

REVISITING A LETTER FROM ULSTER

Allan Esler Smith



NORTHERN IRELAND
WAR MEMORIAL
HOME FRONT EXHIBITION

Introduction



I administer the estate of my uncle, Brian Desmond Hurst, the Belfast born director of the 1942 documentary *A Letter from Ulster*.

In 2011 Hurst became only the fourth film director to be honoured with a Directors Guild of Great Britain blue plaque. Hurst's directing career spanned four decades and thirty films and includes the Christmas classic *Scrooge* (1951), starring Alistair Sim. Before the

plaque unveiling, I was told it was usual to organise a special screening event.

I selected *A Letter from Ulster* and his battle of Arnhem epic *Theirs is the Glory* (1946) to be screened in Brian's honour. It was an easy choice as *Theirs is the Glory* was Brian's favourite film and *A Letter from Ulster* was the only film where Hurst returned to film in Belfast where he was born, educated and left to fight with the Royal Irish Rifles in the First World War.

After the screening, working with the director Adam Jones-Lloyd, I completed a short documentary *Revisiting A Letter from Ulster*¹. This was screened at the Aspects Arts Festival. The film critic Mike Catto attended and applauded *A Letter from Ulster* saying:

Everyone here should see this film. And in this era of easy digital images, audiences should know in advance that is not just an old black and white curiosity. It is an extraordinary feat of technique and manipulation.

Allan Esler Smith

¹ See legacy website www.briandesmondhurst.org where *Revisiting A Letter From Ulster* can be viewed.

Foreword



I was very excited to watch *A Letter from Ulster* for the very first time a few weeks ago. At the time of the original screening across America in 1942–43, we were, of course, 'busy elsewhere' but it was a great help to our folks and loved ones back home. It is a special film and it is important that this part of our military history and your cultural heritage is preserved.

Watching the film took me back again to April 1942. I was a 19 year old Staff Sergeant in the Headquarters Battery of the Divisional Artillery and setting off from home for the first time and towards the war in Europe. I did not have the same celebratory landing on Northern Irish soil as the men you see in *A Letter from Ulster*. Our ship, HMTS *Aquatania*, sprang a

few leaks whilst depth charges were used to defend our convoy and she limped into Greenock on the Clyde. We were then transferred across the North Channel in smaller boats and I think every man was seasick on that short crossing. We were landed at Londonderry docks and were put up in civilian houses in Portrush. The nearby Sperrins proved an excellent training ground and you can see our men firing artillery pieces in these mountains in a sequence during *A Letter from Ulster*.

The training prepared us well for the battles that lay ahead in North Africa and especially in the Italian mountains. Whilst we worked hard we also had some great R&R. Unfortunately I fell for a line from a fellow sergeant whose parents had been born in Londonderry. "*All you need is a jaunting cart and all the girls will love you*" was his advice. We found a horse and cart and paid the man and off we set around the countryside. The horse couldn't pass a thing (we named it *Constipation*) and we didn't look very dignified and soon sold the horse and cart and just about got our money back.

I like my golf and I was pleased to hear that Royal Portrush was hosting the Irish Open again this year. That was a tough course and due to rationing you could only buy 3 golf balls for the round and I never managed to finish the course.

The nearby electric tramway past Bushmills was another favourite run. We managed to fit in a few 'sampling tours' of the

whiskey factory on those long summer nights in 1942 where British Double Summer time seemed to give you daylight until nearly midnight.

After a few months we were posted to Omagh and were billeted at a building called 'the workhouse'. I loved that town and the friendship and warmth extended to us was outstanding – it was a home from home. I wonder if Mrs Porter's Tea House is still around? That was where I converted to your cups of tea, which was good because in North Africa we were on British rations and if you didn't drink tea you didn't drink.

I send my thanks to Northern Ireland for the hospitality you extended to me and my 300,000 fellow countrymen during the Second World War. I hope that watching *A Letter from Ulster* will give you an insight into the welcome we received, the training we undertook and some of our R&R. I have been fortunate in my military career and seen many places throughout the world. I can say without hesitation that I have never been treated better as a soldier anywhere in the world than in Omagh.

My best wishes
General John W Vessey (retired)²
24 July 2012

² General Vessey became Chairman of the Joint Chiefs of Staff of the US Armed Forces and principal military adviser to President Ronald Regan in 1985.

Brian Desmond Hurst



Northern Ireland's greatest film director, Brian Desmond Hurst, knew a thing or two about film making and soldiering. He was the natural choice to travel to Belfast to make a film about the US troops arriving in Northern Ireland in 1942 and training for the war in Europe that lay ahead. His film crew were in their early film careers and some would go on to walk with the giants of film making. Hurst's

documentary *A Letter from Ulster* is a classic in Northern Ireland's film legacy and has stood the test of time, but has not been seen on the big screen for generations.

Hurst came from a working class background, having been born at 23 Ribble Street in East Belfast on 12 February 1895. He was the seventh child of a shipyard metal worker.

Bored with life working in a linen factory (his older brothers had taken the good jobs as welders in the shipyard), Private Hans Moore Hawthorn Hurst (he changed his name to Brian Desmond Hurst after the war) joined the 6th Battalion of the Royal Irish Rifles in the first weeks of the First World War. His battalion were battle virgins when they were thrown into the enemy's machine gun fire on 9–10 August 1915 on the slopes of Chunuk Bair at Gallipoli. By the end of the day all the officers were dead or wounded.



Rifleman Hurst, 6th RIR

Hurst returned to Belfast and found it a place of turmoil and riots. This is not what he had fought for. He moved to Canada where he trained as an artist and then moved to Hollywood, obtaining work as a set designer.

He then learnt the art of film-making from John Ford, who was to remain his mentor and great friend.

On returning to the British Isles, Hurst directed Ireland's first feature length 'talkie' *Irish Hearts* (1934) and went on to co-direct the ground breaking war film *The Lion Has Wings* (1939) featuring Ralph Richardson. This was a first of its kind in propaganda films of the Second World War and introduced the 'stiff upper lip'.

Hurst then made several films for the Ministry of Information, including *Miss Grant Goes to the Door* (1940), explaining what to do if a German paratrooper landed in your back garden, and *A Letter from Ulster* (1942). He directed *Dangerous Moonlight* (1941) during the blitz when his studios routinely suffered bomb damage. His epic film *Theirs is the Glory* (1946) was a remake of the Battle of Arnhem in which he used all his directing talent, knowledge and connections to ensure that the 1st Airborne and the people of Arnhem and Oosterbeek and surrounding towns were not air-brushed from history.

Hurst's other films include *Malta Story* (1953) featuring Sir Alec Guinness and Jack Hawkins, *Scrooge* (1951) featuring Alastair Sim and *Tom Brown's Schooldays* (1951).³

Although based in Belgravia in London from the early 1930s until his death, aged 90 (in 1986), Hurst often returned to Belfast for what he called a 'spiritual bath'.

Making the Film

Hurst knew the horrors of war and what lay ahead for the young Americans he met back in his homeland and wanted to help ensure this part of their lives was never forgotten. He had a chance

to capture this precious time – the lull before the battle and seal it in this film time capsule. Generations to come now have the memory of the 300,000 servicemen from the United States of America who came to Northern Ireland and were made to 'feel at home – away from home' as the booklet which was used by the US servicemen so neatly put it.

A Letter from Ulster was the only film where Hurst returned to film in



Front cover

³ For more information on Brian Desmond Hurst, see website at www.briandesmondhurst.org

Belfast. In early 1942 he was concluding *Alibi*, a murder mystery thriller set in 1930s Paris starring Margaret Lockwood and a young actor getting one of his first headline roles, James Mason.

When leading directors were not engaged on commercial films, they made documentaries for the Ministry of Information. Hurst takes up the story of the summer of 1942 in his memoirs:

“Eire of course was a neutral country but the Germans at the Embassy in Dublin were spreading rumours that the Americans who were stationed in Ulster, were behaving like an army of occupation and beating up the people of the North... as if anybody could! I took Terence Young over with me to write a script to show that the soldiers and the people of Ulster were getting along splendidly. The first thing we did on arrival was to get over the border into Dublin, so we could have a huge steak and see the City lit up, because we were used to the London black-out. When we returned, we found an American troop we liked. They were stationed in the grounds of a woman called Lady Heygate near Derry. She became known to the Americans as General Lady Heygate, because she used to get hold of their Colonel and make him walk round the rubbish bins, showing him the terrible waste of bread”.

Lady Heygate owned the Bellarena Estate between Limavady and Castlerock and in 1942 the edges of the fields were lined with Nissen huts and ready for the arrival of the US troops.



Bellarena Lane then
– and now



On 26th January 1942, the vanguard of the American army arrived in Belfast. This was just 50 days after Pearl Harbour.

Private Milburn Henke was the first US serviceman to step ashore from a ship that Monday just after noon and was greeted with marching bands, crowds and all the top brass. No wonder General Vessey in the foreword found his subsequent passage into Northern Ireland less triumphant but still memorable. Art also played its part in Private Milburn Henke's arrival, with Northern Ireland's greatest artist, William Conor, recording the moment in his Stranmillis Road studio.



William Conor shows Private Milburn Henke the portrait of him landing in Belfast

Where William Conor left off, Brian Desmond Hurst stepped in and used his form of art, the moving image, to capture the rest of a US serviceman's journey through Northern Ireland. The 'stars' this time were 'Don' and 'Wally' who were the eyes of the two central characters which were played by Sergeant Don Prill and Private Wally Newfield, both from Minneapolis.

The premise of the film was simple. Two US servicemen were pulled up by their Colonel as they received no mail from their

folks back home because, he rightly presumed, they had not bothered to write home themselves. The men were ordered to write a ten page letter about Ulster and so the documentary unfolds with Hurst using film to track their letter and thoughts.

We see them training for the war that lay ahead. We see them firing their artillery pieces in the Sperrins. We see tanks on exercise across the rolling countryside and assault course training.



Don and Wally getting directions

The reality of the war ahead is left lurking in the background with Hurst's direction. The storyline weaves in great moments of R&R (rest and recreation) as Don and Wally set off on a tour around Northern Ireland. We are taken to Carrickfergus Castle, Strabane and the Walls of Londonderry as they were in 1942. Other sites look intriguing and some of the faces we see beg even more questions. Some of the answers are revealed in Hurst's memoirs.

The script was written by Sean Terence Young (the only time the word Sean was used in his credited name). This is Terence

Hurst and MacQuitty.
The Black Tent



Young who went on to direct the Bond films *Dr No* (1962), *From Russia With Love* (1963) and *Thunderball* (1965). The assistant director was another great friend and fellow countryman, William MacQuitty. He went on to produce the Titanic epic *A Night to Remember* (1958) and founded Ulster Television but not before working with Hurst again on *The Black Tent* (1956).

A Letter from Ulster is a

valuable film archive and all the more so because Hurst in his memoirs reveals that “when *A Letter from Ulster* was finished and shown in America, the American President sent me a letter of commendation”

Bellarena

One of the units selected by Hurst was B Battery of the 151st Field Artillery of the 34th ‘Red Bull’ Infantry Division. This unit formed part of the US initial force deployed to Northern Ireland under the code-name MAGNET. After their arrival at Belfast docks, the 151st were billeted in Bellarena.



B Battery

Initially the men had to use British 25 pounders and wore the British style helmets (as you will see in the film) until their own equipment and weapons caught up with them. Men from this unit went on to fire the very first artillery fire by American forces in the European war theatre.

Jack K Johnson, former curator for the Minnesota Military Museum, takes up the story in the

newsletter of the Friends of the Military Historical Society of Minnesota (Spring 2010):

“On February 21, the first service practice was successfully carried out at firing ranges located near the Sperrin Mountains. A shell case was kept as a souvenir by B Battery. The 151st stayed at Bellarena until late May. Then it moved south to Tynan Abbey”.

Jack K Johnson then charts the unit’s progress to warfare in North Africa in February 1943 and, interestingly, notes that the B Battery Commander, Captain. Eugene E Surdyk, had taken the shell casing “from their first practice fire – purported to be the first by American troops in World War Two – to Mr Dan Hall Christie, a Coleraine businessman who owned a jewellery store. He asked Mr Christie to have the shell inscribed with the names of B Battery’s 116 officers and men and to hold it until Surdyk was able to get back to Coleraine and pick it up”.

Coleraine military historical expert Noel Lynch continues the tale of the shell.

“During 1961 the former Battery B Commander returned to Coleraine in order to renew old friendships and it was during the course of this visit that Mr Christie ‘returned’ the shell (‘as it was really their trophy’). Also presented was a bottle of Coleraine Whiskey which the 151st veterans sealed in the shell case and it is now in the Minnesota Military Museum and forms part of their ‘last man’s club.’”

As Noel Lynch pointed out to me, a last man’s club is quite unique and only the Americans seem to form them.

151st shell and
whiskey bottle



Subsequently the shell has been engraved with a cross as each member of the 151st passes away. The aim is that the bottle of whiskey will remain with the shell “until only three of the original 116 members of the Battery remained alive, at which point the bottle would be opened and the surviving three would drink a toast to all their departed colleagues”.

The current Curator of the Minnesota Military History Museum is Doug Bekke (Major USAR Ret). He recently had a chance to view Hurst’s *A Letter from Ulster* and found that the film provided him with a rare but wonderful opportunity because

"A Letter from Ulster is a time capsule capturing an age of innocence. Most of the young men depicted are probably from Minneapolis, from B Battery of the 151st Field Artillery Battalion. Most are probably away from home for the first time and few ever imagined they would ever be this far away, yet their journey, from which some would never return, was just beginning. Soon they would be in combat in North Africa and Italy dealing with the realities of war. B Battery maintained a very active veterans organization. They had a strong sense of pride and camaraderie. I was lucky to get to know some of these men when they were in their 80s, spend time with them, and hear their stories. A Letter from Ulster

provided me with the rare but wonderful opportunity to see and hear them in their youth".

Now that we know a little bit more about some of the men we see in *A Letter from Ulster*, we can return again to Hurst's memoirs, where he tells us more about the storyline and the central theme of the letter. Don and Wally are called before the Colonel and Hurst continues:

"The Colonel said to them:

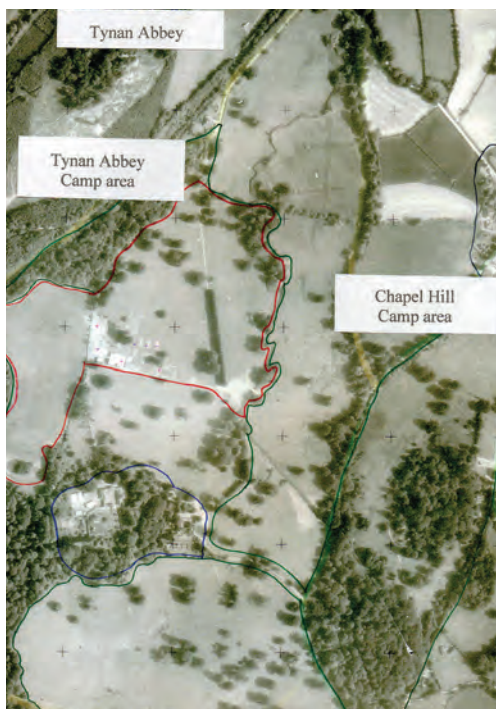
"Listen, you two. I've had two letters from your mothers and they haven't heard from you for six weeks, so sit down and write to them. I don't want to be bothered with this kind of letter. I'm far too busy". The boys replied; "Well, Sir, nothing ever happens here". The Colonel said: "Sit down and write to your mothers what has happened to you in the last two or three weeks". The boys promised to do so and their letters formed the basis of the screenplay. I returned to London. While I was away, the unit was transferred to the estate of Sir Norman Stronge, the Speaker of the Northern Ireland House of Commons, and whom the Americans referred to as Sir Strong. The picture therefore was made mostly on his estate".



An actual GI's letter from Ulster

Tynan Abbey

The diary of the 151st Field Artillery records that they moved to Tynan Abbey on 2 June 1942. Hurst and the film crew also moved from



Tynan camp, aerial view

Bellarena to Tynan Abbey in County Armagh, which is right on the border with the Republic of Ireland.

Most of the footprints of the military camp that sprang up amongst the gentle rolling hills of this beautifully located estate have long been washed away with the passage of time. However, with the help of a tractor equipped with a grass cutter, I was able to uncover a number of the concrete bases when I was privileged to be able to visit the estate in the summer of 2011.

The footprints become even clearer when aerial photos from the past are studied and when viewed with the film you can start to imagine the fields in 1942 packed with activity in the preparations for war.

I stood outside one of the few remaining huts from 1942. This hut features in the opening scene of *A*

Letter from Ulster when the very first words of the script are shouted "Mail's in". The hut in the photograph is the Quartermaster's hut which is sited alongside the store hut to which the men rush to receive their vitality important messages from 'back home'. The store/mail hut has been demolished but



'Mail's in'



QM's hut

you can make out the outline of the concrete base sitting at right angles to the Quartermaster's hut.

Tynan Abbey became a 'home from home' for the men from the 34th "Red Bull" Infantry Division, which included the men

from the 151st Field Artillery. It was also at Tynan Abbey that the men from the 151st decided to form their 'last man's club' on 4 July 1942.



Tynan Abbey



Tynan Abbey remains

The GIs and the owners of the estate got on exceptionally well – most of the time. James Kingan, grandson of Sir Norman Stronge, remembers his grandparents telling him how the US officers lived in the main house with his grandparents and that the Colonel insisted on providing a jeep to ferry his grandparents around the estate (probably just like the Willys jeeps we see Dan and Wally use in *A Letter from Ulster*). But James also remembers how he heard that some of the US troops found our weather was just too cold as winter approached and that the estate's coal supplies had to be fenced in with barbed wire to help protect it! On another occasion when a fire broke out in the house, his grandparents described how a perfect row of US servicemen formed and extinguished the fire by filling their helmets with water and passing it along the line. Tynan Abbey was saved.⁴

Tynan camp sees Hurst pay homage to the First World War veterans in a scene featuring Master Sergeant Shurke from Minneapolis and Captain Bruce Bairnsfather, an official artist with the American Forces in Europe. Both had witnessed the horrors of battle at Ypres, with Bairnsfather serving there in 1915 and Shurke in 1917. So too had Sir Norman Stronge, who had survived the first day of the Battle of the Somme and was the first soldier after the start of the battle to be mentioned in dispatches by General Haig.

⁴ On 21 January 1981, James' grandfather, 86-year-old Sir Norman Stronge and his only son, James aged 48, were killed by the Provisional Irish Republican Army. The house was set on fire. The bodies of the father and son were later recovered from their blazing home but the house itself burned to the ground.

Bairnsfather and Shurke exchange memories and their words are brief but Hurst makes telling use of reflective pauses. The viewer in no doubt about what these men have witnessed.



Captain Bruce Bairnsfather



Sketching in trench

During the First World War Bruce Bairnsfather became one of the most famous cartoonists in the world and Mark Warby⁵ comments “Seeing Bruce Bairnsfather in *A Letter from Ulster* is a rare treat. This is the only known film of him from the Second World War”.



Bairnsfather
cartoon

Mark Warby continues “*Bairnsfather had been . . . wounded in the Second Battle of Ypres in April 1915. Whilst recuperating he began a series of cartoons which sold over one million copies. His most famous character, Old Bill, went on to appear in books, plays, films and on all manner of merchandise. Appointed ‘Officer Cartoonist’ by the War Office in 1916, he went on to draw cartoons featuring the Allied Armies and had met Shurke through this work. Director Brian Desmond Hurst and scriptwriter Terence Young picked up on Bruce’s recent ‘reunion’ with Sergeant Fred Schurks, and the cartoonist was filmed sketching a portrait of Schurke and reminiscing with his old friend about their experiences in WWI.*”

⁵ Author of the legacy website www.brucebairnsfather.org.uk

The Civilians

I have often been asked about the civilian faces we see in *A Letter from Ulster*.

One of the most prominent is a young singer who attends Tynan Camp to sing *The Rose of Tralee*. This was no chance choice of song as Hurst adored it and, indeed, flew over to Hollywood to see John Ford just before John passed away, so that he could sing it once again to his greatest friend. The song was about the beautiful Mary and Hurst would sing it for John Ford and his wife, Mary.

The Rose of Tralee song is a lovely feature and starts with the GI's borrowing Sir Norman Stronge's piano from Tynan Abbey and transporting it on a horse and cart to a Nissen hut where a concert takes place. Andy Gray, who worked at Tynan Abbey for nearly sixty years, told me the cart driver was Billy Gillyland who lived outside the gates of Tynan Abbey and that the horse was called Bob! The young Ulsterman sings the song beautifully and gains special mention in Hurst's memoirs:



Denis Martin

"I found a young singer, Denis Martin, with a beautiful tenor voice, the son of the printer of the Belfast Evening Telegraph, to sing at a concert for the Americans in the film. Denis became very interested in films, came to London and appeared in several Ivor Novello musicals. He now runs the Players Theatre in London"

Another scene sees our two GI central characters Don and Wally, get a little lost in the country lanes around Tynan Abbey, which is close to the border with the Republic of Ireland. Confused they stop and ask two police officers outside a farmhouse which is now demolished but has been identified as



Cortynan Road

located on the Cortynan Road. Alongside the two policemen are the cottage owners Joe and Lena Maguire as identified by Andy Gray. When watching the film you will see that the men are directed to help ensure they

stay on the Northern Irish side of the border but, in fact, the actual road they set off will take you to Glaslough and into the Republic!

A further scene shows the GIs visiting a farm where they take part in gathering in hay with a young girl assisting in the field. The young girl is Sarah Scott who was then 13 in the summer of 1942 and remembers the film-makers very clearly as her father was Estate Agent at Tynan Abbey. Mrs Scott remembers the piano being taken from Tynan Abbey to the troops recreation rooms (as we see in the film) and remembers attending concerts at the camp in Tynan Abbey.



Sarah Scott as a girl –
and as she is today



One concert was very memorable as it was on the day of her grandmother's birthday and Sarah Scott and her family were invited to attend and her grandmother was brought along as a birthday treat. One of the acts was a magician who proceeded to swallow razor blades and "she (grandmother) was disgusted and walked out. The GIs were amazed to see this elderly lady had been in their midst".

Although it is seventy years ago, watching *A Letter from Ulster* again brought back other vivid memories for Sarah Scott "The senior officers were housed in the Abbey and the junior ones in a dwelling in the court yard next to our home, so we got candy and tins of peaches... what a treat. When the film was shown in the City Cinema (in Armagh), all the Tynan Abbey workmen and families went to see it and one lady saw her father on film and shouted 'there's father'. I think the audience thought she was crazy!"

The baseball game played with the help of the local children takes place in the grounds of Tynan Abbey. The children we see are all from village of Caledon. Some of the children were evacuees from Belfast. I wonder how they got on in life after sampling a game of baseball with the GIs?

The Places

Don and Wally complete their letter by talking about the sites they have seen when visiting places of interest.

The film portrays them setting off from Coleraine and apparently visually this might be plausible, down to the railway stationmaster's cap-badge. We are not, however, looking at Coleraine but at Cultra Station in North Down in 1942.



Cultra station as it was –
and as it is today



Some of the sites we see men visit have not changed in centuries let alone decades. They visit Carrickfergus Castle which remains one of the most visited tourist attractions in Northern Ireland today.



Carrickfergus Castle as it
was – and as it is today



As we move into 2013 when Derry/Londonderry will become the UK City of Culture, it was very perceptive of the GIs to visit the walled city in 1942 and take in the sights, including Roaring Meg. Their journey is almost becoming a map of a retrospective tourist trip around Northern Ireland today.

Don and Wally then move to Strabane to take in a view of the river and to visit Grays Printers.



Roaring Meg as it was –
and as it is today



Situated in the heart of Strabane, Gray's looks like any other shop front. However, behind its elegant façade is the fascinating story of ink, galleys, presses and emigration, as this is where John Dunlap, printer of the American Declaration of Independence, and James Wilson, grandfather of President Woodrow Wilson, are said to have learned their trade. It was therefore the natural choice for a visit by Don and Wally.



Gray's Printers as it was –
and as it is today



The Pocket Guide to Northern Ireland as issued to all US troops entering Northern Ireland during the Second World War, contains lots of hints and tips but the most important, then and now, remains for the conclusion when it states "Avoid arguing religion or politics".

On the subject of religion, however, Hurst wanted to get the balance right, as he so hated sectarianism as *Punch* magazine commented when they interviewed him in 1969. On his experience of fighting at Gallipoli it concluded "Catholic-Protestant antagonism vanished in this holocaust". William MacQuitty takes up the story as Hurst's assistant director on





Strabane as it was – and
as it is today



A Letter from Ulster, “Hurst suddenly realised that, although we had recorded a Protestant service in camp, he had left out the Roman Catholics. ‘Fix it for me Willie’ he said to me. I got agreement from St Mary’s Church, Belfast”.

And so Hurst returned to film in Belfast, the only time he filmed in his city of birth and St Mary’s in Chapel Lane is just a few miles from his place of birth in Ribble Street. The results are very evocative as the camera pans down the aisle and we look at the men who did not know what lay ahead but were soon to depart to North Africa and then move to Italy to fight in some of the bloodiest battles of the Second World War at Salerno, Monte Cassino and Anzio.



St Mary’s altar as it was –
and as it is today



I hope that this booklet and the film *A Letter from Ulster* help to take you back to 1942 and gives you an insight, as General Vessey says in his foreword, to the welcome Northern Ireland extended to the 300,000 US servicemen who came here to prepare for the war in Europe and found it a 'home from home'.

Biography

Allan Esler Smith was born in Dungannon and educated in Bangor Grammar School. His 'day job' sees him running a Chartered Accountancy practice in Hertfordshire. He also co-authors the *Good Non Retirement Guide 2012*.

Allan administers the *Brian Desmond Hurst Estate* and is a frequent writer and speaker on Hurst and his films. He has produced several documentaries on Hurst.

Allan enjoys dipping into the creative world of his uncle Brian and is presently working with two leading writers to bring Hurst's memoirs to publication in 2014

Acknowledgements

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You may also want to listen to RTE Radio One and their *Documentary on One* series and the 40 minute documentary on Brian Desmond Hurst called *An Irishman Chained to the Truth*. This was first broadcast in August 2011 and is available on a listen again podcast.

Illustrations have been reproduced by kind permission of the following:

Blackwater Regional Partnership – *picture of Cortynan Road*

Derry Visitor and Convention Centre – *picture of Roaring Meg*

Jack K Johnson – *picture of B Battery, 151 Field Artillery*

Minnesota Military Museum – *picture of 151st shell and whiskey bottle*

Northern Ireland Environment Agency – *picture of Carrickfergus Castle*

William MacQuitty collection – *picture of Hurst and MacQuitty, The Black Tent*

James Kingan collection – *Tynan Abbey, Mails In and Don and Wally getting directions photographs*

David Fitzsimons collection – *Tynan aerial view and Bruce Bairnsfather sketching in trench*

Barbara Bruce Bairnsfather collection – *Bairnsfather cartoon, copyright 2012*

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