



MAY 1976

The Newsletter of
The Australian Intervarsity
Choral Societies Association

With this issue, No. 21, Erato comes of age. In the six years since its inception, Erato has progressed from a very informal duplicated broadsheet of mainly personal and social news, into its current A4-size, offset-printed, news/information/social/musical/discursive format.

I believe that Erato is now at the crossroads: at current prices, each copy is worth about 20cents; at a regular six issues per year, AICSA must obviously fight a losing battle to support this newsletter, since AICSA's income is only \$1 per person per year. The question is, is Erato a worthwhile expense?, and if so, how can it best be funded?

Inherent in these problems are questions of format - should Erato consist entirely of news items from Societies, should the current content be maintained, or is some other format possible?

At the AICSA meeting in Hobart, a new Erato Editor will be elected (I am not standing for re-election because I finished Uni last year and am now working fulltime); it will be largely up to the new Editor to find answers to these problems, within the direction of AIVCC. I sincerely hope that my successor will reap as much enjoyment and satisfaction from the position as I have done, and that Erato will continue to perform its important function in the dissemination of information, ideas, and entertainment to choristers throughout Australia and New Zealand.

To the new Editor I wish the very best of luck, and to readers both at IV and elsewhere,

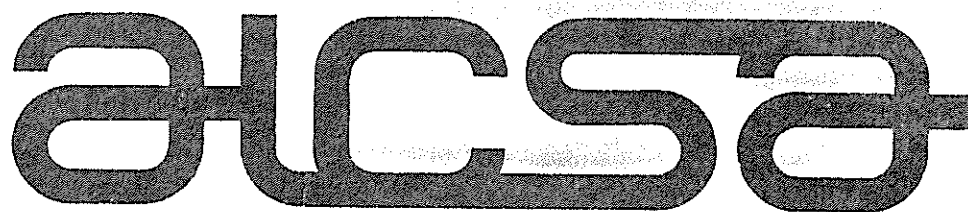
May you nurglingly grinple your qurombles and scridge.
Lots of love,

Mary Nettle,
Erato Editor.

PS Many thanks to all the people who have helped in the production of this issue, especially Rosemary for typing, Paul for printing, Daryl for the loan of his typewriter, and the FUCS and AUCS people for collating and distribution.

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Australian Intervarsity Choral Societies' Association

AICSA AND YOU

I am not going to write an official report here, as I will be giving one at the AIVCC meeting to be held in Hobart in May (and which will later be published in Erato). Since the end of August will mean the end of my two years as President (with two years involvement in the national student choral movement prior to that), this is the last time I'll have a chance to write informally.

Firstly, welcome to all new members. In joining QUMS, UNCS, SUMS, UNICHANT, SCUNA, MUCS, MonUCS, TUMS, AUCS, FUCS or PUCS (or one of our two associate New Zealand societies) you also become a part of the Australian Intervarsity Choral Societies' Association, which now has some 600 members. AICSA was started at Adelaide I.V. in 1974 after a year or two's planning. My hope is that the Association is now sufficiently well established to carry on effectively but this of course largely depends on yourselves. Perhaps some of you might consider for nominating for a position (see elsewhere in this Erato)?

AicSA co-ordinates the I.V. choral festival, produces a magazine Erato and a catalogue of holdings of choral music as well as being a service centre for mutual matters of concern to all its member societies. Its Presidents meet once a year at I.V. to discuss policy and ideas for new projects. This year a choral composition competition, an I.V. Trust Fund and a videotape/film on university choral societies will be included among matters to be discussed. Also currently under consideration is future funding from State and Federal bodies (in conjunction with survey of overseas funding bodies) money of course being a constant problem!

No doubt many new ideas will emerge, but there must be people who are willing to put these ideas into effect. I hope that a body such as AICSA will be able one day to really assert itself as a power in the arts world. As Peter Seymour said at the 1975 I.V. in Sydney, the University Choral Society has taken over from the Church Choir as the basis for keeping alive the great choral music tradition- especially as a training ground.

So, as you can see, it is up to you. Welcome again, if you're new and I hope you'll feel free to ask any of us anything you want to know during I.V. (I'll be there for the second week).

Tim Mason,
President.

Nominations are hereby called for the positions of:

President }
Secretary } must reside in same city, as these form the Executive.
Treasurer }
Librarian
Editor of Erato
Archivist
Patron(s) (anybody eligible)

for the year beginning 1/9/76 and ending 31/8/77. All members (financial) of any AICSA society (nominated and seconded by any two other members) are eligible to stand. Nominations for the Executive close at midnight on May 14th, 1976, and for all other positions prior to the start of the AIVCC meeting, which will be held at the Board Room, University Union, University of Tasmania, Sandy Bay, Tasmania, on Friday May 21st, 1976 at 9.00a.m., and which all nominees should attend if at all possible.

Nominations may be handed to any member of the AICSA executive at I.V. (or in their absence, to the IVCF convenor or secretary)* These people will also provide more information on request.

NOTE: The current President (Tim Mason), Treasurer (Ben Macpherson), Librarian (Daryl Colquhoun), and Archivist (Lindsay Macdonald), have served for two years, and are ineligible for re-election. The current Secretary (Linda Richards, and Erato Editor (Mary Nettle) have both indicated that they will not be seeking re-election. Mr. Peter Seymour is eligible for re-election as a Patron, however.

*Nominations to arrive before May 14th, 1976; may also be sent to:
AICSA, 25 Harvest Road, North Fremantle, W.A., 6159.

Linda Richards,
Secretary.

AICSA NOTICE

We apologise for the fact that the audited accounts for the 1974/75 year have not become available for printing in Erato. The audit is currently being carried out. In view of the fact that an up-to-date financial statement will be presented at the AIVCC meeting to be held on May 21st, 1976, I.V. in Hobart, we have not included a I.V.C. monthly statement in this edition of Erato (which is being handed out at I.V.). It is hoped that a complete financial edition. For the record, AICSA is well above water currently.

Club treasurers are reminded that 1976/77 fees are due on May 1st, (based on financial membership at April 1st, at \$1 per head) and should be sent to the Treasurer at 26 Troy Terrace, Daglish, W.A. 6008 (or handed to him during I.V.).

Ben Macpherson,
Treasurer.

UNIVERSITY OF NSW CHORAL SOCIETY

p.4

Dear Erato and other amusing multitudes,

Greetings from UNCS.

When last we saw our heroes (not to mention himoes) they were girding their loins and other parts to meet Oreintation week and the fresher horde. From which encounter we emerged victorious, and dragged with us some enthusiastic new recruits to the UNCS chords, only to find that 'they' required the services of the Music Room, our time-hallowed rehearsal room for some purposes of their own. We now wander, wailing, the concrete wind-tunnels of campus, chivvied from pillar (Graduates lounge) to post (Drama Hut) to column (Chaplaincy!), vagrants of no fixed address.

A small party visited SUMS Princess Ida and others of us collaborated in its existence. A jolly good show it was, lots of lovely singing and dancing and castles and costumes and even a swordfight (why do the basses always have to lose?)

The new enlarged UNCS is in the throes of preparing a concert, which has, we aver, nothing whatever absolutely, at all to do with fish. So there. It will, however, draw intensively on songbook material (SCUNA, UNCS and SUMS) and include works by that obscure genius, P.D.Q. Bach; as well as Henry VIII's Pastime and Good Company and material from such divers sources as the King's Singers and Pentangle.

Pursuant to our totally non-piscatorial purposes, UNCS repaired to the hostelry known as YHA North Springwood, where members were charmed by the spectacular view into tolerating the slightly primitive facilities.

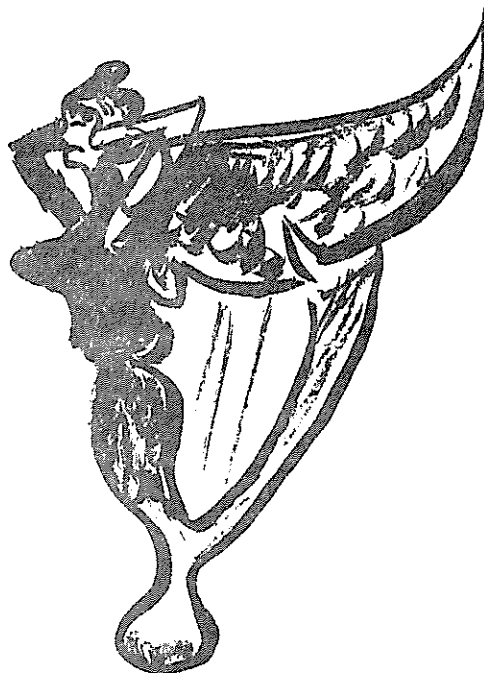
There we polished off not only the usual amount of food, but also several tunes (RIP).

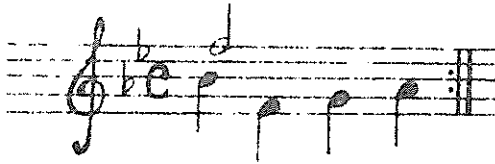
And just you wait till I.V. This year, for the first time in recent history, UNCS is going to appear onstage in the revue, and reveal strange and little known plots and secrets.

See you all in Tasmartica,

Judith. (Alto Ego)

+ Uncle's Peter.





Box 1, The Union,
Flinders University,
South Australia 5042

ADELAIDE MINIFEST

August 21st - 28th, 1976

Dear chorister,

You can't win! If you are/were at I.V., you'll know you can't possibly exist for all those months till next I.V., so if you weren't at I.V., just see what you've missed!

It seems to me you'd just better do something about it, whichever category you are in. So we have created, especially for you, at great expense of time, brain and money, a mini-festival to tide you over.

SPAM.

SPAM is from Saturday 21st to Friday 27th of August. SPAM stands for S PECIAL Adelaide Minifest, (or Special Philharmonic Adelaide Minifest to the people we're scavenging money from.) SPAM also stands for Singing, Playing and Mountaineering, which brings me to the point which makes SPAM different still from the other Choral festivals.

At the front end of SPAM, spelt backwards, is MAPS. Maps is what you use to see the glorious Flinders Ranges of South Australia at the height and splendor of spring. I'm not joking - MAPS stands for Mountaineering, Australiana and Primitive Survival, and is an organized hiking and camping trip to the Flinders Ranges, conducted (ahem, pardon) by Glen Smith.

MAPSPAM is well worth coming to. The second week is traditional camp/rehearsal/socializing/concert. The conductor for the concert will be Joannes Roose, and the works may include: Bach: Singerl dem Herm and Palestrina, Missa Aeteina christa Munera.

There has to be a quota on numbers, so it's first come first served up to 110. Applications will be by post and will start on a date to be announced. Camp fees will be approximately \$22.00, and a deposit of \$10.00 is necessary. Socializing will include on "At Home," picky-nickys and things, and a square dance for those with a ditto on their hypotenuse. (Wot?)

Enough of the Garbled Verbage. See you there.

Love from SPAM,

Cathy Cox.

PS Of course, you don't have to come to MAPS on order to come to SPAM - in fact, we expect lots more people will come to SPAM than to MAPSPAM. We just thought you'd like some advance warning that it's all going to be Happening in August in Adelaide, 1976. MAPS is a four-day hiking/camping trip (including travelling time to and from the Flinders) and is for those of us who like to dabble not only in singing, but also in communing with Mother Nature. More detailed details will be sent/given to your Society in the near future, or you can contact MAPSPAM at the above address.



MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

Dear nice peoples,

Our beloved secretary, the long-suffering Judi Greenwood, has just put a despairing note on the notice board. She begs someone to write an Erato article before she tears the rest of her hair out. So, devoted MonUCS that we are, we write this over coffee and sticky donut.

MonUCS are flying along at the moment, aided by the presence at last week's rehearsal of seven (yes, seven) tenors and pseudo tenors.* The only problem is that we only have seven or eight basses. Terribly distressing for us it is!

Some of us are also becoming terribly fit; MonUCS entered a team in the recreational games intramural competition. We play volley ball and table tennis. After two matches our meteoric rise to fame has begun: in the first match we won a total of 2 sets to 1!! Sport is guaranteed to increase lung capacity and improve your breathing (in, out, in, out.), besides which it's good fun.

We have bounding hordes of freshers intent on I.V. in May and we think if they survive they'll survive anything. We have having a mini, informal concert on April 30th, at which you may hear a rendition full of passion and virtuoso brilliance of that time honoured nursery rhyme Simple Simon ("An experience neither to be missed nor forgotten")- Age music critic, (ha, ha, if only that were true). Much love

From Smith and Rice, incorporated,
(MonUCS Altos reign supreme).

*Pseudo-tenor: An amendable baritone who can sing a top f and can be coaxed to leave the ranks of the basses to ascend to higher things. Always be polite to them or they may refuse to sing above middle c.

I've just time to write a P.S.

MonUCS have increased their numbers to between 45 and 50 now and it's great to see young enthusiasm. (The old hag talking here). Still, on a serious note, it's always sad to lose old members and we are really grateful for that which they have contributed to the society. This isn't only in terms of musical talent which the oldies certainly had, and the hard work which they put into organisation and administration, but what has been appreciated is the times when these people gave a little of their hearts to their fellow members just when it was needed.

I'm thinking particularly of Chris Griffith who has left us because of professional commitments. Also sadly missed is the one and only 'Tom 'n Helen.' Tom Healey, of course, was the MonUCS virtuoso accompanist for four years - best remembered for stepping in at the last minute as the orchestra at the Melbourne Minifest. (For all of you who can remember back that far). Tommy is still definitely hailed as our hero.

These old UCSians are much loved by us and no doubt by those of you who know them. By the way, we've managed to keep our old faithful archives officers D.D. Evans and Huge Duncan.

NOW: the news you've all been waiting for, for many years in fact. The betrothal has been announced of the Rt. Hon. Sir Thomas Healey, B.A., (Beirut Techn. Inst., Koo Wee Rup Agr. Coll.), Master of the King's Musicke (King Feisal, Saudi Arabia), Late of MonUCS to Miss Helen Seymour, 2/3 B.A., Alto/sop., Choir of Kings College, Cranbourne, Late of MonUCS.

The prospective groom and bride are condoned in said nuptial intent by the committee, and are warmly congratulated by all their former colleagues in song.

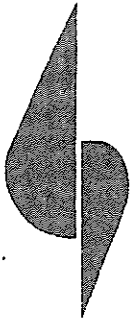
MONUCS PRESENT COMMITTEE

El Presidente	Peter Janssen Esq.
Vice President	Jaquelyn James
Treasurer	Neil Rickards
Secretary	Judi Greenwood
Assistant Sec.	Serena Sharp
Publicity officer	Louise Rice
Librarian	Hugh Duncan
Immediate Past Pres.	Hugh Duncan
Assistant Librarian	Steven Carnie
Continuing 1st yr. rep.	Liz Smith
First Year Representatives	
Male:	Thomas Vollmer
Female:	Sally Engliss.

I hope I.V. is really great, I'll be there in spirit if not in body.
lots of Love.

Judi Greenwood.





Queensland University Musical Society

C/- University of Queensland
Students Union Building
St. Lucia, Q. 4067

Greetings, people!

At long last, that which you've all been eagerly awaiting - news from the Queensland capital (no, not Kew, but Brisbane) - (Gawd, that was dreadful! - no wonder they're giving me the sack!) - (WHO called me an old bag?) Enough of this news, on with the trivia. Since we last graced the Erato notes we have held our highly-esteemed Campus Carolfest (now become an annual event, and building up quite a following) which, as we'd intended, was highly successful musically and financially (the social success was supplied by the Post-Performance Party). After that, there was nothing we could do but suspend animation (what hang-ups?) until Orientation Week, when our publicity campaign (chiefly posters, banners, and a "personal-contact"-type stall with tapes of previous performances, if anyone's interested) yielded a gratifying roll-up of about 80 (since stabilized at around 70, but then you can't have everyone....) - all under the (quite substantial) direction of John A. Nickson (and don't believe any rumours that indicate othersise). After some initial minor difficulties with copying music, augmented to major traumas by certain inefficient music distributors whose name is available on request, we finally became immersed in the programme for our June concert (to be held in collaboration with RSCM like our last October concert; on 4th June, everyone welcome!) The programme - which consists of a set of variations on a single theme (more or less) - starts with a Handel concerto for organ (using Mayne Hall's brand-new, only-just-revealed organ) with our own beloved accompanist Graeme Morton as soloist; and progresses on through Palestrina's Missa Aeterna Christi Munera (Chorale only) and Rubbra's Missa Cantuariensis (double choir) - both 'a capella' works - to a bracket of tighter stuff (popular and spirituals, arranged for SATB) to send them off laughing to interval. After which, Chorale proudly premieres the commissioned work Selections from the Rubáiyát of Omar Khayyám by Dr. Phillip Bracanin (the friendliest Dean of the Music Faculty, and affectionately known as Phil the Cup); and the show finishes with Haydn's Missa Sancti Nicolai (scored for choir, orchestra, soloists, and tumultuous applause.)

Right, that's what we will be doing - now, what have we been doing? Well, in the absence of any vacant campsites around Brisbane, two poor fools went searching as far afield as Toowoomba for a venue for our first rehearsal-social camp, and finally ended up in the Cambooya Pub. Not unlikely, you may say (thanks a lot, fellers!); but lo and behold, the whole choir ended up in the self-same place some little time after (after first enquiring, as doubtless you are doing, "Where the hell's Cambooya?") If other Societies haven't tried it, it's a scheme worth considering - you do a deal with a small-town publican for floorspace and facilities, and carry on as a normal camp, except the refreshments are freely-flowing on the premises. The friendly local natives love it.

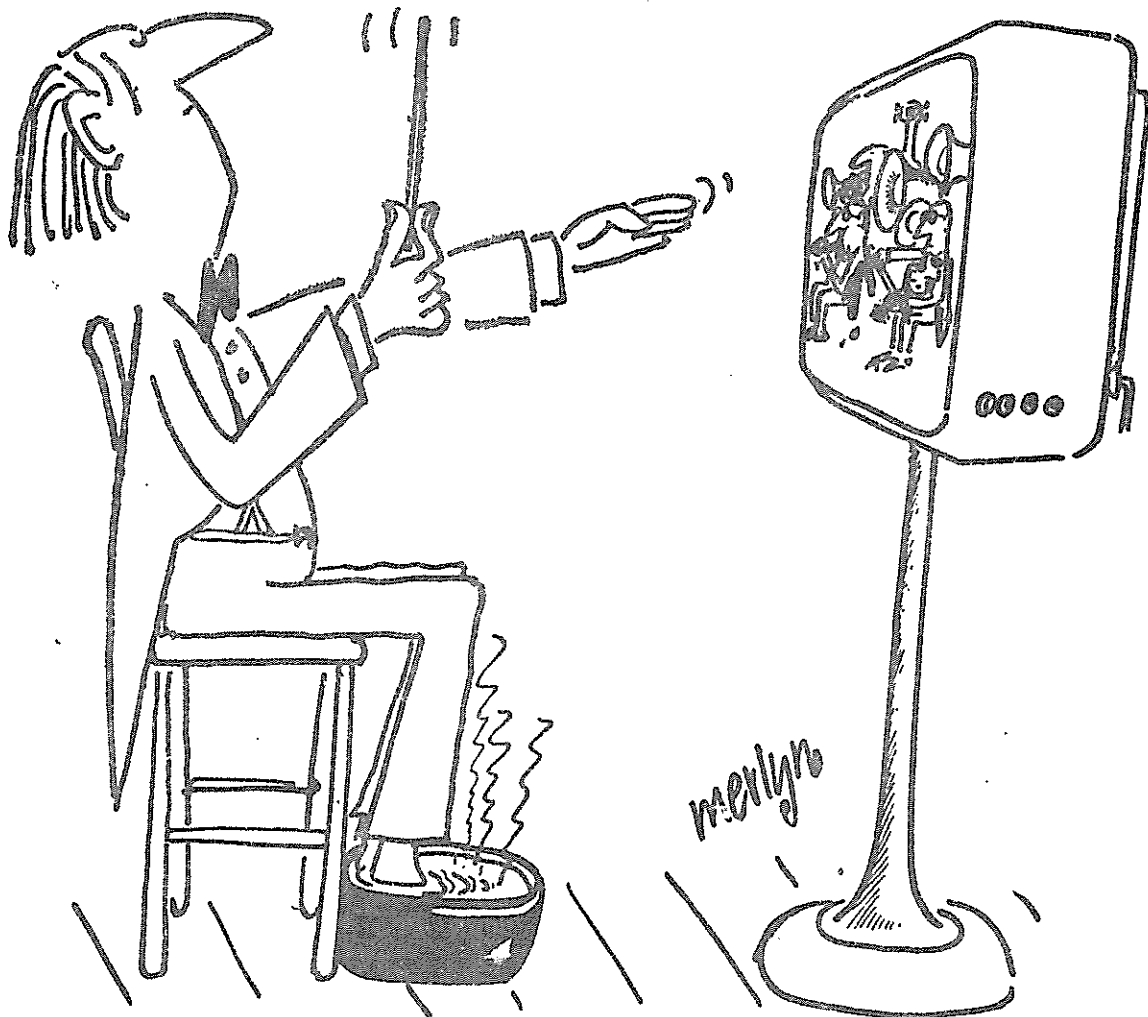
Speaking of which, QUMS must rather shamefacedly announce yet another legal liason (I don't know, the young people - they will do it!); anyone who was at Sydney IV will be shocked to hear that ouer Vice President has had his vice restricted, but will understand on discovering to whom it's restricted : our very best wishes to Sallyanne Carley-that-was and Ross Gayler-that-is for their marriage, and may they never have another like it.

This should be the last you see of my smiling pen (typewriter? - no, it doesn't smile, it cries when I come near it) since we now have an Immediate Past President, who shold be official Erato Correspondent. Yes folks, Dixon the Smooth succumbed to legal pressure, and a general re-shuffle took place (actualle a general election, but still....) Your grumble narrator is now President, leaving vacant the position of Chairperson of the Chorale, into which Jenny Newcombe was elected, leaving vacant the position of New Member Rep., which we haven't filled yet; our Publicity Officer also fell prey to pressure of work, and was relieved by Mary Barrett (really?....) So folks, update you QUMS committee files if you dare.

The latest count indicates that our representation at IV this year will be small but enthusiastic - methinks the rest are still recovering from last year; but anyway, greetings from those who won't be seeing to those who won't beseen.

Love, Jenny.

P.S. - And if I hear one more crack about "sunny Queensland".... (splash, splash).....



I write to you from the depths of a heaving screech of AUCS, old and new, who are clamouring for copies of music, lifts to coffee, borrowed academic gowns, and AUCS sweatshirts. Yes folks, we are busy, busy, busy, at present.

As I write, we have just completed a very successful Easter concert in St. Francis Xavier Cathedral. We performed; Allegri: Miserere, Holst: Psalms 86, Bach: Cantata no. 106 Gottes Zeit ist die allerbeste Zeit, and Gabrielli: In Ecclesiis, as well as several smaller works. We sang sometimes from the gallery at the back, and sometimes from in front of the altar and used orchestras of strings, brass, and medieval instruments for variety. In addition, we had items of mime, small groups, poetry, and drama (Anthony Thoroughly-bad's play "Everyman"). Ewart Shaw's big moment came when he played the part of God. There was a procession in and out of the church to the hymn All Glory, Land and Honour, and the choir wore no shoes so no noise would be made moving. We had coffee at interval and admission by donation, and preferably well broke even financially.

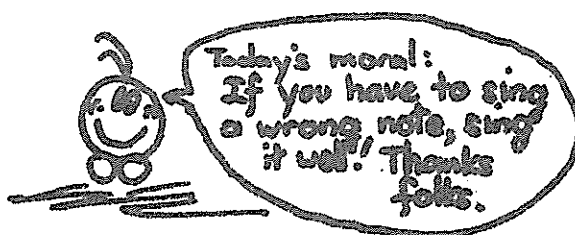
Hopefully now, we can keep our lovely new membership of 100 (financial) and 70 active. AUCS recently provided the 2nd choir for an ABC recording of a Maughan Methodist Church service, and are giving a scaled down repetition of the Easter concert in St. Mark's Church, Maryland, where we gave our Christmas concert last year. We are a little bit worried about absorbing ourselves in too much church activity and not leaving enough room for variety.

BUT, for varieties' sake, listen to this: We went and sang Sideways through the Sewer to Spike Milligan after one of his shows in Adelaide during the Festival of Arts. He loved it and gave us all drinks of Riesling. What a nice man. And next week we are singing pub songs in the University tavern. Then to I.V. in Apple land, before rehearsals begin for Peccata Mundi-THE concert of the year at the end of term. We fortunate enough to have students in the concert orchestra to work with, in fact Peccata Mundi is actually in their official programme for 1976. So we're very pleased to have co-operation like this. Malcolm Fox is conducting, and Tristram Carey (who wrote P.M.) is seeing to the electronic sound effects with an eagle eye. See you there!

Social-wise, there's been a fabulous Ides of March Party on the guess-whath of March. Twas at Barbie Rennison's and people wore sheets and wreaths and things. Our freshers' camp was quite good- though we only had 4 freshers attending. (By the way "freshers" is a NO-NO word now; not to be confused with AUCS librarian). They're called first year students or something now ("Something" is easier to say, though not so polite).

That's about the extent of AUCS news I reckon. Don't forget; if you didn't go to I.V., or if you did and enjoyed it so much you can't wait till the next one, then come to SPAM (Special Philharmonic Adelaide Minifest) 21st - 29th August, to keep your vocal cords in nurgling order. Watch out for super-informative blurbs about said festival, out soon! Love from AUCS.

Julie Young.



Dear Readers,

Happy new year from the land of the long white cloud. Its hardly much of a summer here; who ever heard of a white Christmas at sea level in New Zealand. The new year being different I will inform you of our plans for this year in this issue.

We have a first rate committee that has achieved a considerable amount even before the start of university. We are more than half way towards producing the Otago Music Union Song Book and hope to have it out by April. I feel we deserve special praise for originality in producing a new idea for choral societies....the song bookfilled with madrigals, rounds and numerous other songs, at least I don't think many societies have done it before!??

We have also had the audacity to acquire a symbol, Snoopy playing a violin. His first appearance will be on our membership card for this year, the first time in many years that membership cards have been printed.

We hoped to have a weekend camp organized in early April but holding a camp for both choir and orchestra imposes slightly awkward restrictions on the sort of place that would be suitable and it looks as if we will have to have a workshop weekend in town instead.

We have decided that to add vitality to the society it would be disirable to do a show. I think we were actually being realistic for a change when we decided on Trial by Jury. That will hit the crowds (unrealistic optimism) in the middle of term two.

The major work for term one will be Vivaldi's Gloria which will be the first attempt for some time to have a joint choir/orchestra performance. The orchestra will probably do Mozart's Piano Concerto K4 91 and possibly an early Beethoven symphony.

We had hopes of organizing a joint New Zealand univerties "event" in August but I suspect it will be too short notice to do much- perhaps a joint concert between Otago and Christchurch might be possible. Unfortunately Auckland in their usual efficient manner have already organized a tour of the North Island for August so they are out of the purring. Hobart is offically on the agenda although I don't know of anyone definitely going, not that that is any measure, one term prior to Sydney I estimated on attendance of about 8 from Otago.

It has been good to see a handful of I.V.ers passing thru, Ruth Marshall and Nat Crane were both welcome visitors. I hope that we can maintain contact by this way at least even if we cannot afford to attend many I.V.C.F.s and if any of you are heading for this neck of the woods do let us know. I have put our committee into this issue because of pure chance (or something) all but one of us were in Sydney I.V. I would also like to include a vote of thanks for Mary for all the donkeywork she is doing. I thoroughly enjoy Erato. I hope you all have a good year,

Ben Gray.

President- Ben Gray
Treasurer- Malcolm Carmichael
Secretary- Sally Hume
Orchestral- Chris Masters
Choral- Carmel Chamberlain
Publicity- John Boyer
Social- Marion Poore

MUCS AND FACULTY OF MUSIC CHOIR MERGE

There has been a revolution in Melbourne. Not of the type that sees ranks on street corners, as subtle exercise of vice majestic direction, but one nevertheless that will strike awe in the hearts of less sturdy choristers and threaten the soul of MUCS like nothing else (including the combined MUCS/monUcs coniert) could ever try to do.

Yes that dreaded of all enemies - an amalgamation of two choirs of vastly different neutage and temperament. Where to begin on this epic of legal squabbles, rowdy committee meetings and enormous hoardes of new choristers. Settle back into an armchair with pipe, slippers and hearth somewhere nearby and listen to the "Tale of Two Choirs."

As I'm sure most interstate choristers will not be aware relations between MUCS and the Faculty of Music (nee Conservatorium) were akin to those between Russia and U.S.A., and uneasy detente which was always on the verge of breaking down. However salvation was on hand for the Con when Peter Dennison (conductor of the Cambridge University Musical Society) was made the new professor at the faculty, and low and behold he became MUCS conductor at the same time (being an ex FUM back in the fifties though). Relations between the MUCS and the Con took a massive new proportions and Professor Dennison suggested that MUCS and the Con join forces to create one large chair on campus.

So there we are; it sound dull on paper but the repercussions have been most exciting as Con students (50 per cent of them) must attend MUCS rehearsals as they sing with us as part of their B. Music course, however they are not compulsory members of MUCS and join only if they wich to attend I.V.S or vote at A.B.M.s etc.

Therefore MUCS is massive this year; 150 choristers at each rehearsal, and it resembles a Minifest more than a University Choral Society. We now have all the musical resourses of the Con behind us including their orchestra for concerts, and various other lurks and perks. If any intrepid interstaters are in Melbourne, we now rehearse in Melba Hall which is in hte Conservatoriums buildings on Royal Parade.

Our first term concert is in St. Paul's Cathedral on Thursday, May 6th, at 8.00 p.m., so any people on route to I.V. are most welcome to attend. We are singing Mozart's Requiem Mass and Haydn's Nelson Mass.

Finally some gossip, David Woodberry (our illustrious President) and Cecily Blank have announced their engagement- they met at the Adelaide I.V. in 1974- goes to show doesn't it just how incestuous we choristers are! Hope to see some of you at our first term concert before heading for the "South Island" for I.V.

Ross Davies

EPITAPH

A. Purcell

Under this stone lies Gabriel John, in the year of our Lord, one thousand and one.

Cover his head with turf or stone, 'tis all one, 'tis all one, with turf or stone 'tis all one.

Pray for the soul of gen-tle John, if you please you may, or let it a--lone, 'tis all one.

Come ye all you fairies and queens to the PUCS production of Purcell's Fairy Queen. (Well not quite).

The latest PUCS extravaganza is its part in the above mentioned. We are doing all the chorus works to this production which promises to be excellent. At this stage everything is nearing completion and looking good but I'll tell you more about it when it finishes. I'll just say that it will run for 9 nights in the New Fortune theatre and will keep most PUCS people away from the demon drink for at least three hours a night. (All except yours truly who's the bar manager....)

Our last concert was the Carol festival. This from all accounts went down extremely well and actually filled Winthrop for the second time this year. I was away at the time so can't give you precise details except to say it was magnificent.

This is probably an opportune time to mention that this article is extremely late and if you are not reading it you'll know why it is not in Erato, (because it was too late). My trusty stand-in the nameless, faceless, motionless, Ben Macpherson was going to write this two weeks ago but wanted to see how I would react under pressure by telling me yesterday that it was due three days ago. So if it appears a bit disjointed and incoherent then understand its the pressure. (Press harder, harder....)

Our next concert promises to be a real bottler. It will be another Choral Rock at which we will be performing part of Dark Side of the Moon by Pink Floyd and One Night in Paris by 10cc. A special feature of this concert will be the 500 or so people we intend to plant out where the audience usually sit. At the end they do a bit of percussion work with their fingers to give the impression of a live performance so the tape will sound good. Also the cretins who may be listening on the tape, later, will know when to clap.

Actually this concert will have a few special effects such as lights and dancers. (A few theatrics never goes astray). The choir will be fairly heavily miked as well. Already a lot of interest has been shown in the concert and it promises to be pretty worthwhile.

I might mention in case you haven't already heard, that Robert Kay has been re-appointed chorus master of PUCS.

We are looking forward to an influx of new faces (and bodies?) in about a week. With that I'll wind up this hasty report. May the good lord not let you pass away until we meet again.

Your narrator has been Doug Robb.
Written by Doug Robb.
Authorized by Doug Robb.
Graphics by Doug Robb.
This has been a Doug Robb production.

Editor's note: The above article was received just too late for inclusion in the last Erato (No. 20), but Doug asked that it be printed in this issue as it featured Faery Queen, even though it's a bit out of date. The following article is the current PUCS eraticle.
Mary.

PUCS WEATHER REPORT

Hi there all you groovy rock fans, too bad you couldn't come along and get your rocks off at our last happening. (That's hip talk for choral rock, dig...) No really it hasn't happened yet but by the time you've read this it will have, so I don't know whether to tell you how good it was or to tell you how good it's going to be. I think I'll take the conservative line and tell you it is coming along very well and should be well up to scratch by May 1st (day after concert).

Before then we have a rehearsal camp which also looks like being very good. I was just talking to our new morals officer, Mr. Alan Dench, and he was a bit worried about the camp due to the large numbers of people. (More particularly the prevalence of the genus of people, viz male and female). We didn't finish our discussion, however, because Chris Johnson, who was also present, said that Alan had some clothes to pick up from him, in his room in Currie Hall and that he wanted him to do it before lunch. So off they went, but the bit I don't understand is why Chris then said, he'd check the mail first to see if a whip he had ordered had arrived yet.....

Talking of tenors err.....I mean members (take your pick really) PUCS has undergone its usual membership boom for early in the year. Thanks to a brilliant conning err.....I mean orientation day's activity and probably the effect of PUCS performing Faery Queen all the first week, there was a pleasing stream of new faces. At present there are about eighty-five people rehearsing which is likely to be the number at the concert.

The concert will have not only singers and musicians but also dancers, to add a bit of theatrics?? We will be performing parts of Dark Side of the Moon (Pink Floyd) and One Night in Paris (10cc). This last work especially lends itself to dances and interesting solo pieces for voices.

We were trying to arrange a satellite coverage of the concert but unfortunately all available lines were booked out at 1.00 p.m. Friday, April 30th and not even the concert manager, Pete Rich, jumping up and down, shouting "I paid my Guild fees, you know!" could convince the OTC people we should get preference. (Pete has a way with people).

Robert Kay, when interviewed at his Subiaco residence, said "Oh shit," at the shock announcement that the Beatles would not reform to do the fifteen minute supporting bracket before PUCS came out.

But my mind appears to be dreaming again. (You'll have to forgive me. You see I'm sitting in the library where all us dreamers sit and dream of grandeur, of fame, of fortune, etc, etc,).

Where were we. Yes, that's right the Analogue computer and its application to solve ordinary linear third order differential equations, oh no, I'm getting my notes mixed up with my Erato article again, bloody hell, what will Mary think?

For those of you who like newsy information type articles (dry lot aren't you) we'll be performing the choral rock at Fremantle as well as on campus. Then we'll do another lunchtime concert in the Octagon composed of Brazilian Psalm by Jean Berger, choruses of Come Ye Sons of Art by Purcell and One Night in Paris by the old, .01 millilitre. (Stick that up your burette and do a titration).

(If you don't do chemistry you'll miss the joke, don't feel too deprived though, the acid witt of this bass will precipitate yet again I'm sure).

Then in the third week of third term we'll do a major evening concert in Winthrop Hall. We'll do Brazilian Tree, Bruchino's Te Deum, Handel's anthem The King shall Rejoice and Come Ye Sons of Art. (Probably one other work also).

The social aspect has been very pleasing this year so far. We've had a few parties etc., etc. One really good idea was a musical party which consisted of everyone turning up at Linda Richard's residence in downtown Dianella, where (after the police had left) we proceeded to learn song book stuff. This song (the song book stuff) proved to be most popular but the highlight of the session was undoubtedly the Elephant Crud (QUMS); followed closely by Ben Macpherson's brilliant imitation of a conductor losing his glasses and then stepping on them and then fixing them in time to give the "choir" the come off sign on the last note. (Which was followed by Jim Elliot saying he'd come off with Ben anytime) (But he does anyway....)

After this we had a barby. We had ordered thirty barby dolls which we had hoped would arrive earlier to give us a chance to get them cold, but....) No the Barbecue was really good and everybody had a good time etc., etc.

Well I hope that's everything because I want to have lunch before my tute and this is all that's preventing me from doing it.

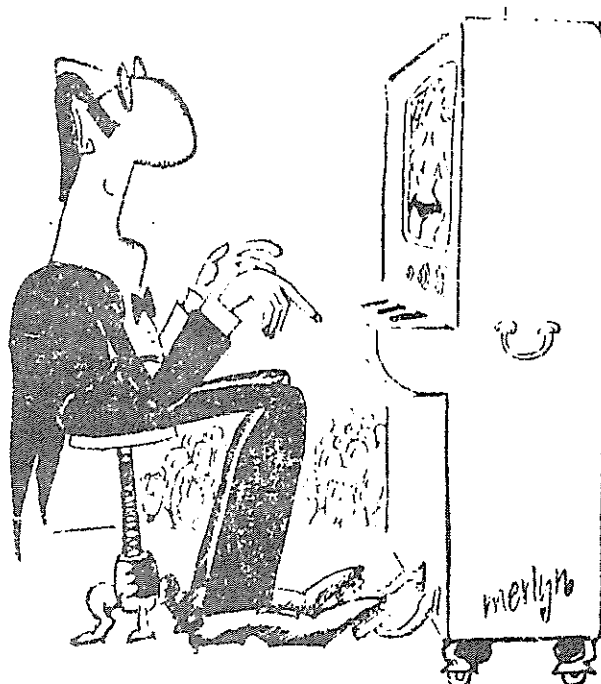
Goodbye and long live Australia. Hi to all those people at I.V. reading this and I'm sorry I couldn't be there, but you know how it is. (I'd be so embarrassed about you reading my article while I was around....)

Roots etc. (well it IS I.V.)

Doug Robb.

P.S. Did you hear about the bar manager who took \$255 from drinks and then (after the cheers, congratulations etc., died down) found out that a bill had been sent for materials (cordial and cups) for \$220!
(Me and fairy queen)

Love Doug.



THE OUTMODED INTERVARSITY TRANSPORT SCHEMA

The selective automation of a human management problem, related to transport, is discussed.

Introduction: This research project arose from the necessity for streamlining the train travel arrangements for a mixed group of students and adults going from Adelaide to Melbourne. Student fare, $S = \$10$; group concession fare, $C = \$15$; adult fare, $A = \$20$; and concession fare applicable only for a minimum number of adults required to make a group, this minimum number being $G = 12(1)$. The problem was to minimize cash outlay, without the development of associated hernias.

Report: First, a basic definition was agreed upon:-

adults $\overset{\Delta}{=} \{ \text{person} \mid \text{person} \not\in \text{student card} \}$
 where $\{ \}$ means "the set of"
 \mid means "such that"
 $\not\in$ means "does not possess"

The number of adults travelling was called N_A . Now, N_A is an integer number which is greater than zero. Bookings by adults were, characteristically, like well-formed custard (that is, thin, but of an even consistency with no sign of an abrupt boundary or termination point).

The hypothesis was advanced that $\lim_{t \rightarrow \infty} N_A = \infty$, where $t = \text{time}$.

That is, with increasing time, there would be no limit to the number of adults travelling. However, it was soon observed that $N_A < (\text{number of adults in AUCS and FUCS}) < \infty$. Also, it was concluded that, by Murphy's First Law(2),

$$N_A < \frac{G}{2}$$

that is, number of adults $<$ number necessary to make a group. So we had a strict upper bound on N_A , and it appeared that all adults would have to pay the full fare, A .

But a breakthrough was imminent. R. G. Davies (3) pointed out that a certain number of students, N_S , say, could be persuaded to travel as adults so that $N_A + N_S = G$. The adults would then pay the concession fare, C + the shared reimbursement of the N_S students.

So, for a particular case, if $N_A = 10$, then $N_S = 2$ (since $G = 12$). Each of the students should be reimbursed $C - S = \$15 - \$10 = \$5$. Thus, total reimbursement = $(C - S) \times N_S = \$5 \times 2 = \10 . So, the fare for each adult

$$\begin{aligned} &= F = \$C + \frac{10}{N_A} \\ &= \$15 + \frac{10}{10} = \$16, \quad (4) \end{aligned}$$

a saving of \$4 on the full adult fare, $A (= \$20)$!

(where ! is defined as an expression of surprise and gratification).

But, in general, the size of N_A is not known. We need to know the minimum number of adults needed to make it worthwhile to form a group by adding students. Could this be formulated as a shortest path through a network problem? The following diagram was postulated:-

From this, it was concluded that the problem was not amenable to a network formulation.

Despite this apparent setback, a simple and elegant algorithm was eventually devised: do a series of calculations of the fare F , starting by setting N_A to G , then decreasing N_A by 1 and continuing to calculate F for each value of N_A . This process stops when F is too close to A to be acceptable. This iterative procedure has been compared in melliflence and piquancy (5) to Euler's algorithm for highest common factors (6).

The resulting computer programme was designed to operate for any values of the fares A , C , S and any minimum group size G ; here is an extract from the program (written in Basic):-

```

745 PRINT "NO.OF", "NO.OF STUDENTS", "FINAL FARE", "SAVING"
750 PRINT "ADULTS", "TO BE ADULTS", "FOR ADULTS", "PER ADULT"
760 REM NO.OF ADULTS TRAVELLING=M - INITIALIZE TO G = MIN.SIZE OF GROUP
770 REM S1= NO.OF STUDENTS TO TRAVEL AS ADULTS TO MAKE UP MIN.GROUP.
780 REM ITERATE, FINDING COSTS, UNTIL NO.OF ADULTS REACHES 0, OR IT IS
790 REM NO LONGER WORTHWHILE FOR STUDENTS TO TRAVEL AS ADULTS.
800 REM
805 FOR M= G TO 1 STEP -1
810 LET S1=G-M
830 REM F=NEW FARE FOR EACH ADULT.
840 REM EXIT LOOP IF F NOT SUFF.SMALLER THAN FULL ADULT FARE.
860 LET F=C+ S1*R/M
870 IF F >=0.9*A THEN 900
875 LET D=A-F
880 PRINT M,S1,F,D
890 NEXT M
900 REM
910 PRINT "NEED AT LEAST"; M+1; " ADULTS"
920 PRINT
930 GO TO 320

```

The results for the particular problem are displayed below:-

```

ADULT FARE= $ 20
CONCESSION FARE= $ 15
STUDENT FARE= $ 10
MIN.SIZE OF GROUP= 12
REIMBURSEMENT PER STUDENT=$ 5

```

NO.OF ADULTS	NO.OF STUDENTS TO BE ADULTS	FINAL FARE FOR ADULTS	SAVING PER ADULT
12	0	15	5
11	1	15.4545	4.54545
10	2	16	4
9	3	16.6667	3.33333
8	4	17.5	2.5
NEED AT LEAST 8 ADULTS			

Cathy Cox, AUCS.

Acknowledgements: I am indebted to D. G. Colquhoun without whose helpful comments and continual cheerful cretinism, the project would never have been finished.

References:

- (1) Railways, S.A. "Fare Schedule" 1975, revised 1976.
- (2) Murphy, E. "A Contribution to the Theory of Inanimate Objects".
- (3) R. G. Davies, clerk, appears by courtesy of S. A. Railways interstate booking office.
- (4) Chambers, "Five Figure Logarithmic Tables" Cambridge Univ. Press.
- (5) Dutch, R. A. "Roget's Thesaurus", Penguin, 1968.
- (6) Euler, "Complete Works" Paul Hamlyn Books 1972.

Dear choristers and people,

Well, here it is. Your first Eraticle from newly appointed SCUNA Eraticle Writer, which is now my offical title.

The committee has, after much ado, delegated this responsibility to a specific person, after the appearance of 3 articles for the Erato before last, and an extremely good article by our Honourable President for the last issue.

Having fot all that over with, I suppose the next thing I ought to do is tell you about our marvellous rehearsal camp which was held last weekend(10th, 11th April) at Murringo. And where is that? Well its a tiny little village about 120 km from Canberra, between Boorowa and Young. We hired the local Memorial Hall for our rehearsals, and were promised the use of one of the massive houses in the village for sleeping purposes. (The village dates back to the 1860's). Of course something had to go wrong at the last minute, and the house we were promised was sold, so we had to sleep in tents in the grounds of the hall, and in the hall itself.

The catering, by our "Camp Mum," Rick Allen, was mainly done outside on an open fire. The culinary highlight of the weekend was the whole sheep cooked over the fire for Saturday night. Thanks Rick.

However all those details are trivia in relation to the main purpose of the weekend, the rehearsals. In all we did about 9 or 10 hours of solid rehearsal aided by the interesting addition of the repertoire of sounds of 17 month old Helen Brown, daughter of Val and Julian, who have recently returned from overseas.

We were working very hard for our first term concert scheduled for Friday April 30th, at the usual venue, University House.

The main works will be an interesting piece called Jubilate by Jean Joseph Cassanea de Mondonville. (Bet you've never heard of him before). This is for choir and soloists and a very small group of instruments. The second major work will be Penitentia Psalm No V by Orlando di Lasso. The rest of the programme will be Kyrie in D by J.S. Bach, Exuttate Deo by Scarlatti, a motet by Telemann, and perhaps the most exciting of the shorter works, Jesus and the Traders, by the one and only Kodaly, who has become some what of a favourite of ours over the last few years.

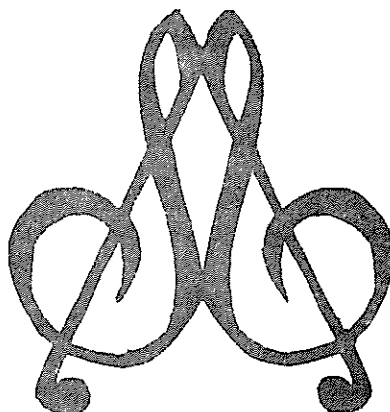
Unfortunately I won't be able to make it to Tassie in May, but I can guarantee SCUNA will be well represented.

As you know, I.V. next year is in our lovely capital city, and although it is by no means offical or decided yet, it has been suggested the Monteverdi Vespers is a suitable work for the occasion. Unfortunately our steering committee has not seen fit to inform me of times etc. and this will depend somewhat on whether A.N.U. decides to adopt a semester calender next year or not. Those who attended MAYHEM last year will agree with me when I say that a good time was had by all, and I think we ought to be able to improve on that by next year.

If I don't stop there, I'll Never stop, so that's it for this time folks. In next issue I hone I'll have more news of I.V. and some reviews of the concert. Love to you all,

Christine Kallir.

P.S. Rumour has it that our next concert could possibly be in the auditorium of the soon completed Canberra School of Music, and I believe that Britten's St. Nicholas, with Robert Gard a soloist, is under consideration as the major work. I will try to confirm this for you in the next issue.



UNICHANT

At this stage, UNICHANT is not doing anything very spectacular. We rehearse twice a week on Mondays and Thursdays from 1-2 p.m. in a lecture theatre. Our speciality is the folk song in foreign languages, although at present we are doing quite a bit from the song books.

Orientation week was for us as usual non-spectacular. We had anticipated having only our normal rehearsals (lunch hour), but seeing as our Monday rehearsal brought only half a dozen or so of the 'die hards,' we decided to forego the Thursday rehearsal and instead try and get a few more at the first Monday rehearsal in session. (We do not rehearse over the long vacation, or any holidays for that matter, because of the choir being composed of students and staff members, and the problems of students to come to normal rehearsal times during that period).

Since the beginning of session our numbers have increased slowly. An ad in UNIKEN, a university paper mainly for staff, brought a 150% increase in tenors, three more to add to the two we already possess, plus Peter Mikula of UNCS' fame or infamy who sometimes attends.

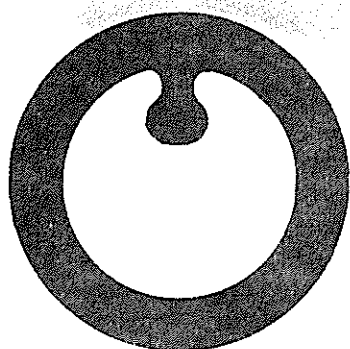
At the end of last year, the following committee was elected:

President	Jim Bowning
Secretary	Anne Wells
Treasurer	Greg Buchanan
Librarian	Pippa Power
CASOC Rep.	Connie Humphries
Section Reps.	Bob Mitchell
	Ron McCarthy
President Ex-officio	Marie Dyer

and of course our conductor Sandy Newman, who is rumoured to be leaving us at the end of first session due to pressure of work, and his many other commitments.

It is hoped that we will be having a performance before the end of session one. At this stage we are not sure when.

Anne Wells,
UNICHANT.



FLINDERS UNIVERSITY CHORAL SOCIETY

THE ROLE OF FUCS IN SOCIAL INTERCOURSE

The cultural centre of Australia has now become an adrenalin centre, for we have discovered ORGIMANIA. Undoubtedly this ritual has been carried on since time immemorial, but it still has much to offer today.

The first orgy was for us the FAUCS' "Ides of March Party," a stimulating and exciting experience. Things of the following nature were heard all around. "Ooh, Aah, firm succulent, juicy flesh." "What a size!...." "Let me have some.""Lovely...." and this was only the watermelon!

Subsequent orgies have been held and are to be recommended but some words of warning should be said. Beware of catching cold by getting as close to others as possible, wear clean socks (they may take time to come off) and turn off the mains water supply. (At a recent affair, the ardour of the participants was serverely dampened by bucket wielding pikers).

It should be pointed out that this is not all that FUCS have been doing in the way of socialising.

The 10th Birthday celebrations were very successful, even if some are still finding their way back from the hills after becoming lost on the car-rally.

Just recently a novel social gathering was held. Those early risers amongst us made our way into the country to pick up rocks in the paddock of a very grateful farmer. The reward? A barbeque, but more so the satisfaction of knowing you have helped someone.

The months ahead promise to be very hectic, evidenced by most of us having to buy two diaries to cope with appointments.

On a more serious note, our concert of Opera Choruses is still on, but is to be held one month later, i.e. Saturday, June 26th. We are hoping also to take this extravaganza to the culture-starved masses of the South Australian Riverland, the following weekend.

Well the time draws nigh to don my toga and away to another orgy. So, bye for now, love

Andrew Hand.
(With thanks to Peter Hopkins).

P.S. FUCS t-shirts will be on sale at IV from Deborah Tranter; limited number only, \$2.50 each.

SCENE MY MUMMY WOULD NEVER APPROVE OF or THE DIRECT APPROACH IN GAINING NEW MEMBERS.

For my very first day in the precincts of Flinders University, in addition to my packed lunch, clean handkerchief and busfare; I was given some meticulous maternal advice-

- i) Beware of boys
- ii) Avoid all obscenities.

Having come from a demure all girls school, the former advice initially instigated by my mother, then repeatedly reiterated by my teachers, was simple to follow. The procedure, propounded by all my peers and proven on innumerable occasions was to, in the company of a boy,

- i) Smile
- ii) Say no
- iii) Keep my legs crossed.

The latter warning however, was slightly more difficult to heed. How could I possibly anticipate the flow of conversation in order that I might block my ears before one of those disgusting obscenities was insidiously eoyed into the conversation? I refused to corrupted by my environment. I was determined to retain my high morals. With these principles in mind, I advanced toward the university.

The intricacies of enrolment having been negotiated, all that remained was the payment of fees in the Registry. Fortified by my lunch I headed for the building.

It was outside the Registry, and in broad daylight, that a most embarrassing encounter occurred. My path into the Registry was rather violently and abruptly intercepted by an uncouth youth, bearing down upon me, waving a piece of paper and simultaneously - were this not enough - demanding of me, "Do you want to be a FUC?"

How could I smile, say no and keep my legs crossed in the face of this situation? I blushed, stammered, tried to plead ignorance, turned away, turning back, dropped my lunchbox, coughed into my handkerchief, but all to no avail. A piece of paper, no doubt subversive or even pornographic, was thrust into my hand. A supposedly reassuring smile crossed the face of my attacker. If he thought that this attempt at charm would negate all his previous actions, he was decidedly wrong.

On my return home while sorting out all I had been given at Flinders, I happened to read the invitation to join FUCS. I accepted.

However, sinning with FUCS is not in my mother's line so, if you want to know where I am every Wednesday evening mother dear, it's extra reading in the library, see!

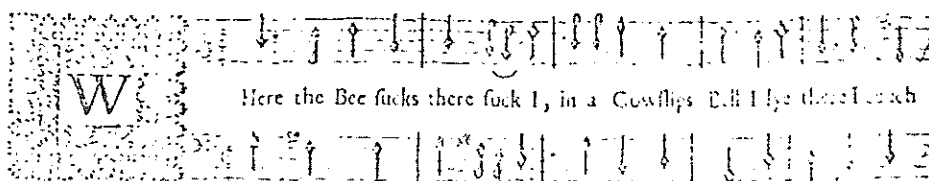
Mary Frost.
(New FUC).

WHERE THE BEE SUCKS

The earliest known version

Cantus Primus.

Andante.



No. 3 - The boat-races

Displays of beer-drinking prowess are usually associated with sporting intervarsities and student engineering symposia, and it therefore comes as a surprise to many people that Choral IV has its own tradition of drinking races. In fact, the "boat-races" are comparatively recent as an IV phenomenon, their advent being closely associated with the general socio-economic revolution that took place in the entire student community in the mid 1960's (see reference).

The early days of IV (throughout the 1950's) were characterised by earnest involvement in good clean group activities: ranging from nearly continuous self-made music (madrigal singing, instrumental consorts, etc.) through entertainments such as musical games and square-dancing to serious discussion groups, seminars and lectures. Though few societies were represented (only SUMS, MUCS; and QUMS for most of the decade), contingents of about a hundred per society were commonplace, travelling interstate by bus or train in a single group of boundless enthusiasm. Yet coffee and tea were the norm at IV: excursions to the pub were regarded with distaste, and as for having grog at the campsite, that just was not done! And, of course, all dormitories and washrooms were strictly segregated. In those days boat-races were held regularly.... in canoes on the local river; and "downing one" was a matter of some concern.

Then in the 'sixties behavioural patterns began to change. Greater affluence in the whole of society made available to students more money with which they could buy cars (as well as airline tickets). So not only did travel arrangements become more flexible but the greater individual mobility afforded by cars led to a general diversification of students' pastimes and social activities. Moreover, more money now enabled the student music buff to buy hi-fi equipment and pay homage to the Muse in the privacy of his own living room, without the necessity to go out and participate in making his own music.

These years also witnessed the emergence of student activism, directed not only at political stupidity and social injustice but also at the organisation of the universities themselves. The consequent restructuring of teaching methods, in particular the trend toward continuous assessment, had far-reaching effects on students' leisure activities. Instead of dedicating most of first and second terms to a favourite club or society, then frantically cramming in third term for annual exams, the average student now must needs distribute his time between his study and his wide range of other interests, resulting in a lessened commitment to the latter.

Thus, for a variety of reasons, the choral societies' membership began to decline. SUMS, for example, could boast an average attendance of 250 at lunch-time rehearsals in 1950, whereas by 1967 around 100 could be expected at evening rehearsals, and currently only about 50. The overall participation in IV during the 1960's remained at a plateau of three to four hundred, however, because although contingents diminished in size, more societies were becoming involved.

The world-wide reappraisal of moral standards brought about significant changes in two aspects of life at IV: first, the acceptance of sexual equality started the trend toward shared dorm and washroom facilities, and, along with the ready availability of effective contraceptives, paved the way for more widespread dalliance; second, alcohol came to be accepted as a natural adjunct to singing, as a socialising element as well as mere lubricant. Aided by the general relaxation of state licensing laws (especially those pertaining to closing hours and minimum age limits), the pub session with its attendant singalong became an essential and highly enjoyable ingredient of the IV Festival.

By 1964 the tide of IV liberalisation had carried the idea of communal pub sessions beyond general acceptance to a stage of general participation, and the public houses of Ballarat and Melbourne resounded to the strains of the Verdi Requiem.

In the following year the Burleigh Heads Hotel witnessed the first competitive, albeit very informal, IV drinking displays. At that time MUCS was blessed with numerous heavies of the engineering persuasion, who could add considerable verve to both singing and drinking in any tavern, and when a coy challenge was thrown out to their QUMS counterparts, there it was - a boat-race! It is said that the publican did so well in that one week that he turned on free beer on Sunday for the whole of IV (all "bona fide travellers", of course) and then took his family on a three-week Pacific cruise to celebrate.

Much the same thing happened again in 1966, where the redoubtable MUCS challenged all comers and triumphed in swills of glory. By Saturday night the New Norcia pub had been literally drunk dry, to the fruity alto lament of Jane de Hoogart singing "Land of H&G".



By the time of Sydney IV in 1967, MUCS had determined to immortalise their supremacy in the raising of the wrist by donating a trophy for formal competition at IV, the "Charlie Mupps Trophy for Men's Eights". (It must be remembered that contingents of 60 to 80 were then still the norm for the principal societies, so that a crew of eight was not unreasonably large.) Not to be outdone, TUCS (it wasn't a musical society until recently) women rallied to their glasses and doused the aspirations of all contenders of the fair sex.

Following MUCS' example, the TUCS ladies bestowed a Trophy for Women's Fours on the event, with every expectation of winning on their home ground in 1968. Thwart was at hand, however, in the shape of four sweet innocents from SUMS (traditionally the wowser society) who gurgled their way to SUMS' only success ever in IV sculling. And AUCS, mirabile dictu, wrested the men's trophy from MUCS by the artifice of collaring Bob Gilbert (who had long been recognised as the fastest drinker at IV) to row twice for the AUCS crew.

Under the rules of sculling, the crew size may be smaller than the actual number of glasses to be consumed, in which case one or more team members must drink more than one glass in each race. This leniency led to the downfall of the men's eights as a regular event, because in Hobart (in 1968) QUMS found themselves two starters short, with the result that Andrew Penman drank three glasses per race. Unfortunately, Andrew lacked the extraordinary capacity exhibited by Clarke "Four-at-a-time" Gerber at Chevalier College last year, and his subsequent ejaculation (perhaps evacuation would be a better word...) in the only doorway out of the arena proved to be a decisive argument in favour of a reduction in future crew sizes.

The first formal individual title race was not held until 1971 (Frensham School, Mittagong), and was comfortably won by Richard Hartley, resplendent in gaberdine raincoat and floral headband. For this feat he received the front half of a small black carved wooden elephant, to which was attached a tale. You see, when the legendary Bob Gilbert had departed these shores in 1970, bound for a term of post-doctoral dysentery, SCUNA presented him with a token of their esteem, a surrogate Horse's Arse. Such an artefact was indeed a simple but fitting tribute to the tenor who had given that song (and so many other songs) a whole new meaning - the only catch was that no-one could get hold of a horse at the time, so the hindquarters of a little carved elephant had to suffice. When in 1972 it proved impossible to retrieve either portion of the beast, the present trophy was created: a plastic Dumbo tastefully mounted arse-upwards on a pedestal.

Some thought should be given to the size of glasses used for the individual title: hitherto, the same glasses have been used as for the teams events, varying from 6 to 8 fl. oz., depending on local custom, with the result that most of one's time is spent lifting and replacing the glass. Even though it is intended as a sprint rather than a long-distance race, there really should be enough beer in the glass to make the event a test of genuine drinking ability and not just of basic coordination. The ideal size of glass is probably somewhere between 10 and 15 fl. oz. (that's roughly 300 to 400 millilitres, if you have been decimated).

The record individual time, according to Robert Kay (who has been official timekeeper each year since 1969), is shared by Mark Penman and Keith Currie at 1.21 seconds for a 7 oz. glass, set at Port Elliot in 1974. Keith was eventually awarded the trophy by majority vote of the scrutineers, after three re-runs had failed to produce a clear result. Prior to that extraordinary display, the fastest time was Bob Gilbert at about 1.5 seconds.

The table below shows the winners of all the trophies to date. The trophy for mixed eights (ie. men and women, in any proportion) was donated by QUMS, the host society for IV in 1972, in an attempt to revive interest in larger team sizes (is it mere coincidence that Andrew Penman was convenor of that festival?). But, somehow, the competition for this event has never seemed so fierce as for the other three, there being a distinctly social atmosphere pervading the whole affair.

<u>Year</u>	<u>IV venue</u>	<u>Men's 4</u>	<u>Women's 4</u>	<u>Mixed 8</u>	<u>Individual</u>
1967	Sydney	MUCS	TUCS	-	-
1968	Hobart	AUCS	SUMS	-	-
1969	Adelaide	SCUNA	FUCS	-	-
1970	Melbourne	SCUNA	SCUNA	-	Bob Gilbert (SCUNA)
1971	Canberra	SCUNA	SCUNA	-	Richard Hartley (SCUNA)
1972	Brisbane	QUMS	FUCS	QUMS	Mark Penman (QUMS)
1973	Perth	QUMS	FUCS	PUCS	Mark Penman (QUMS)
1974	Adelaide	QUMS	PUCS	SCUNA	Keith Currie (SCUNA)
1975	Sydney	QUMS	FUCS	FUCS	Mary Nettle (FUCS)

It will be seen that the boat-races have been dominated by SCUNA, QUMS and (in women's) FUCS. The success of these societies indicates that they possess not only some fine drinkers but also a certain esprit de corps, symptomatic of high morale, cohesive membership, and efficient administration. SCUNA especially (the society that Gilbert once described as being "all things to all men") has maintained consistently in the past eight years the highest choral standard of all the IV societies and has remained at the forefront of social innovation. The lesson is clear: sculling has become an essential and beneficial factor in present IV choral society life.

Here's to IV.... cheers!

Lindsay MacDonald

Reference

A.M. Higgins, "The economics of activism" (McGraw-Hill, New York, 1972)

A 3 Voice By H. Purcell.

No. 145

If all be true that I do think, there are five Reasons, there are five Reasons we should Drink,

Good Wine A Friend - or being Drj, or lest we should be by and by,

Or any other reason, Or any other reason, Or any other reason why, any reason why.

Immediately before (infact during the train journey to) (that is round about the time of) I.V. 1975 (approximately) (blah, blah,....) a few (that is to say some) (stop this you naughty) PUCers formed a small band (minus saxophone, clarinet,....) known as HAMSTA.

HAMSTAs are chorus persons, not necessarily the acknowledged best (in fact, NOT the acknowledged best) (in fact, not even the second acknowledge best) who enjoy doing something different (some other nasty chorus persons call us strange).

Ahem. The HAMSTA society is a ReAcTiOnArY (right on) group for the destruction/preservation of HAMSTERS. The aim is holey (and furry) dependent upon whim which is true. For instance, HAMSTERS can be delightful people who speak nicely (well?) in strange voices (well?). say "very little" (at the bottom of the garden- nobody has wished in it since Granny fell in ...) nad are amusing- this is based holey (and furry) on an empirical estimate of the relative degree of the environment amused response. However, the study unfortunately incorporated a bias of easily amusable chorus persons.

Otherwise they are (not) those nasty little furry things that run around and around and around and fall over Stealing scarves and pencils and beating up ladies with prams. THE MAIN EVENT IS THE ankle biting event. THIS LATTER PROCEDURE BEING in preparation for treading on or biting people's big toes BECAUSE HAMSTERS are NOT dumb. They know this is the Achilles heel of every chorus person - tra-da, tra-da- the home of the human brain. The end (result) of such treatment may well be imagined, or poorly imagined depending on whether you are a MAMSTIRRA or not. (Do you stir ham?- I think you have problems Marg!)

Never let it be said that HAMSTUR is a ethnic group (epic or prolithic maybe,...) One of our memners is a quokka found wardering around (like everyone else) Rotto in Nov (By the Light, da da-da da da-da, of the silvery moon, da da-da da da-da.....)

Advance propaganda has already hit Sydney (well, it just sat there and refused to budge!) Stay tuned for the great HAMSTA take-over or the madcap adventures of the H,A, and M's (and B).

Enquiries to Chairperson: Comrad Jones, Treasurer: other Comrad Jones, (Huh??? You rang?) Comrad Lane, Honorary President of Vice: Comrad Kovacevich, Honorary Hamsta: Comrad Elliott (the M-strain), Secretary in Absenteeism: Comrad Glass (who is in Japan) on Loyal Quokka: Darmoc Birtwistle. (Some of these are still able to attend I.V.'s). (All of these frequent PUCS).

By Meredith Lane,
with a considerable number of interjections (I only wrote the good stuff)
(she is unmistakably biased) by Marj Jones.
Many thanks to Cecil who sat there and smiled.

