halls, opium dens, brothels two up schools and robberies was all through the Surry Hills Darlinghurst area. So add that to slums and crime and no welfare. And you wouldn't recognise that that time in Sydney today.

Max Burns He (Arthur Stace) is right in the middle of it. He's he he couldn't be more of a sort of product of that world, you know, who was born in 1885. So he was a kid when that first depression in the 1890s struck and he was having to steal bread and milk from doorsteps, as you know, five or six year old kid encouraged by his alcoholic parents to do so. He then becomes a ward of the state. So, you know, he he gets some welfare, but he has that sense of family breakdown. And he's a teenager when he turns to alcohol and becomes an alcoholic, he then gets sent off to the war or chooses to go off to the war, comes back with all sorts of health issues. And he's a drunk and then he starts to become involved in petty crime. He was sort of on the fringes of the criminal underworld connected to gangs. He worked as a cockatoo, which was a lookout for a two up school. So illegal gambling school, he worked as a scout for his sister's brothel. So in every way, he is part of that that underworld, that that world of poverty and of degradation, that those those those inner city suburbs were just rampant with. You know, if you wanted to tell the story of those suburbs, he his first part, the first half of his life, is really key to understanding how those city suburbs were functioning,

Max Burns OK, well, 1932 is actually a really interesting year for Sydney because they completed the Harbour Bridge and that was massive. It was our first huge construction that basically put Sydney on the map. And it had been a real symbol of the city coming together and getting through the Depression, it was known as the iron lung. And when that was completed, I think there was a bit of a sense of, you know, Sydney moving forward, growing up as an independent city with our own massive icon to be proud of, instead of referring back to the glories of the motherland of England. And funnily enough, that was the exact year that Arthur Stace had his revelation and started to write Eternity. And putting that, you know, together years later, you have Eternity on the Harbour Bridge itself, which I think is a nice connection. But Sydney is really in the heat of the depression in 1932, you know, depression lasted all throughout the early 30s. And in places like Surry Hills, you had 30 per cent unemployment. So so many people out of work, which means they're turning to other means to get by. You had a lot of government work programmes. Arthur himself had been involved in strange projects. They sort of just invented jobs to give men some work, they'd work for the dole. So I think he was involved in shovelling sand in Maroubra, you know, doing all sorts of weird things. Sydney was trying to push through to brighter days. And, you know, it had a quite a successful period over the 1920s. But like the rest of the world it was really struggling. And you had the age of the motorcar coming along, which was changing all sorts of things. The bridge was really built to accommodate cars commuting from the North Shore into the city as well. So that was changing the way that suburbs like the inner city functioned, because suddenly they weren't as important because you wanted to be close to the city in the 19th century so you could walk to work or, you know, catch a horse and cart to work. They had the motorcar, a lot of people living further out. So we have sort of that suburbia starting to emerge. And a lot of the wealthier families are starting to move into areas that they formerly didn't live on the north shore, northern suburbs in the inner west. So you had a bigger divide in some ways starting to occur in Sydney between these inner city suburbs and then where everyone's living in Victorian villas, very cramped housing, and then another side of Sydney, which is the, you know, half acre block with a house and sort of a bit of green out in the suburbs where you could avoid all of that muck.

Max Burns Yeah, sure. Well, I think Sydney started to find its feet after World War Two. And the 50s were a time where Sydney became very multicultural. You started to have some boom years there. So Eternity certainly had predated Sydney's arrival to some happier years. And it then continued to be used. Yeah, right through the sort of 60s countercultural movement and then furthermore through people like Martin Sharp in the 70s and 80s. And yeah, I think as sort of a symbol on T-shirts in the 90s and then right up to the 2000 period. So, yeah, it's a very long time for Sydney to have this one word which never changed, the script, didn't change its meaning, you know, it didn't change. And everyone had their own interpretation of what it meant. But it certainly saw Sydney change if it was first being written in the height of the Depression. And then we see it go all the way through to, you know, the crazy boom years we're familiar with where Sydney is a global city, a very wealthy city, then. Yeah, it was it was certainly something that carried it through from the dark to the light. But it ends up

Max Burns Sure. We introduce Arthur Stace in the book you said on our sure. On our tours we introduce Arthur Stace about halfway through when we're looking at the slums of Surry Hills, we're looking at where illegal gambling homes were. And we introduce his story as a product of that world. So we like to give each central character that we talk about on our tours two or three points where we can really flesh out their narrative. And so Arthur Stace is someone that we use as an example of just how bad it was having to steal food from doorways as a young kid, being an alcoholic, being a drunk, rolling around these streets, working for brothels, being involved in criminal gangs. So people are introduced to him not knowing that that Eternity story is going to come. He's simply a figure that helps us put a human face to the the derelict side of Sydney. And then when we get to the Burton Street Tabernacle, which is now the Eternity Playhouse Theatre, we talk about that moment where this very character who was so involved in all of the dark sides of that era and that that place, Surry Hills, Darlinghurst, walks into just another church but walks out basically feeling that he has a new message. And that message is to spread this word. It was obviously part of his his faith spreading the idea of Eternity, of preparing for Eternity, but a total transformation, I suppose, of his mission in life, which didn't stop, you know, overnight. He was going to continue that for thirty five years. So I think people on the tour, after hearing how bad it was and how someone who was born into that could transform so much and and start a whole new lease of life. It is a really inspiring moment. People who I've talked to who've been on the tour and have have experienced sort of first hand imagining him walking out of the tabernacle, basically feel a sense of power, a sense of perhaps it's never too late. You know, he's a classic underdog who turns his life around. I think Australia loves that type of story. We were just sort of always the underdog nation because, you know, for every reason under the sun, we had to sort of make the place our own. And if you have a character who who started at the bottom and didn't worked his way at the top financially, but worked his way back into a position where people respected him, then people really they empathise with that story. And I was actually speaking recently to one guest who I'm friends with has been on on the tour. And she she said she she actually had a moment of tears because she was really invested in the the time period that that April, the tour guide had said. I think she should really imagine how how tough the life was. Her her parents had been alive during that era, so she was connected to it. And then to have a moment where you had this kind of. Yeah. Story of a man who broke free from the world he was born into and and a happy ending was it was an emotional moment for her and it had spiritual aspects to it. But to see it in situ see it and imagine him walking out of that very building and onto the very street and pavement where she was standing, she she felt it was a very powerful moment. So maybe that's not the case with every single person that goes on the tour. But certainly I think Arthur's story strikes a chord.

Max Burns I think people who come along (on the walking tour) maybe expect that they're going to see some architecture. Listen to some history and have a nice time, and certainly that's what they do, but when they start to get involved in the narrative, because we've put a lot of work into trying to take people on a journey, trying to connect them with characters, with a theme, with a time period. So, you know, it's a walking tour of very much a talking tour. So we set the scene, we introduce what sort of characters we're going to be fleshing out, and we literally walk in their footsteps and we start to build up a narrative in the same way you would

a film or a documentary. And I think people get very connected, therefore, to the story your telling. So I feel like our level of engagement is much more than people perhaps expected they were going to have just going on a on a walking tour. And by the end, you know, we have so many people, so I just can't believe I never knew this. So I'll never look at these streets in the same way or that story, it's just so fascinating. I want to go and buy a book on that person. So we like to we like to over exceed our customers expectations by taking them on a real storytelling expedition rather than just a sightseeing experience.

Max Burns Sure. April and the tour will show images of Surry Hills, as it was in the 1930s, particularly connected to a street where there was an illegal gambling hall, Little Riley Street. And we show one of the buildings that was there and we talk about Arthur Stace at that point connected to his life as a cockatoo. So looking at that era where, you know, they're the same streets but they're not green, they're not flush with beautiful gardens and delux cars. They are dirty. They look like slums, but look like a third world community. There's usually sort of raggedy children outside. So you can recognise the architecture and the geography, but it totally looks like a different world. So we we introduce the sort of before and after imagery by giving people an example of those streets through a photo. And then they can see through their own eyes what it looks like now. So we show different elements of Surry Hills as it was. And then when we get to the Tabernacle, we show Arthur Stace himself on the ground writing Eternity. So we show a photo of the man on the pavement and that's another visual cue to give him a face. So we probably use 20 to 30 images to allow our audience to imagine this period for themselves. A picture speaks a thousand words. It gives people a cue to be able to see what you're talking about in a way that might help them put themselves in the picture. And we've always done that with that tours, even if it's a very small image, you can get a very different response by having that type of visual cue for people to experience it.

Max Burns Yeah, the light bulb image is Arthur writing it on the ground and people go, I recognise that. And then the next image is us showing it on the bridge. So, you know, you have understood the biography of this character. He wasn't even known as the Eternity figure for many, many years. And then you have how far the Eternity's come by showing people this enormous image of it on the bridge. So I suppose I suppose it's two light bulb moments. One is the light bulb moment for Arthur himself having a change in his life and this word being his symbol of that. And then it's it's the light bulb of. Oh, well, now that word has gone much further than his own lifetime. That spread into popular culture of my lifetime. So, yeah, people resonate with, I think, it being much larger than the man at that point.

Max Burns [14:11:36] I don't think it (Eternity story) can properly (be told without Arthur Stace). I think that the mystery of Eternity it's to say. But you that. Yeah, okay, sure. I don't think you can tell the Eternity story without Arthur Stace. Actually, I can answer that again. I think telling the Arthur getting because I don't think you can sell the Eternity story without telling the story of Arthur Stace because it gives it such a human layer to it that a lot of people in Sydney wanted to know for so long. So, I mean, it was a real mystery the Eternity story. For decades, people were questioning who is Mr Eternity? And they would go out onto the streets

and they would see the word and they wanted to know who was behind it. So, you know, it wasn't something that was just about the word then. And when it was revealed that he was a man who had had this shadowy past and he had had a moment of redemption in his own life.

Max Burns So when it was revealed that he was a man who'd had a shadowy past and had turned to this this new life, I think the human story of his biography was just as intertwined with the word itself. And it gives so much more meaning and power to it to understand that he had his own reasons for being inspired by this word and making it an icon, making it a symbol.

Max Burns Yes, so I think when people realise that Eternity was connected to Arthur's story so much, that is a personal journey for him, that he used that word to transform his life, then it just gives the word so much more meaning. So whether it is a word that you like for its aesthetic, whether it's a word you simply like to sound of, or whether it's come to be part of your understanding of Sydney's history. If you take away Arthur's story, I think it it doesn't have that fully three dimensional meaning that really makes it a story forever because you need that human face to it to understand, I think, why it was born in the first place.

Max Burns Sydney has a fantastic past. It is so much more interesting than people think for the majority of people. I ran tours for a very long time in Europe and you know, the history speaks for itself a little bit there. In Sydney, you've got to dig for it. Sydney's history is often connected to very unknown characters such as Arthur Stace. And when you dig into their lives and paint a picture of it for people of the contemporary world today, Sydneysiders or international figures who come along on our tours, you have that moment where they realise, just as you have, that there's so much more than meets the eye to Sydney, its architecture, its its elements, its its stories. And we just want to bring that back to life. We want to paint a picture of Sydney as it was, pre colonisation. We want to look at Sydney in its early convict days. So many interesting and colourful characters that came along. We want to look at how its underbelly was always prevalent and how quickly it moved. So a lot of our tours are just trying to rewind the clock. They're trying to connect people with characters that, you know, have walked these very streets not so long ago. But we're actually in a totally different world and we've always tried to put storytelling first. We really believe that in this day and age, storytelling is going out the window. Storytelling is represented by very short snippets on Instagram stories. We take our time to tell stories and we really try and connect a contemporary audience with historical figures using what's left in the city to act as cues to bring human characters to life.

Max Burns (The media embraced Eternity) because it was mysterious. The mystery of Arthur's Arthur Stace was what allowed the Eternity word to become a symbol and an icon first. So his story and his own biography that wasn't revealed for a very long time. But Eternity was all already infamous as almost like a bat signal. You know, it kind of came and went. It flashed on the ground

rather than the sky, but it was sort of like, what is this word? What meaning is he putting into it? Who is this person and why is it suddenly popping up every single day? So it was a huge talking point. And you've got to remember that graffiti didn't really exist there. So you didn't have a world of people spraying tags everywhere and leaving messages on walls and pavements at that point. So it was very rare to see a beautifully scripted word on the pavement. You know, it drew people's attention. And because it was only the one word, you know, it didn't preach, it didn't advertise, it just said something that people thought, well, what does that mean? People could draw their own conclusion from it. So it was a very inclusive word and it was a very mysterious concept. Who was this, this fella who is who was going around, who is obviously mad and in his own way are obsessed in his own way with this word and wanted everybody to know about it.

Max Burns The media embraced the word Eternity because it was mysterious. The newspapers always wanted to write about current events and they wanted to solve mysteries. So because this mystery stood for so long, it was a talking point in the community, on the streets. It was an easy thing to photograph and the media loved that. So they ran with that story for many, many years and across many different newspapers.

Max Burns I don't think so. I don't think that if Arthur Stace was writing Eternity today on the city streets, he would be noticed as much. Perhaps it's because there's so much else written graffiti advertising or people on their phones not even looking at the pavement. There was something about the idea of grungy streets, people, you know, just using the footpath to get to work and all of a sudden being struck by this beautiful word, which was only going to be there for a short while until it rained and they noticed it and it was consistent enough for them to start to notice it in different places and start to build up their own narrative in their own head about who was doing it. There's there's almost too much written. There's too much media on the streets now to hone in on one word like that, I believe. I think going to get lost.

Max Burns I think Eternity continues to capture people because it's an anything is possible word. You can take it however you want. It can mean that you start to question time in human existence. It can be connected to your faith. But it's certainly a word that I think spreads an idea of hope and of feeling like there's something bigger than you. Whether that's just time is longer than you. You know, I think that what was what resonated so much with people on the Harbour Bridge, there was this idea of we're entering a new millennium. You know, the idea of human history lasting thousands and thousands of years already. And now we're going to go on for another few thousand years, you know, in people's minds, that is Eternity. And therefore, it was a very poignant word to have scribbled there, because people, I think at that point felt they were entering a new age or entering a new millennia. And it was something that gave them hope that things would always be this positive. I suppose it would always continue like this. In Arthur's case, I think it wasn't about Eternity representing you're always going to be in this period, because that was quite a dark period. I think it was also about prepare for a paradise at the end of this this horrible existence that you're in, because it was people knew he was using it as as a religious word as well at the time.

Max Burns I don't think Sydney grew up in the millennia. I think Sydney had had its opportunity to grow up in the 19th century. But I'm primarily a 19th century historian. I wrote my thesis on the birth of Sydney's tourism industry in the 1860s, 70s and 80s. And in fact, our First World exhibition, the first time we were really in the spotlight was in 1879 when we invited the world to our shores and held this incredible exhibition at the Garden Palace in the Botanical Gardens. And that was kind of the Olympics of its day. So Sydney had had opportunities to grow up and not just be a colonial city, but there was something about the Olympic Games that allowed people of the 20th century, I think, to experience that and to really feel pride in the icons of Sydney and come together to celebrate just how beautiful the city was. There was so much going on for us that year with the Olympics, you know, the turn of the century. And I think people just started to really bond over the fact that that Sydney had only just begun its huge awakening as a global city, that people want it to be a part of.

Max Burns This particular tour is the brainchild of April Spiers. She has been the primary guide for it. She she really constructed the script and together we have tried to make it a tour which is really available to everyone, but particularly people from Sydney who want to understand more about that period Arthur Stace the razor gangs and try to bring that era to life. So we wanted to make it a story that people could walk through. And yeah, April has really tried to bring it to life by starting at Central Station and working her way through Surry Hills, through Darlinghurst, seeing the old Darlinghurst jail and ending at a speakeasy bar, which is a bit like a hit and grog shop as well. So it's got a lot of factors that that draw you into that world.

Max Burns I'm Max Burns McRuvie and I run Journey Walks Culture, Crime and History tours of Sydney.