

39th  
edition  
of ...

# erato

the newsletter of the australian intervarsity choral societies

*Dem Kardinal Erzkonzog Rudolf, Erzbischof von Olmütz, gewidmet*

## MISSA SOLEMNIS

Op. 123

L. v. Beethoven  
(1770 - 1827)

Allegro 190

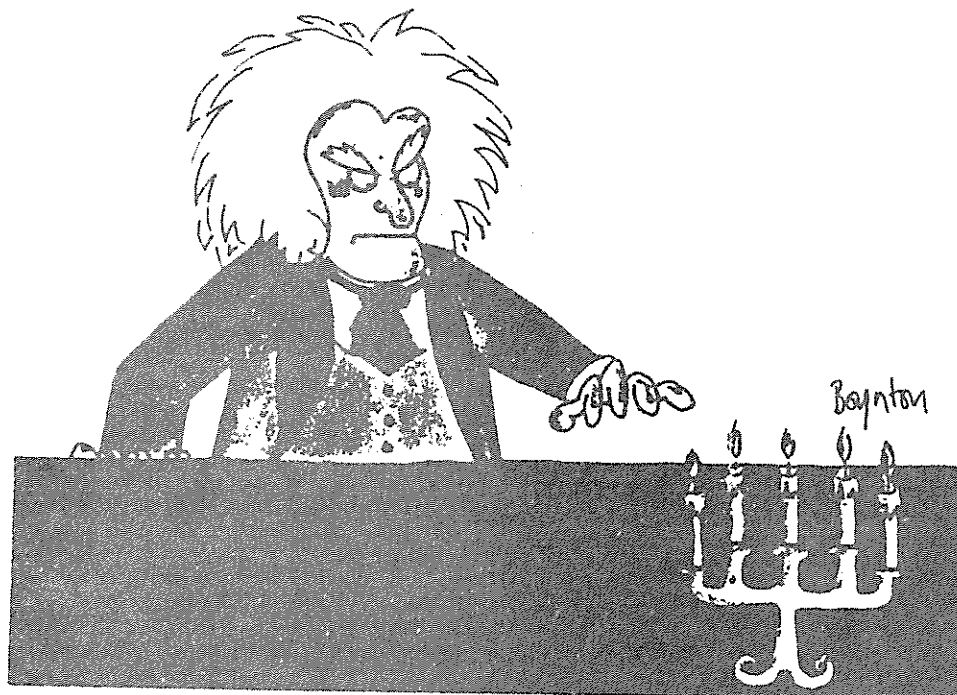
CHORO

S. ter-ti-a di-e se-cun - dum scri - ptu-ras

A. ter-ti-a di-e se-cun - dum scri - ptu-ras

T. Et re-sur-re-xit ter - ti-a di-e se-cun - dum scri - ptu-ras

B. ter-ti-a di-e se-cun - dum scri - ptu-ras



## EDITORIAL.

There's one thing I can say for myself, I've kept Erato to its time honoured tradition of appearing just after everyone has given up hope. It's nice to look back on a year of effort (!) and see the evidence of such crowning achievements shining forth in inspiration for all future editors.

Before I go I'd like to say the odd thank you. To the contributors and readers and the like, of course, but especially to Felicity, Katie, Bill, Simon and the AICSA executive, without whom the existence of an AICSA magazine would be a bit silly.

Best of luck to David Greagg, my postdecessor. I know he'll do a great job.

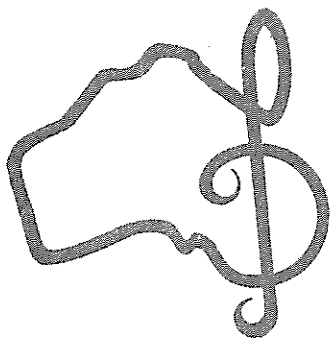
Take care and be good.

*Love, Cathy.*

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# 34th intervarsity choral festival

P.O.Box 354, Box Hill, Vic, 3128.

Well, folks, here I sit at a MUCs rehearsal drawing the strings together to keep all you other UCs and UMs up to date with our embryonic IV. For those of you who saw bullsheet no. 1, some of this may be old news, but it's more definite now, anyway.

We're on in May, from the 14th to the 29th. these are the common vacation weeks to most tertiary institutions, so we want as many of you as possible to swell our ranks(!?) The first week will be spent in rigorous rehearsal and traditional type activities. I have it on good authority that the Presidents and sculling fours and eights should be training seriously already.

Although the emphasis will be on our Cathedral Concert works, Tallis': Spem In Alium, a forty part motet, and Ted Dollarhide's newly commissioned work, the Verdi: Requiem will also be rehearsed for the Concert Hall concert in the second week, as both conductors will probably be there, so please try not to be a part-timer if possible, coz we'd love you to be there for all the time. WHAT A SENTENCE!! It should convey:

1. there will be a Cathedral Concert at the end of the first week in St. P's in Melbourne.. We shall perform Tallis': Spem, and our commissioned work, while the rest of the programme remains a mystery.

2. at the end of the second week is our wizz-bang extravaganza in the new Concert Hall, which is now officially open, magnificent, and awe-inspiring.

3. the conductors, whose names have not been released as yet, are at least two in number, as we feel it takes two different types to conduct Tallis and Verdi, strangely enough!

Your ever-industrious committee for this melodious, mellifluous, memorable, marvellous Melbourne magic/merriment/mirth is as follows:

convenor	Libby Nottle	pub.off.	Sally Angliss
secretary	David McLean	librarian	Mandy Joyce
treasurer	Simon Johnson	soc.sec	Bev Redgen
con.man	Geoff Harrison	fundraising	Lisa Rasmussen
camp off.	Flip Johnson	transport/	Campbell Flack
		billeting	

Together with MUCs and MonUCs, we have been fund-raising to well beyond our hearts' content to pay for your good time next year. Logo-flogging in the form of badges, t-shirts, wincheaters, and, more tastefully(ugh) Lurgie Linctus continues still. We have also sold over 3/4 of a tonne of chocolates to pimply faced UCs/UMS friends, rellies, and fools at work. We have walked the streets of Melbourne delivering 7931 telephone books under the expert guidance of Bazza. "Canticum Lucrum" sang at Mr. Marvelli's wedding, and at the Lincoln Hotel on St. Pat's Day- we have no ethnic bias. Anyone got any foolproof, fun ways of fund-raising, please let us know.

In fact, we'd love to hear what you'd like to see in this IV either socially or musically. That's all for now. See you all in Tummy-land, if not before.

Sally A



# MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

Who ever heard of the word "organized"? It is due to a lack of such a quality that I, a poor fresher corrupted by an I.V. and two concerts not to mention the participants, have ~~voluntarized~~/been asked/cajoled into writing, in one evening, an article for the infamous Australia-wide circulated Erato. This is hopefully my rise to stardom.

But to be relevant, MonUCS has had a reasonable year. As usual freshers come and freshers go, and some freshers lose their freshness by staying on with MonUCS. (Incidentally, when does one become non-fresh?) Numbers are at present above fifty with fair sprinkling in all SATB parts.

We have just finished with important events such as the AGM and the Annual Dinner, at which the chef almost became the star of the evening by voluntarily singing "The only thing I ever did wrong was to woo her from the foggy foggy dew". This of course went down well.

As to singing, which we supposedly do during rehearsals, we performed in first term the wonderful Haydn's Mass in Time of War and excerpts from Handel's Dixit Dominus. It is thought to have been one of our best concerts, requiring almost no editing in the recording!! Second term saw a "Silly Concert" of "Horroratorio" and nursery rhymes. Unfortunately attendance at both performances was disappointing. Hopefully, for our forthcoming concert, on the 26th September in Toorak Uniting Church(hint if you get this soon enough) friends and rels and enthusiasts alike will come to hear Vaughan Williams' Mass in G Minor for unaccompanied double chorus and Britten's Rejoice in the Lamb and Jubilate Deo. Our annual free Christmas concert will be on the 21st December in conjunction with the new Monash Uni Orchestra, but the program is still not decided.

I am not sure what else I wish to say; however, tradition dictates: Committee(pseudo), elected at the AGM in July:

Precious Presi - Ernie Cruner  
Vice Presi - Tony B-Bear Bannister  
Sec - Olga Vujovic  
Treasurer - Mira Giggles Hariharan  
Con Man - Denise Lawry  
Pub Off - humble me  
Librarian - Terri Mackenzie  
General Ass - Don Lancaster  
1st Year Reps - Ged Kearney  
Jerome Welch

To all those I met in fair saintly Sydney and to those who dared not attend, see you soon, probably in Tassie in January and inevitably in Melbourne in May.

*Aelen Killice*

P.S. Congratulations to Cathy Nihill and Bill Collopy for making the wise move to get engaged, and to Katrina Addicoat for the baby expected in January.

# Tasmania University Musical Society

Union Building University of Tasmania Sandy Bay 7005



Of course you are all dying to hear ...

## MORE ABOUT MINIFEST

so here are some quick notes:

1. It will definitely take place in the THIRD week of January (Jan 18-24), NOT the last week as you may have heard at Sydney. This is to avoid competing for venues, publicity and audiences with the National String Summer School (we don't want to spoil their fun, do we, boys and girls?).
2. Our conductor will be Noel Ansell, head of the Creative Arts Department at Corpus Christi College, Melbourne, and founding conductor of the Hobart Chorale (see next bull-sheet for more intimate details).
3. WE WANT YOU (and you and you and you)

Here is the suggested concert programme (hopefully it won't have to be changed).

1. Durufle's Requiem (1947). Wins against Fauré's by three lengths. Described as Vaughan Williams with a French accent.
2. Choruses and solos from Handel's Solomon - from Part 3. The sequence includes the Queen of Sheba's entry (the famous Arrival of same) and her subsequent entertainment provided by the choir. These choruses are Handel showpieces, definitely too good to waste, which may explain their presence in an oratorio!
3. Constant Lambert's Rio Grande (1925) - for chorus, orchestra and piano. It's English, jazzy, exciting...

That's all for the moment - things are happening, but as yet, nothing else is confirmed. A lot will be decided within the next few weeks, in time for the second bull-sheet at the end of July. Until then we leave you to dream about languorous twilights, campfires and moonlight on the water. Everything you've always wanted is waiting for you... Keep saving your pennies.

Love from your Minifest Committee.

Brian Yates, Convenor  
Adam Marshall, Secretary  
Rosemary Grant, Treasurer  
Rosalie Viney, Publicity  
Liz Adamson, Assistant Publicity  
Peter Stevenson, Transport  
Sue Williams, Concert Manager  
Chris McDermott, Librarian  
Marie Aubert, Billeting and Entertainment  
Rosina Beaumont, Camp Convenor  
Jo Adamson, Liaison Officer


## 35th I.V.C.F

Well, well, it scarcely seems any time at all since we were last planning an Intervarsity in Perth. Some things won't change from 1980, some of course will.

The 35th IVCF in Perth 1984 will once again be in Summertime, and this time there seems a much greater probability of opening the Festival of Perth. The Powers that Be here were very impressed with the 31st Choral Festival and are hoping to get in on the act. Of course (as always!) a lot depends upon ABC involvement, so we're keeping our fingers crossed.

The IV committee will be elected on August 1st this year, and phone directories are awaiting delivery a few weeks later, and the \$5000 for that should give us a good financial start! Let's hope we can get our act together as well as last time.

### POST I.V. BLUES ?

DO YOU  
WISH YOU WERE WITH  
THAT PERSON AGAIN ? 

WELL, BAD LUCK, IT'S OVER.

**TRY** 

THE NEXT BEST THING:

*send your messages*  
**Courier Eleison** 

with love



KNOWLEDGE (RECREATIONAL) ASSESSMENT PROTOCOL or QUIZ

Following the success of the quiz night at Perth I.V., FAUCS decided to hold one. An unexpectedly large number of people turned up to exercise their brains, and were duly allocated to teams (even if they'd already cunningly formed cabals of evenly-distributed knowledge), by drawing names out of a hat.

The questions had been composed by some criminally insane identities during several riotous evening meetings, and were split into brackets of varying size, on a fairly random basis. In fact there were far too many questions and we had to cut out a lot when we realised it was getting close to midnight.

The respondents were outstanding for the variety, ingenuity and outright crudity of their responses. This kept the marking team in a state of hysterical laughter most of the evening. Some of the questions and sample answers are reproduced in the following report:

Quiz rules: Contestants will be grouped in teams, known as tables. Questions will be posed in brackets. You will have a stipulated time to answer. Answers to be written down and handed to judges. They may be handed to a team representative to be read out, so that she can be subjected to the assemblage's derision. Scoring will be by a marks scheme, the details of which will, in general, be kept secret by the judges. The judges' decision is final. Appeals may be entertained if they are clever or witty. Mere correctness has a relatively low priority.

- Q: Competitions to specify as many composers as possible whose names begin with the letter "B" could go on all night, so for a more finite test of skill, name 5 of each of the following:
- a) composers beginning with "S"
  - b) composers beginning with "R"
  - c) women composers
  - d) composers who never married
  - e) works by Bruckner
  - f) composers whose surname is Bach (and for bonus points, a sample work by each).

Answers: A surprising variety, not all traditional (certainly, Johnny Rotten never did marry, nor did Leif Garret, but did he compose?). P.D.Q. Bach got a few points, but the judges were in a dilemma as to whether Burt Bach arach really fitted into the final category. The lazy but smart of course nominated Bruckner's symphonies 1-5.

- Q: You are marooned on a desert island and your only means of communication with the civilised world is a radio set and a partly-trained operator who can only transmit the codes for the letters: A-G, R, S, T, M, N, U and all the punctuation marks. Invent a sentence which the operator can send to express each of these messages:
- a) HELP
  - b) OUR SUPPLY OF TOILET PAPER HAD RUN OUT
  - c) OUR LATITUDE IS 20° SOUTH.

As an example, if required to send "We are hungry", you might transmit "GUTS ARE M.T."

(This question had a very practical basis - one of the quiz inventors was once studying for his amateur radio-operator's certificate, and was required to learn morse code. Two of the others were helping him by also learning, and while their mutual knowledge was small, they were forced to invent messages to send and receive using only part of the alphabet. This was not unamusing).

Answers: Rampant ingenuity was displayed. Sample answers for a) were:

"Mumnee!! Need U!!" , "Cum Tu R Ade", "Need Rescue".

For part b), less delicately:

"Nun Dub Rub", "M.T. Dunnee", "R.Bums R. Dur.Tee", "Bum Dusters Needed", "Arses Grubbe and, which took some deciphering: "F.Ent N.E. Bum Rags"

For part c):

"Near Cancer but 05." "Are at ten and ten degrees S", "Near N. Aust"

Q: A person with a warped sense of humour might expect music by Lizst to be played on a boat in which all the cargo was stored on one side of the hold. What composer would you expect to be featured in these situations:

- a) at a motor racing track                      b) at a flower show
- c) at the harbour                                  c) at the zoo
- e) while inflating tyres                          f) while visiting an island to the north of France
- g) when cleaning drains

Answers: For the race track, the judges had in mind Brahms, but we got Orff (as in "they're orff") and Vrrrrm Williams. The flower show produced Delius and Delibes (as in de libes which grow on de trees). For the Zoo - Gibbons, Cage, and of course, indirectly, Saint Saëns. The tyres were Blow, but noone got that. The island was of course Britten or Ireland. For the drains, we had intended Gluck but got Handel for his water music, Milligan for his sewers, and, onomatopaeically, Poulenc.

Q: Define certain words, as specified.

A: From this, we gleaned the interesting facts that and Etymologist is a hunter of female yeti; a Philumenist occupies her/his time by illuminating philaments; and a thespian is either a culture vulture, or a woman with a speech impediment who loves another woman.

Q: Invent 3 mnemonics to remember the configuration of note-names on the treble clef viz E G B D F, none of which refer to good boys.

Answers: included Entirely geen beans develop fungus; erogenous groins become dutifully fruitful; edvard grieg breeds disease-carrying flies (and there was a much ruder one about e.grieg); edward grabbed betty desiring fred (From a sexually advanced team); elephants get bad dandruff frequently; every grey bad dog farts; each greedy bastard dies fat; edna grows by digesting food; exciting gyrations bring delirious frenzies.

Q: There are reputedly, political meanings in these nursery rhymes. What are they? (several were specified)

A; Did Mary Mary quite contrary really have something to do with the immaculate conception?

Q: derivations of certain specified words.

A: the judges were quite surprised to learn that Bren Gun came from Bloody Rapid End to a Nasty; and that Crap was derived from the French crapper, to shit.

Q: Given the surnames of certain film directors, provide their first names.

A: The following were among the immortals - Enema Bergman, Fellatio Fellini (and hands up those who thought that Fellini was his first name and Satyricon his second), and Dino Visconti.

Q: Many of the musical people here may be perfectly well able to explain the terms tonic, dominant and leading. Do not explain these terms, merely invent a sentence which includes these words, not necessarily using their musical meanings.

A: Sexist award went to - "You're leading me on", she said, 'But it's a tonic to find a man who's dominant.' "

More enlightened - "The dominant wrestling champion was leading the bout as she downed her tenth tonic."

Most realist - "The dominant trends in my workplance are leading me down to the pub for a tonic."

Q: The following two questions have the same answer:

- a) What does it always come to in biblical terms?
- b) Where do the cowboys always meet.

That answer is, naturally, PASS. Invent 2 questions with the same answer.

Answers: "What do proverbial ships do in the night?"

"What has Khyber in common with the above?"

"At the time of a bereavement what do we say the deceased has done on?"



Q: Name as many suburbs of Adelaide as you can which have a tree or trees somehow included in their name.

A: We expected Blackwood, Hazelwood Park etc. but also got West Beach (Beech) (yuk !).

Q: If offered a bramley would you a) smoke it, /b) cook it c) eat it, d) hang it on the wall e) go for a ride on it. ?

A: "Cook it, eat it, or stick it"

Q: Name one song which mentions each of the following parts of the body: head; hair; feet; hand; arm (i.e. 5 songs)

A: I think I'm going out of my head.  
I'm gonna wash that man right out of my hair. Hair.  
Jerusalem (and did those feet). I can smell your feet a mile away.  
Hand me down that can of beans.  
The Marseillaise (Armez, vq's citoyens !); We're in the army now;  
Arm a gonna knock on your door, ring on your bell.  
All of me, why not take all of me (defeatist prize).

Q: Make up a sentence containing as many cigarette brands as possible (extra points will be awarded for particularly high ratios of brand names to words).

A: Two entries were outstanding:

"The Viscount Benson, & Hedges his kool escort rode their camel over the turf to the dun(g)hill, one wearing a mulberra suit, the other a black and white ensemble more suited to an alpine climate (but very vogue) down the park drive where Virginia slims, expecting a lucky strike at Pall Mall ...."

"Viscount Winston Peter Stuyvesant of Pall Mall felt Kool since Longbeach, Salem was simply 'Marlboro' country for a Camel Escort who'd been out in the forest Woodbine (woodbuying) to construct his Black and White Alpine Whitehall on 5th Avenue for his legal firm of Dunhill, Rothmans who were all Craven' a Ransome"

Q: This question was posed early in the evening. Each team was given a partial song-title to mull over and complete in any imaginative way, not necessarily using the words or tune of the original. The results were to be performed at the end of the evening by the team members.

Examples of the tasks set were. "Didn't we have a lovely time the day we..."

"Do you know the way to....", "The first time ever I saw your...",

"Where do I begin...", "The hills are alive with the sound of...", "Tiptoe through the....".

Answers: The performances cannot of course be rendered here. Suffice it to say that the judges were compelled to invent a mark system including points for choreography, presentation, diction etc. etc.

Where do I begin was turned into an engaging canon. One group produced a stream of consciousness. This entry was accompanied on the piano to the tune of chopsticks:

"Do you know the way to dodge  
These dreadful Saturday quizzes ?  
The ones where you're required to lodge  
Your pitiful hits and misses  
To rhetorical questions so bloody oblique  
Repeatedly set before us  
By minds that can only be described.....  
As festered and amorphous !!"

The judges were a little hurt by the last two lines

# ADELAIDE UNIVERSITY CHORAL SOCIETY

UNION BUILDINGS, UNIVERSITY OF ADELAIDE, S.A. 5000



18/7/82.

Dear Choristers,

Well, howdy folks! Looks like another I.V. has passed, and here we are again on the Erato-front! Wasn't I.V. wonderful this year?! AUCS would like to extend their sincerest thanks to the Intersivity committee and to SUMS, for their fantastic organization and muchly appreciated hospitality. The Sydney-siders really showed us their stuff, (well, you know what I mean!), and many of our freshers "though-it-mazing" -- they'll never forget their first I.V.

Our first term concert this year, was held in the marvellous Clayton-Wesley church, and AUCS was out in full favour. The was enjoyed by AUCS and audience alike, particularly Vivaldi's "Gloria" mass. Many AUCS friends in the audience were spied surreptitiously bopping along to "Domine Fili".

We've had hilarious committee changes, as hilarious is the only way to describe our young, spunky new Librarian, Andrew Young, and the Treasurer position has been filled by none other than that radical megelomaniac, Andrew Scott -- our former Librarian -- as a result of Megan Dansie, who is Chaucering all over the Shedley Theatre stage, relinquishing her position. Jennie Jones is our new Concert Manager, and the lovely Noela Bajali has clad herself in Social Secretary uniform.

Our second term concert proves to be even better than the first -- our repertoire will include such pleasures as Handel's "Let God Arise", 3 of Brahms' Motets, and Britten's "Festival Te Deum". Our line-up of soloists is spectacular, just to show we're not prejudiced against talent, and sure to make AUCS star performers of the season. It includes the terrific tenor voice of Bill Bamford, the stunning soprano of Margaret Perry, and the amazing alto of Jeff Oates. Our bass soloist is really um, fabulous -- he, um, well er, .... he has a great voice, and um, ..... well nobody really seems to remember his name, its on the tip of our tongues, .... But rest assured, we do know he's a young, short, and spectacle-clad specimen, so how could we go wrong? The instrumentalists aren't bad either -- they're sure to leave the Royal Philharmonic Orchestra for dead!

AUCS' range of social events was really highlighted by our recent bar night, featuring Vitamin Z and Perfect Game. AUCS emerged tone deaf, but we had a wonderful time regardless. Up and coming too,

# ADELAIDE UNIVERSITY CHORAL SOCIETY

UNION BUILDINGS, UNIVERSITY OF ADELAIDE, S.A. 5000.



is our Fruit and Vegetable party inspired by Noela, to be held in July. I think Neil Piggott would look great as a banana, but no-one will believe me.....well, perhaps a cauliflower. And by the way, just how many schooners did Neil skull at that pub on our Maccaisfield camp. Why don't you ask him at the Tassy mini-fest, or even at next years Melbourne I.V.? He'll tell you the bare essentials, and AUOS is looking forward to seeing you too. Bye 'till then.

Love,

*Jai*

**PICTUREGOERS' QUIZ**

**Round 7: At Home with the Stars**

THIS IS THE LAST TIME I APPEAR IN AN AVANT-GARDE MOVIE!

ULTIMATELY THERE WILL BE NO MORE CINEMA, JUST THE PERFECT ILLUSION OF REALITY.

**QUESTION TIME! ★ ★ ★ ★ ★**

1. Using subtitles where appropriate, continue the above narrative in the style of (a) the Nouvelle Vague; (b) Neo-Realism; (c) Carry-On films.

2. Auteurism — who gives a monkey's?

# Tasmania University Musical Society

Union Building University of Tasmania Sandy Bay 7005



Dear Fellow-Choristers,

Well, as those who were at IV know (viz TUMS' stupendous, mind-boggling, memory-making performances in the President's P.J's, the sculling, the Camp Review, and general noise-making), TUMS, despite our isolation, is thriving. Apart from the hard core choristers who attended (and will never forget) IV, we have a fairly regular attendance now of about thirtyfive, which amazingly grew to a stunning fifty odd when we gave a highly successful (sick of the superlatives yet?) rendition of Beethoven's Mass in C on May 29th (no, not the one we did at IV; it was the little one - we're not that good - yet!) In fact we had a full (almost) house, perhaps due to the Quantz Flute Concerto and Mozart Piano Concerto (played on a forte-piano - how's that for authenticity?) which shared the bill.

Apart from brimming with enthusiasm and rejuvenated vigour, TUMS is getting down to some practicalities, such as organising concerts for fund-raising, exploiting the talents of both staff and students of the local Con. (No, no singing- we don't want to give the impression we take this choral business seriously.) Also, whipping up just a small, intimate little Haydn festival, as a sort of impressive birthday card to the old Joseph. That will involve seven concerts in three weeks, with TUMMIES (no we are not all overweight) singing in two of them, the highlight being the Maria Theresa Mass. Rest assured we have Hobart's cultural life safely in our sensitive, aesthetic-type hands.

As for the real reason we bother with concerts and music etc, i.e. the socializing, TUMS is doing well, particularly after the lessons learnt from IV. Thus our coming camp is going to be riotous, ribald and wicked (and lots of fun), as in fact continue to be our weekly suppers after rehearsal - long live lamingtons and Tim-Tams (who needs to go to the pub anyway?).

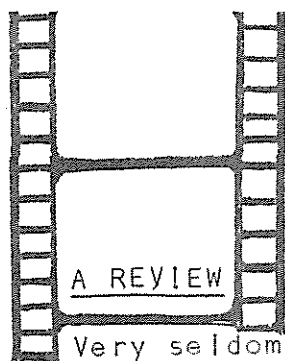
All in all one could, and I shall, say that TUMS is alive and well, bright-eyed and bushy-tailed, spick and span, tip-top, ship-shape and Bristol-fashion, etc. etc. We are even getting around to getting a new logo for a new batch of windcheaters for you all to buy at the Minifest - red and yellow of course.

Until that much waited-for week in January,

to all our new friends,

Love

*Rosina*



# IT'S THE ARTS

Very seldom does a documentary film transcend its inherently informative nature and take on an exciting style more to fantasy than reality.

With a film such as "I.V. '82" where does the reality lie?

Did all this really happen?

Was that really Katrina Jenns (star of the blockbuster "I.V. '81") rolling around on the floor, bib askew?

No, more a recurrence of a nightmare than a mere fantasy.

Producer and Director, as well as being cameraman, Ross Worrall, working with a practically non-existent script and a cast of thousands, achieved a very candid feeling with an enormous variety in the style of shooting, from the sports action shots of a wild and hotly-contested sogball (violence) match to the tasteful scene of Maestro Tintner (as himself) within the Concert Hall of the Sydney Opera House with full orch. (less one contrabass player - the one with the nice legs), chorus and soli. This scene was beautifully lit, and used black and white film, a touch of class.

I can see an influence from the modern German school of film-makers with Worrall's interspersing of black and white scenes with scenes of full colour. He has also used an effective and complex form of flashback - or were the reels spliced out of sequence? Whichever, it added variety and interest. For a moment one is watching the camp revue: a stuffed rubber ducky, a multi-lingual Goldilocks, and a strange group of men in drag, when suddenly one is taken to a scene of what appears to have religious significance: groups of people, kneeling at tables, going through a bizarre ritual that could have been perhaps a baptism, or maybe it was a wet T-shirt contest.

They would one at a time, or sometimes all together, frenetically splash a vessel of sanctified liquid over their faces with surprising speed and agility. They would then all jump up, hug each other, then fall over.

There were some lovely, well-constructed sets in the film. Particularly noticeable was the scene of the publicity sing, under a lovely canopy of leaves. The lighting at this point was also outstanding, as was the acting displayed by the conductor Dolahenty in his inspired flailing.

Stephen Schafer, in a cameo role, was as coy as ever, and of course the crowning of the Ms R. Solemnis competition winner was a scene of splendour surpassed only by the display of the contestants. This much prized award was presented to Simon Johnson (Ms MonUCS Solemnis) amidst many tears and threats from the more unruly of the combatants.

Finally, in a manner not unlike Hitchcock, we see a walk-on part for the film-maker: see if you can spot the hat.

In summary, this film has a bit in it for (and of) everyone. Tragedy, comedy, sport, love, art, and music, not to mention the odd naughty bit.



# Queensland University Musical Society

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

14/7/82

Dear fellow choristers & I.V.ers,

Hi! As you know ( if you don't just read Captain Monux ), when last we met QUMS was rehearsing Victoria's Motet & Missa "O Magnum Mysterium" and Handel's "Dettingen Te Deum". These rehearsals were interrupted for a few of us ( annoyingly few, but we're working on it ) by ( you'll never guess ) Sydney I.V. ( you guessed! ). That I.V. was full of amazing experiences, not the least of which was singing the Beethoven ( I maintain( heathen that I am ) that that Mass should be sung Anglican style (i.e. the Gloria last)). But I digress...

Anyway, the dress rehearsals back in Brisbane were fine ( apart from this nagging feeling that everything was so small ), proceeding to the concert which opened with the Victoria ( lovely and lyrical as all his works ), then a Bach solo cantata for soprano and trumpet obbligato (performed by QUMS stalwarts Jenny Dawson & Lloyd Robins) and after interval the Handel, which was as much a buzz to sing as the B.M.S. (no review in the paper (again), but that's the way it goes).

To fill in the time between semesters (you think exams are enough? Oh...) Chorale started rehearsing a madrigal comedy by Guasparri Torelli. As this style of work was a precursor of Italian opera, we had to stage it in some fashion, and so we decided to use some dancers to portray the action that we were singing about. What is it about, I hear you ask? Amarilli and Aminta are in love, but Amarilli is promised by her father to Tirinto. Clori is in love with Tirinto, but he loves Amarilli. As the fathers plan Tirinto's marriage to Amarilli, he rescues Clori from a lascivious satyr (is there any other kind?) and softens towards her. Amarilli and Aminta mourn their situation, whilst elsewhere it is discovered that Tirinto is actually Amarilli's long-lost brother, and so the wedding plans are understandably changed. A shepherd reports that Aminta has died of unrequited love, and there is great mourning. Finally it is discovered that Aminta is safe in the

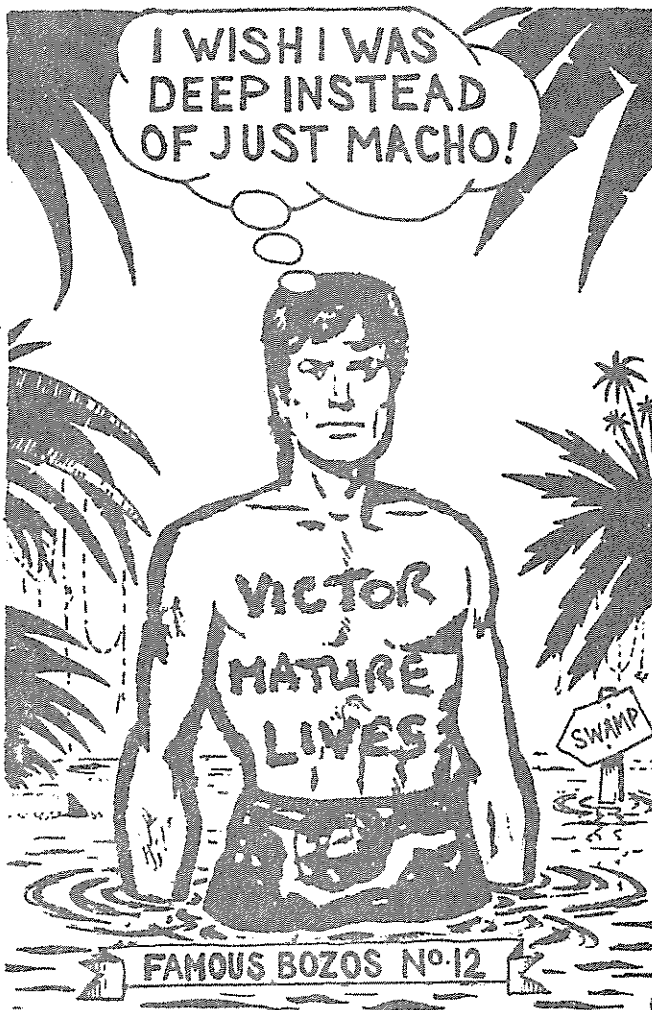
bosom of his nymph (literal translation, I kid you not), there is great rejoicing, Aminta marries Amarilli, Tirinto marries Clori, and everyone lives happily ever after. The End. Between acts there are two Intermedios which consist of two old comic gentlemen having strange (choral) conversations in Venetian. Between these and the acts, some members of the Early Music Society will provide appropriate instrumental music. The performances start tomorrow night (i.e. about three weeks ago).

So what is in the future for QUMS? As you will read elsewhere, we are celebrating QUMS' 70th birthday with a luncheon party and as many members and ex-members as we've been able to find. Further details are in a separate Eraticle, and we'll report the carryings-on in the next Erato.

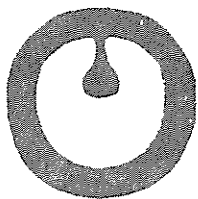
What else? For second semester we are doing a program of rather neglected works by very obscure composers, to wit, Beethoven's "Choral Fantasia", Schubert's "Magnificat", and Haydn's "Te Deum" and "Harmonienmesse", which will of course be a lot of fun. After that, who knows?

See you in Tassie or Melbourne!

mark Chapman.  
QUMS.



# flinders university choral society



box 2, the union,  
flinders university,  
bedford park, 5042.

## CHOIR 'GETS AGGRESSIVE'

By our Special Reporter.

ACCORDING TO WELL-INFORMED BUT ANONYMOUS SOURCES, THE FLINDERS UNIVERSITY CHORAL SOCIETY AT THE WILL OF IT'S GENERAL ASSEMBLY, DIRECTED BY ITS EXECUTIVE, IS TAKING A FIRMER LINE WITH RESPECT TO STANDARD CHORAL REPERTOIRE. THEIR FORTH-COMING CONCERT TENTATIVELY ENTITLED 'CHORAL KITCH AND COMEDY' REFLECTS THE CHANGE OF STANCE, OR SO WE WERE TOLD BY OUR WELL-INFORMED, YET STILL ANONYMOUS SOURCES THE OTHER DAY (OR WAS IT THE OTHER, OTHER DAY?)

Realizing that we had a scoop on our hands we sent our top-flight, ace and numero uno reporter Andrew R. to the scene to dig up some facts relating to this radical switch in policy in a society that can best be described as the whiter-than-white sheep of a white flock. Yes, this prose style is killing me, too. to his and our amazement he came up with a story so shattering that to publish it in this magazine would be to endanger the very moral, physical, spiritual and oral foundations of the university choral society movement (a short pause for self-congratulation will be observed). Anyway, that's news-business talk. We print the story word-for-word as told to us by a very wet and shaken but not stirred Andrew, immediately on his safe return.

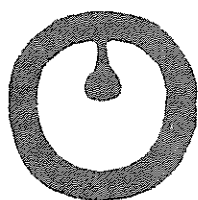
"When I arrived at the University the weather turned foul. Rain was teeming down, lightening played about the murky hilltop, there was something sinister in the air - I could smell it. Yes. Mixed amongst the ozone and rising damp I could smell another smell as I sidled along the dark, dank corridors of the place. It was revolting. It had an oily tinge to it; sort of greasy, fatty odour that hampered the brain. As I crawled over the bodies of inebreated and bloated wretches I became aware of sounds accompanying the smell, all apparently exuding from a dimly lit room not far off. I came up to the door. Gloating and gurgling noises infiltrated my mind sending me to the extremities of sanity but ... I steelled myself and peeped inside, and there, huddled about a lit radiator crouched several hunched forms, wide-eyed and feindish, gloating and grunting, and in the dim light I could see notes - money, being passed from hand to hand.

Barely discernable amongst their guttural sounds were the words 'profit' and 'full house' and 'advance bookings' which were bandied about intermittently. From that I knew I was really on to something.

Bringing the full capacities of my reporter's intellect into play, I tried to discern the identity of this motley crew. Peering through the gloom I could see that the loudest, most gleeful miscreant was none other than Mark Peel, in real life a mild-mannered academic and President of the Flinders University Choral Society. I had fallen victim to his charms during one of the numerous inter-iversity choral festivals, where, incidentally I'd used my reporter's bluff to score quite a few bedroom tête-à-têtes with various I.V. personalities; so I was therefore able to recognise a few of the other people, if I could call them that, at the scene. Yes, there with a telephone cord wrapped about her belligerent neck was Michelle Zweck, obviously the concert manager. I stopped to congratulate myself on my brilliant deduction. But wait! Wasn't the gleeful one with most of the by now grubby notes in her paw FUCS treasurer Leonie Pfitzner? What about those two over there idly tearing up sheets of photo-copied music, weren't they

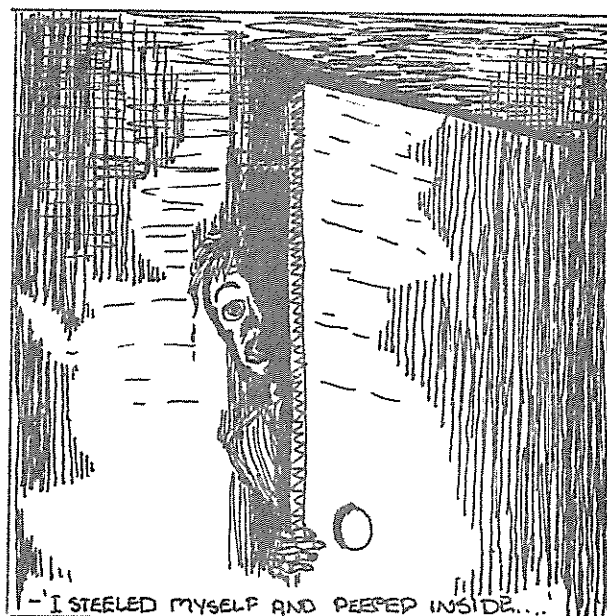


# flinders university choral society



box 2, the union,  
flinders university,  
bedford park, 5042.

Librarians Judy Beal and Cathy Roberts? And that one over there, the one smiling niavely, almost fiendishly off into space, wasn't he publicity officer, Keith Mallett? And that one - the one wearing a malicious scowl as she idly took notes ... yes, it was Secretary, Sue Nicholls! The one serving minced tenor was the only other I could distinguish amongst the rest and .... was it? WAS IT? Thank goodness; what would the Princess of Wales have to do with this lot, now she has William. It was only Fay Butler, an evil parody of the same. By now my mind was putting two and two together and it came to me in a flash. This was the entire 1982 FUCS Committee! Why were they here? I listened on, intent on every word.

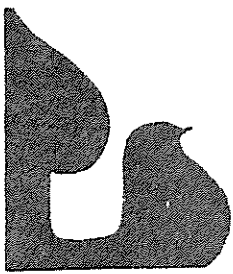


Those original words were oft repeated, and it didn't take me long to realize that the committee was suffering from the incurable Profit Euphoria Syndrome (PES). Yes, it was obvious that their last concert was successful in all departments and that they were now plotting their next move. Were they going to repeat their performance; use standard repertoire? What? What with the copious use of word painting, the incredible semi-quaver runs in intervals of thirds the evidence led to the deduction that the last concert consisted of a classical/Baroque mixture, probably Purcell's 'Wellcome to All the Pleasures', a short Haydn Mass, followed by Handel's 'Let God Arise'. I congratulated myself again on my brilliant deductive powers. Yes, good Choral food, safe, fun and .... But what was that? The next concert was not going to follow in the 'good' choral tradition. Amongst the gruntings I heard gleeful shouts of 'James Last', 'Do You Know the Way to San Jose?', '5AA', 'Kaleidoscope', followed by jeers and counters of 'Nancy Sinatra and Lee Hazlewood!', 'Henhouse Five', and 'We Do It!'.

This abuse of Choral Music was an offense to my morals, and besides it was pure anarchy. I was about to put my reporter's license to one side and give them all a piece of my mind when Mark Peel suddenly turned his head in my direction and said, eerily ... 'Did you get all that Andrew?' I was flabbergasted. By now all in the group were leering at me. It was too much. I ran screaming from the room.'

Well, that's the way it was told to us, and it makes us shudder to even think of it. There are certainly some questions to be asked here. Was this anarchy soon to be staged (with lighting and choreography, band, etc. on during October) seeded purely in profit? Not entirely, we think. But it surely helped.

All donations to the Andrew R. recuperation fund to be sent to the above address.



university of wa

# UNDERGRADUATE CHORAL SOCIETY

guild of undergraduates,  
university of w.a.,  
nedlands, 6009.

"Borogovia, Borogovia, we think you're O.K ! "

The immortal words from the show 'Jabberwocky' ring loud and clear in Perth at the moment. P.U.C.S. Mk II version of 'Jabberwocky' 1982 goes on stage on July 14th for two four day sessions. (Does that make sense ?) We've been rehearsing since April and all looks well for another sell-out extravaganza !!

"We're the mome raths, ugly mome raths..."

Speaking of marvellous shows, PUCS' first term Renaissance Concert was a success story in itself. We had to start late so we could move more seats into the auditorium for the crowds ! Over 270 people and a nice profit in all. Music included the old favourites and Les Belle Qui Tiens, The Little White Hen, The Silver Swan, Now oh Now... PLUS a dance group, a brass quartet and a group of PUCS extremists called Tam Lin (you know - Jud Horner, Bill Jones, Leonie Rutherford and co.) , PLUS mulled wine served at interval and the post concert party (thanks Paul Q)

"Gyrings fun, so is gimple-ing  
It sets your senses tingle-ing."

I hear PUCS distinguished itself at I.V. again and Ros, Claire, Michelle, Meredith and all the gals send their luv to all they had to leave behind.

"T-U-L-G-E-Y W-O-O-D...."

Perth is thrilled to be AICSA hosts again, shades of the mid-seventies. Congrats to Meredith, Alan and Jud.

SCUNA  
c/- A.N.U. Union  
P.O. Box 4  
Canberra City  
A.C.T. 2601

Dear Other Choristers,

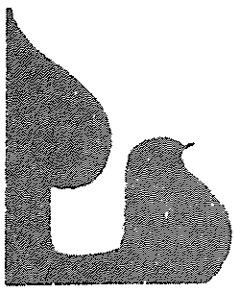
this is a short message from SCUNA. It was suggested as an idea at I.V. in Sydney (1982) so here I go.

I.V. was fairly smally attended by SCUNA members in fact there were only the President (John Shephard) and myself (Rik Allen for a bit) and that was it. The main reason was that most of the 20-25 members in SCUNA work or are very poor. About a week before, April 29th, SCUNA's first-term concert was held. It was reviewed by our local newspaper-reporter W. Hoffmann, describing the concert as "pleasant singing" and "the choral tone...clean and balanced" so we should be pleased! The concert is in line with SCUNA's policy of one-hour lunchtime concerts with choral works (a cappello) on either side of introduced music. We had pianist Desmond Manderson performing the 1st movement Sonata opus 2 no.3 by Beethoven between works from the SCUNA songbook (Rejoice in the Lord Alway and Sicut Cervus) as well as Scarlatti's Exultate Deo and some interesting Yugoslav Folksongs from Matayas Seiber in the second half.

SCUNA has undergone a lot of change in recent months following an attempted suicide in which only about 6-8 of an original choir of about 40 were left at 3rd term 1981. We now have an excellent new conductor, Roger Wellman, and a new attitude with hope that this occurence with almost everybody leaving doesn't happen again. At the moment we are learning for the second term concert (I don't know exactly when it will be) to be based on what we did in first term and some other Vaughan Williams added to make a full concert. Of course we need new members and don't take holidays or anything like that so the year could be a good one.

Well, I hope more SCUNA people go to I.V. next year and to all fellow I.V.ers this is goodbye. Hope you like my drawing on the back.

Philip Linford  
member, SCUNA  
June, 1982.



university of wa

# UNDERGRADUATE CHORAL SOCIETY

guild of undergraduates,  
university of w.a.,  
nedlands, 6009.

"He took his sword, vorpal sword, vorpal sword"

## Committee for 1982-

President - Serena Kay

V.President - Jackie Gibbon

Secretary - Jud Horner

Treasurer - was Rachel Robertson and is now vacant (?)

Social Secretary - Ros Lawson

Publicity Officer - Michelle Mearns

Concert Manager - Claire Whitaker

Librarian - Paul Quartermaine

'DISCHORD' Editor - Meredith Wright

Plus.....Digby Hill and Peter Graydon (who has gone Nth)

Conducting us all is Bryan Connell and Marie Sermon has  
been tickling the ivories for 'Jabberwocky'

Immediate past presie is , of course, Meredith Lane.

"It's a question of survival..."

Third term will be alot of hard but well worth it work.  
Come December we perform in a major concert with  
orchestra. Music includes Dvorjak, Vaughan Williams  
More of that later.....

One thing more; The Jabberwocky rehearsal camp saw the  
cast and crew gathered together over the weekend. We  
had 57 people staying for Saturday Night- dinner and  
revue, and it was in the metro area. Can any other  
society beat that ?!!

"Cal-looh, Cal-lay

Oh what a frabjous day"

Meredith W.

# Queensland University Musical Society Seventieth Anniversary Celebration

Yes folks, it is on (by the time you read this it will have been on): the social event of the century. Literally. QUMS Seventieth Anniversary Celebration Luncheon has, in fact, already started, as the influx from the southern states has been holding sub-celebrations all over Brisbane. We have managed to contact ex-members from the twenties, thirties, forties, fifties, sixties, seventies, and (naturally) eighties--we regret that no foundation members have been forthcoming, but I suppose you cannot have everything. The response has been positively magnificent--people coming from all sorts of odd places (like southern states). It is amazing to find out what QUMS has meant to so many people over the years...it must have meant a lot for them to remember sixty years later! The luncheon will be highlighted by such things as the Celebration Songbook (complete with bits of memorabilia), hopefully slideshows, our OWN canned music to eat to (from old records and tapes), the dreaded Archives revealing all (and some of these people seem SO respectable nowadays)...and best of all, the people themselves. And the moral of the story?

"SINGING FOR LONGEVITY!"

We are going to have fun, folks!

## "O" LEVEL COUNTER CULTURE

*Timewarp allowed: 3 hours. Do not scrawl situationist graffiti in the margins or stub your rollups in the inkwells. Orange may be worn. Credit will be given to candidates who self actualise.*

*Jenny Dawson*

1. Compare and contrast Pink Floyd with Black Sabbath and say why neither has street credibility.
2. "Even Buddha would have been hard pushed to reach Nirvana squatting on a juggernaut route." Consider the dialectic of inner truth and inner city.
3. Write notes on three of the following:  
a) Leylines. b) 1969 Moon Landing. c) Jung d) Woodstock. e) Tai Chi. f) Red Leb.
4. "The Egomaniac's Liberation Front were a bunch of revisionist ripoff merchants." Comment on this insult.
5. Account for the lack of references to brown rice in Dylan's lyrics.
6. Which is the most hassle: a) being paranoid a black hole is about to suck you into it, b) NME dismissing your concept album as ideologically unsound heavy metal dross.
7. Write an essay either on rebirthing or why you think Leonard Cohen's great.
8. "Casteneda was a bit of a bozo." How far is this a fair summing up of western dualism?
9. A racket or a rocket to the unconscious? Provide a radical critique of meditation.
10. Hermann Hesse was a pisces. Discuss.

EXAMINATION FEE: £250

# sydney university musical society



box 32, the union 2006

Dear Eratists,

here they stand, the battered remnants of once-proud SUMS, here ranged at the smouldering portal of Hawkesbury Ag. Coll: bewildered survivors, the broken cohorts tread a faltering pace thro' ravaged fields back to their ancient stead, the cavernous Bosch Hall. Years hence, the ragged veterans will talk of these furious times... the sculling...the dance with Sirocco...the sogball...the food...the cruises by harbour and Oxford St...the rehear-sals...the soprano...IV Sydney 82, the words are scored in letters of blood and fire across their memories.

By the way, we had a very successful, if not overly well attended, Lent Term Concert with Thomson's The Peaceable Kingdom, Schultz's Deutsches Magnificat, Bach's Komm Jesu Komm and a strange but fun Brazilian Psalm. The party afterwards was quiet but interesting; it was at Chris Langdon's and Geoff Dawson's and Kevin McCready's place and we sat on the floor and looked at other people's feet before getting on to more serious bits. And so to second term.

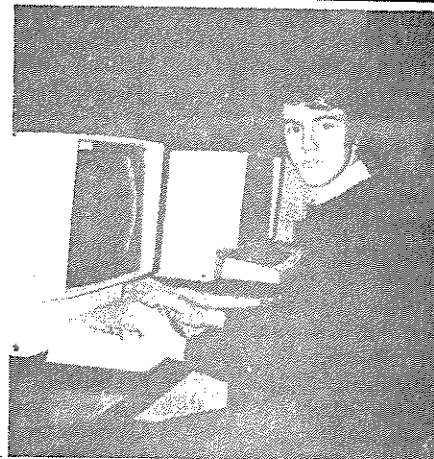
Our Trinity Concert is all set to roll, it being Vaughan Williams' Dona Nobis Pacem, Mozart's Coronation Mass, Gibbons' This is the Record of John and a Tartini violin concerto. We have engaged people from the St. Philip's Orchestra to help us with the staves just below the bass line. We have 50 or so singers, which is satisfying for what will be an excellent concert.

The camp was the weekend of 16th-18th July at Otford, south of Sydney. We all rushed down to watch King David (of MUCS) on Mark's portable TV. We discovered some delightful pieces in our own songbooks, which only goes to show (by the way, large numbers of this charming little red book have been newly printed and are available at the low low price of \$4 each. Just write to us. - end of plug) At the camp concert a find in the guise of new person Brian Wye appeared; he played the Beer-bottle Rag amazingly fast and amazingly well, and then, for an encore, played it again even faster! His hands were just a blur (or maybe it was the cider...)

Next term is going to be a busy one. Apart

Ms. R. Solemn's  
— at home —

## Profile



## Simon Johnson

If you hear humming and singing from the programming area of the Data Processing Department it may indicate that everyone is working happily. However, it is more likely to be Simon Johnson rehearsing.

Simon, who commenced in the department as the first Trainee Programmer in May, 1980, is an extremely dedicated chorister.

He is a member of both the Monash and Melbourne University Choral Societies — a reminder from his former student days.

As well as performing with various choirs, he is responsible for a lot of back stage organization and planning. His roles include editor of the Inter-University National Choral magazine and Concert Manager for the Monash Society.

"The largest audience I have entertained was as a member of the choir accompanying Peter Allen at the MCG on Grand Final day in 1980", Simon recalls — "I also happened to be in Adelaide two weeks later and accidentally ended up in the choir at their Grand Final".

Away from the computer terminals and programming sheets, Simon's other main interests include attending the theatre and collecting (and listening to) records.

Many lunchtimes, Simon can be found deep in concentration among the record racks at Discurio or in earnest conversation with other record enthusiasts in the shop.

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permission of AAMI  
views magazine

from our traditional Carolfest Concert at the end, we are entering two groups in the Sydney Eisteddfod singing Grainger and a few songbook bits. We are also doing a modest concert in conjunction with S.U. Music department and also have agreed to perform an absolutely amazing cantata "written expressly for the Sydney International Exhibition of 1879". The words are by Henry Kendall and the music is by some eminently forgettable Italian (whose name I have forgotten). As an indication of its quality and lasting value the orchestral parts are no longer extant; but the whole thing, to be done in the Botanical Gardens in September, should be a scream, something like G & S without the subtlety.

I'm getting a bit tired now and Katie wants me to stop so I'd better wind up soon. Do drop by if you're ever heading north and/or east and want a taste of the City of Pleasures. We're every Wednesday at 6 o'clock in Bosch in Sydney Uni and there are phone numbers like 02 698 5510 or 02 519 8109 if you feel witty and erudite and desire conversation or some good (or bad) gossip.

How about if I just stop here and let you get onto the next article? So ta ta for now and see you all in Hobart...or Melbourne...or wherever...

*Love Mstair* 

P.S. Our annual dinner is on the 13th October (a Wednesday, funny that), so why don't you pop over for some great food, grog, etc, etc? See you there.

## The Great Hall hears some fine singing

Sydney University Musical Society and St Philips Chamber Orchestra.  
Conductor — Margot Buckingham  
Soloists: Roslyn Streckfuss, violin; John Collis, alto; Wendy James and Claire Ford, sopranos; Narelle Tapping, alto; Richard Dixon, tenor; Michael Hisey, baritone; Kathy Gibney, piano.  
Music by O. Gibbons, Tartini, Mozart and Vaughan Williams  
Great Hall, University of Sydney, July 23.

POIGNANT pleas for peace by Mozart and Vaughan Williams led to a well-maintained though sometimes sorely tried truce

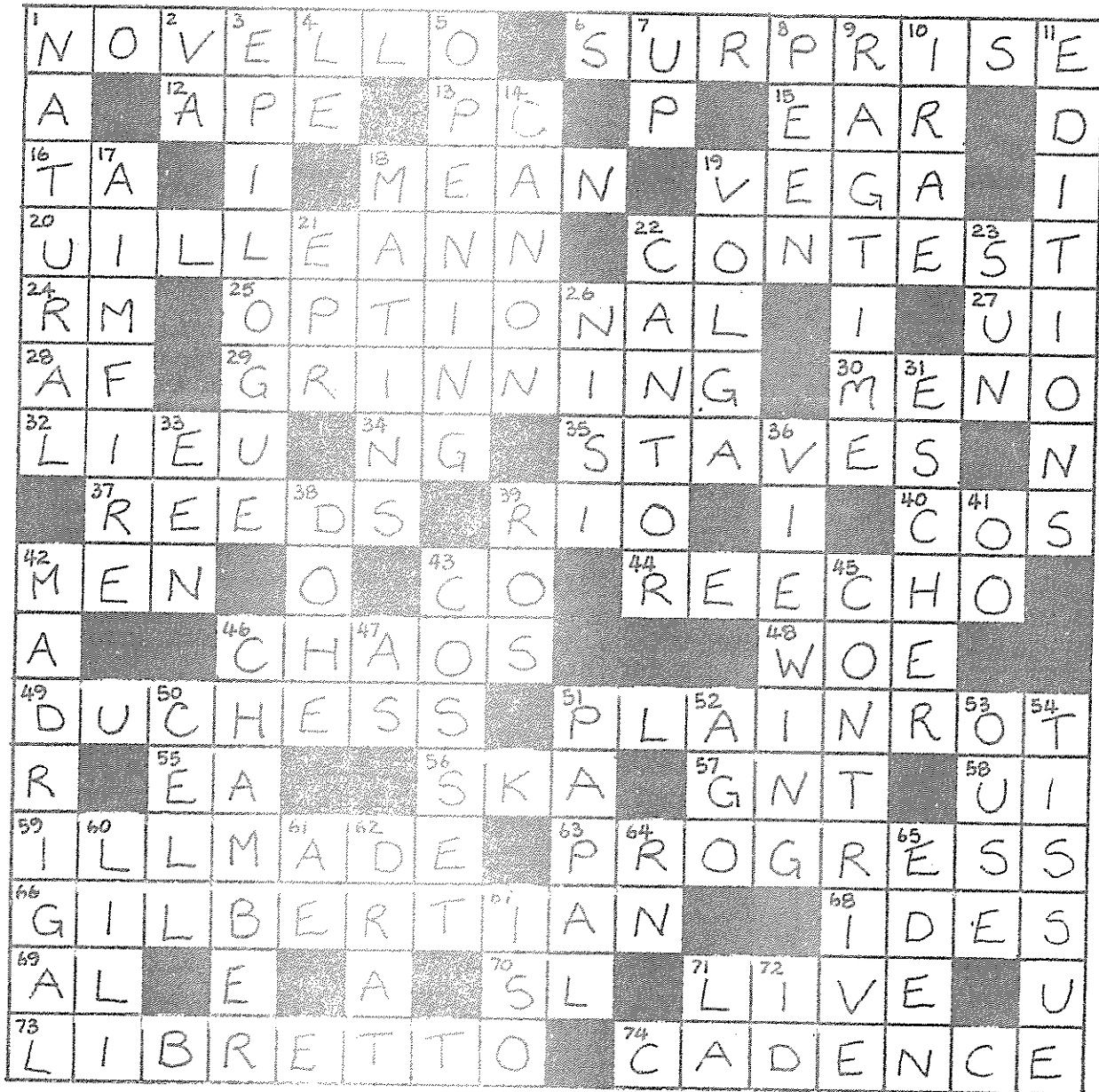
between the Sydney University Musical Society and two intensely beautiful works in the Great Hall on Friday evening.

The 50 SUMS voices, conducted with flowing elasticity by Margot Buckingham and helped by the St Philip's Chamber Orchestra in which a piano usurped all non-string roles after interval, sang the K 317 Coronation Mass by Mozart and Dona Nobis Pacem, that magnificent blend of scripture and Walt Whitman which ranks as high in

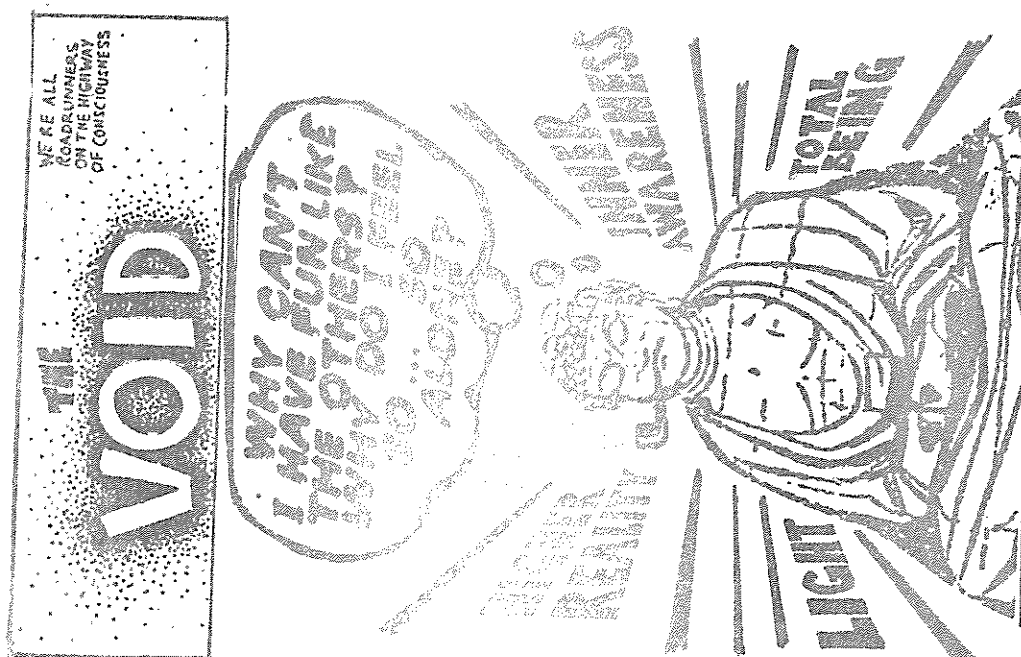
the work of Vaughan Williams as the War Requiem in that of Britten.

Even a professional choir would find two such works in one program challenging. SUMS had its thin patches and tentative entries, but balance was commendable (for once, tenors were not submerged by sopranos), immersion in the spirit of the music was evident, and the soloists — including Roslyn Streckfuss in a tricky Tartini violin concerto were more than adequate.

—FRED BLANKS



Rob Kay







# MELBOURNE UNIVERSITY CHORAL SOCIETY



box 51 union, university, parkville 3052

The Persecution and Assassination of the Music Critics as Performed.  
by the Inmates of Hawkesbury Agricultural College under the  
Direction of Chancellor Von Bismarck.

ACT I: Enter several persons of a theatrical nature. They quote Shakespeare at each other. One hundred and eighty choristers discover a rightful historical and inalienable right to the territories of the Hawkesbury and Richmond district. They occupy them with minimal casualties.

Enter Chancellor von Bismarck. He makes extravagant gestures with his hands. The choir perform, as if rehearsing.

Enter a mysterious Slavic personage. Intellectual demands of an increasingly surrealistic nature are made on the performers. Vile potions are administered and the evening collapses in disorder.

Enter strolling players of an ethnic persuasion. Lewd pantomime horses are displayed. Wild and promiscuous dancing ensues.

Heads of State process in ribald finery. A national anthem is intoned repeatedly. Enter a King, fantastically dressed with wild flowers (Lear IV vi 79) Physical pastimes are performed in good company. Exeunt, pursued by a sogball.

Street cries of Old Hawkesbury. Goods and novelties are exchanged.

A meadhall is prepared, as if in Beowulf. Neil Piggot and Mark Dolahenty, heavily disguised as themselves, gradually consume several thousand gallons of beer and defeat all opposition. Omnes arglebargle.

A pageant. Enter female impersonators making extravagant promises. The triumph of Ms MonUCS, who exits, pursued by flailing handbags and an irate falsetto lumberjack. Melbourne rules, OK.

ACT II: A pilgrimage to Sydney. Low bawdy houses visited.

A convocation of concupiscent saints congregate and carouse in a catacomb. (Christ!)

Perfumed and pretty dimpled boys and smiling cupids process on a barge, propelled by love-(lurgi?)-sick winds and rare Egyptians. Venus triumphant. (Antony and Cleopatra II ii 196).

An academic dinner. The dreaming spires resound. Dismal recitations.

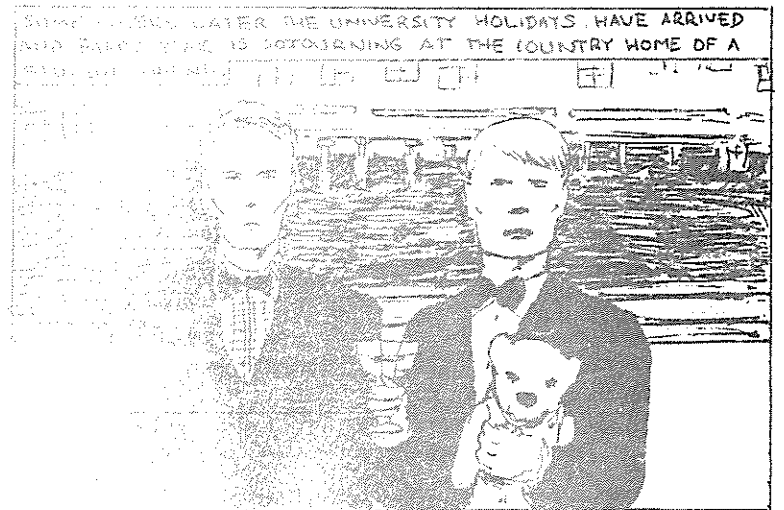
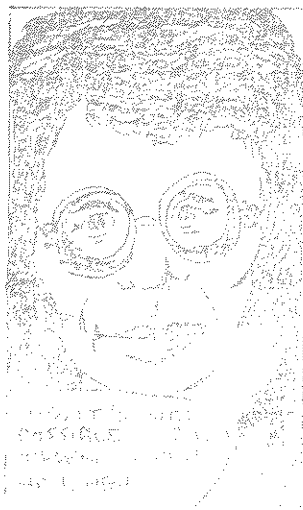
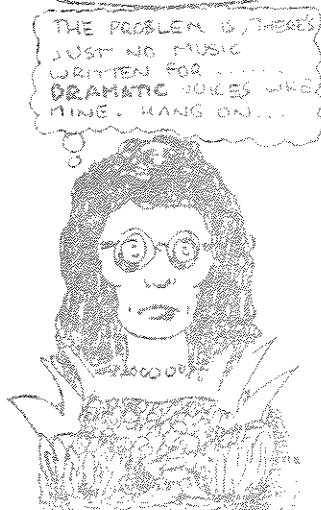
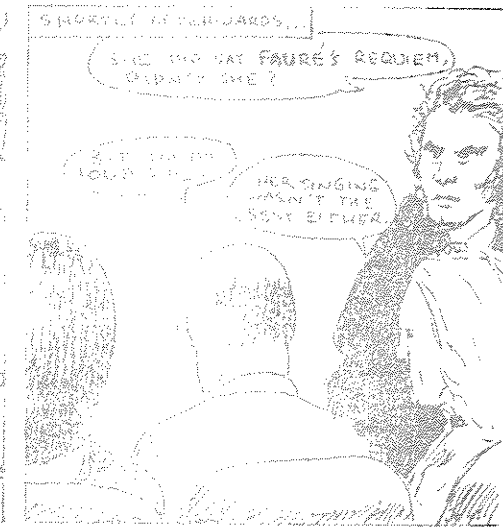
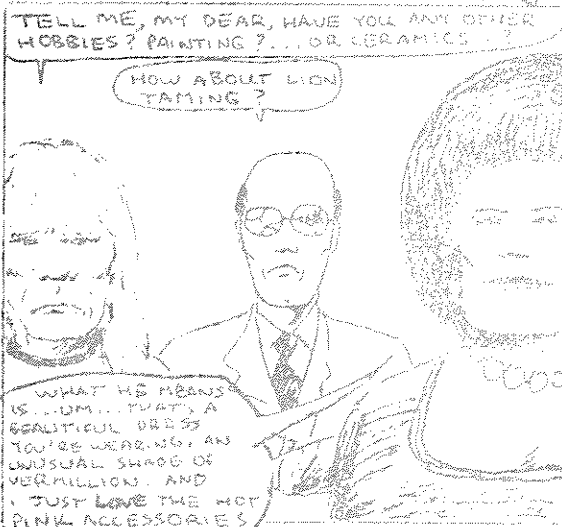
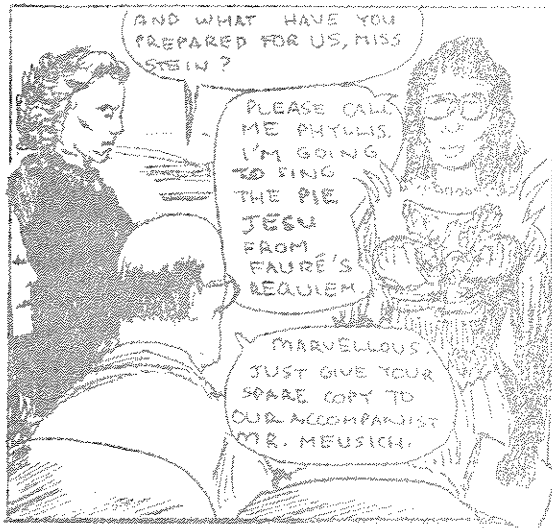
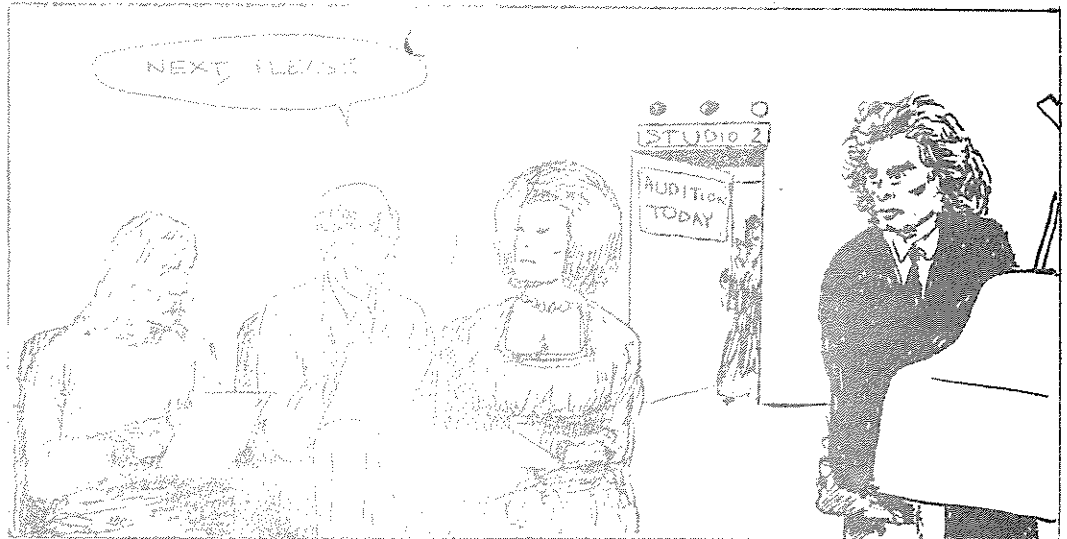
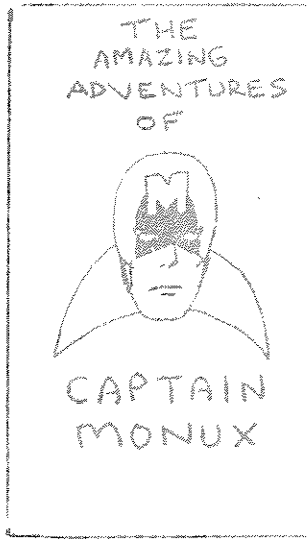
A musical event. Chancellor Bismarck roused to frenzy of enthusiasm. A deafening soprano rebuked and chastised. The singers, trembling, obey. Chancellor Bismarck acclaimed by wildly enthusiastic multitudes and a flourish of pointy helmets and Zeppelins. The festivities continue for several weeks. Distant capitals receive the returning servicemen with acclaim. Exeunt omnes, with thoughts of anticipation.

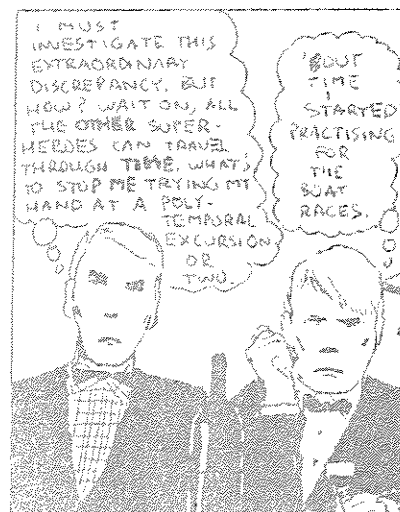
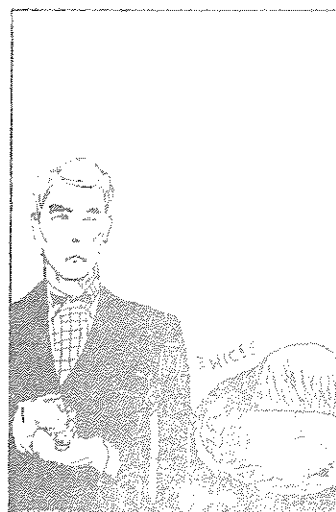
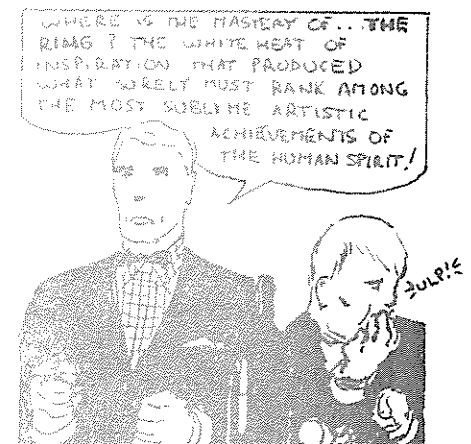
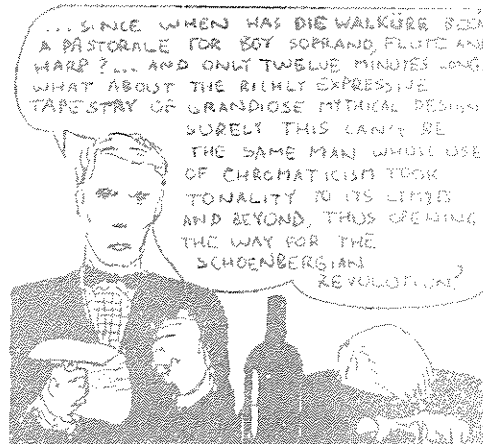
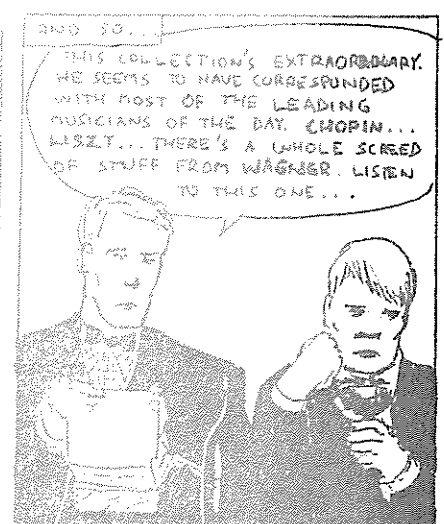
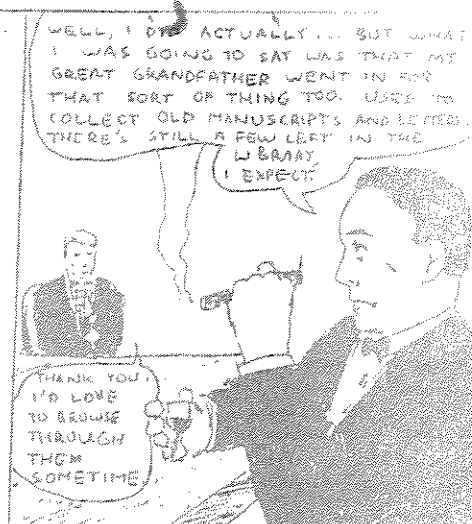
ACT III: Enter a semichorus with digital watches and medicine bottles. They are supposed to represent the passage of time until Melbourne IV. They announce that they are dying, Egypt, dying; but it is not clear w

ACT IV: Enter a horde of choristers too numerous to mention. They rehearse, as if they were about to perform Carmina Burana in the Arts Centre on September 30th to tumultuous applause. It is all tremendously exciting. They eagerly tell each other repeatedly that it will be absolutely stupendous, especially with Ars Nova doing the mediaeval version as well.

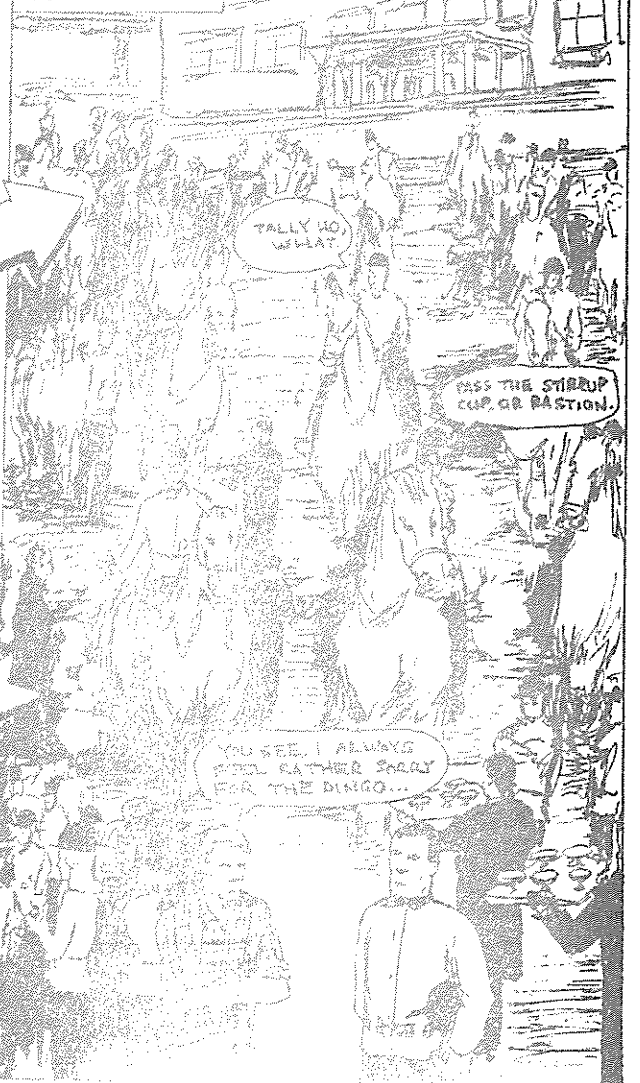
ACT V: .....(to be filled in later when it is all over, bar the shouting..)

script by Catherine Pugsley and an  
anonymous monarch.

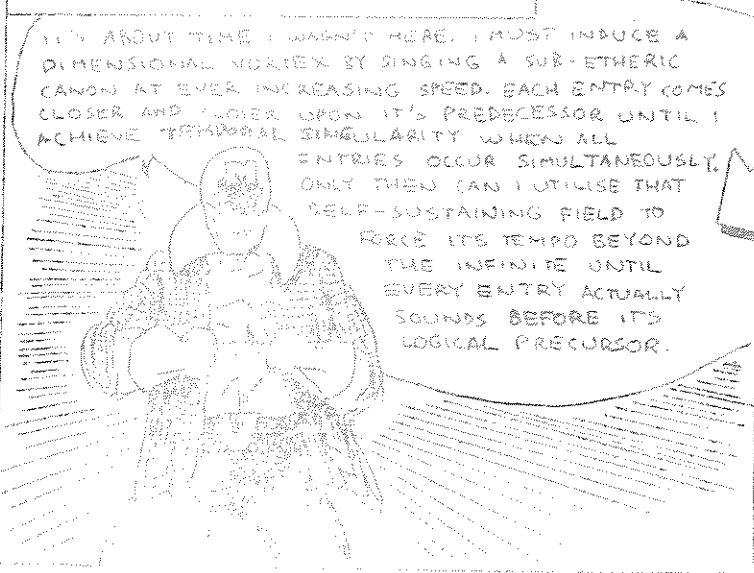


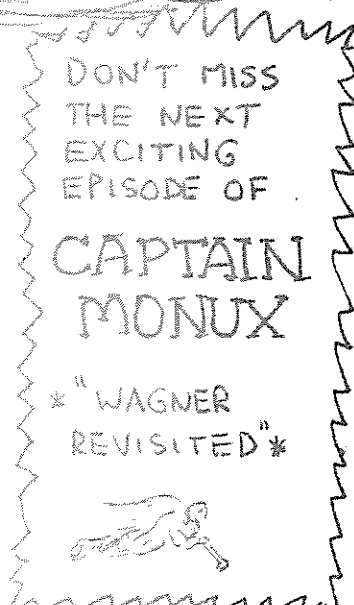
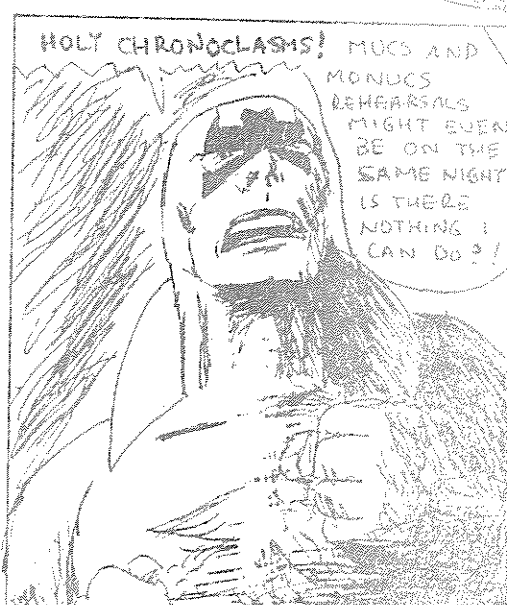
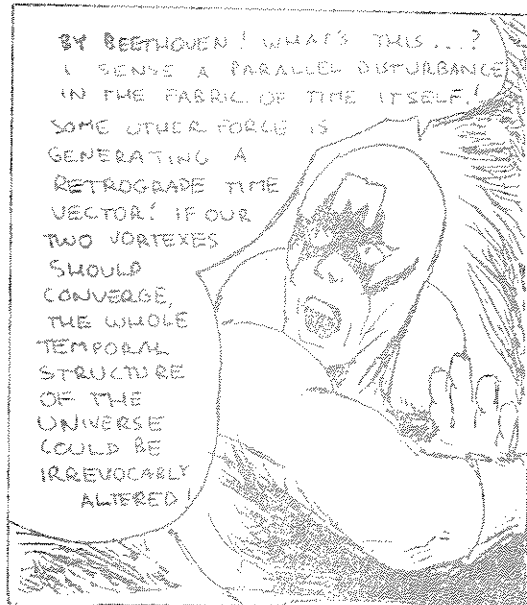
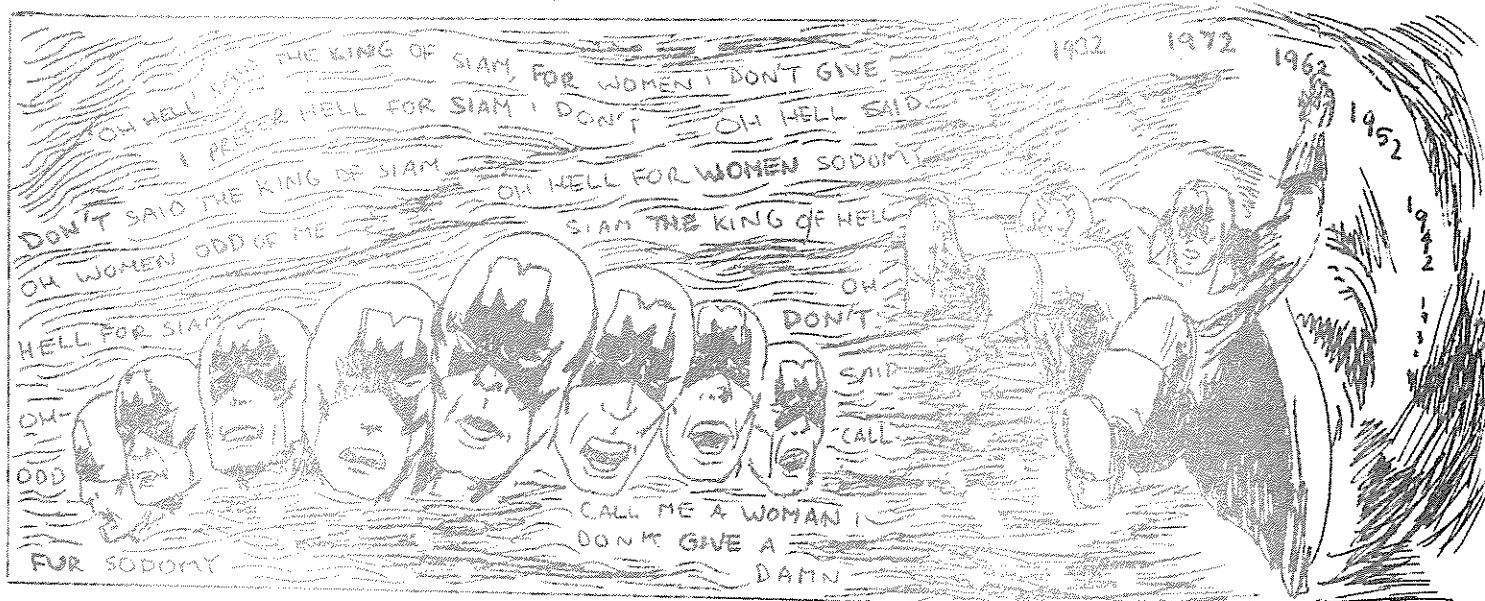


AND SO THE FOLLOWING DAY BARRY EXCUSES HIMSELF FROM THE HUNT.



MINUTES LATER BEHIND THE OUTHOUSES...





## SCHOOL HISTORY, PAPER TWO

By Jan. and/or 10.1.1001. Please write legibly and keep the voice about, and sessions and interminable riffs in the garage are strictly not in order. Headphones may be used but avoid pretentious jargon.

1. "Wordlessly beautiful, a motionless point in chaos." Consider megahype as a factor in the decline of Emerson, Lake and Palmer.
2. In what sense can Gene Pitney's early work be described as completely naff?
3. Using intense prose, do a hatchet job on Bruce Spring-stene or sound off about why you think Joy Division were magic.
4. Compare and contrast Dave Dee Dozy Tich and Mick with Wayne Fontana and the Mindbenders.
5. Evaluate changes in street fashions from Glam Rock to the New Romantics focussing attention on both the loon pant and bondage chic.
6. To what extent are Lou Reed's albums pretty gross and unnecessarily heavy?
7. Imagine you are Roy Orbison's shades. Describe a British Tour.
8. Account for the credibility gap of hip easy listening from 1974-77.
9. Write part (a) of Marc Bolan; (b) the synthesiser back-lash; (c) R. Kelly; (d) Towny V. Licox; (e) Hendrix.
10. Either explain why J. J. Cale is more laid back than Perry Como, or trace the role of Bert Weedon in the development of the guitar lick from the Shadows to Eric Clapton.

A Rick Wakeman Concept Card