

Grato



el

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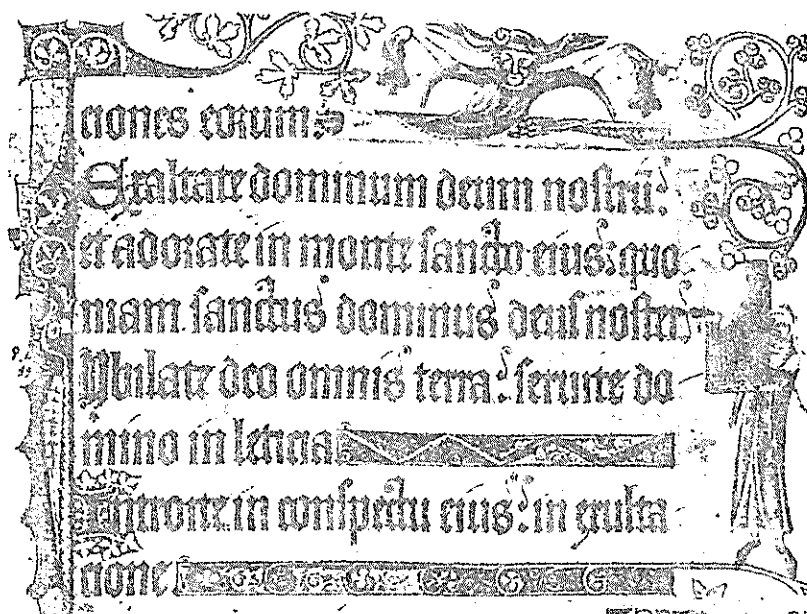
As revealed for the first time by our penetrating, up to the minute news research team

Horner-Gration Enterprises

Bill Collopy & Simon Johnson

\*\*\*\*\*

ERATO is the official organ of the Australian Inter-Varsity Choral Societies' Association



ERATO is published by

David Greag  
& Catherine Pugsley

32 Moor St  
Fitzroy 3065

for the  
Australian  
Inter-Varsity  
Choral  
Societies  
Association





EDITORIAL:

THE CASE FOR THE EXISTENCE OF ERATO.

We spoke to two learned professors of philosophy who just happened to be in the office when we were writing this article-

C.P. On teleological grounds, the existence of Erato is necessitated by the deep-seated need for a magazine of such a form and in such a format as it is found.

Thus, it needs to exist, therefore it exists in order to obviate the necessity of having it.

D.G. If I may draw an obvious analogy with the need for plastic barometers made in Taiwan with miniature bullfighters and "A Souvenir from Barcelona" inscribed in tasteful mock-haemoglobin, then it will be found that these wants will be supplied-

C.P.-slightly before the demand for them arises.

D.G. Exactly. Cathy, I couldn't agree more, and if I may now go on to the aetiological position-

C.P.-You mean that Erato exists, therefore we must find a cause for it.

D.G. Precisely. Some scholars (e. g. Collopy and Johnson, Journal of Tenors and Certain Things, xviii, 1982) have seen Erato's existence purely in terms of the need for a vehicle-

C.P.-for Captain Monux. Exactly.

D.G. But I thought he could fly?

C.P. Yes, but that was before the oil crisis.

D.G. So how would you approach the problem solipsistically?

C.P. Well you only believe in Erato when you're actually reading it, and even then you're not absolutely certain.

D.G. Yes, it could easily be confused with a bubble gum wrapper or an old copy of the soccer pools-

C.P.-I'm afraid solipsism doesn't leave much room for causation.

Nor for anything else, come to that.

\*\*\*\*\*

Well there you are then. Serves you right for asking. So long for now, and next time we'll be talking to Barry Gration's milliner, and interviewing a man who said he enjoyed the soprano solo in the Missa Solemnis.

Cheers,

Catherine Pugley  
David Greagg.



"You think he's going to be interested in your rubbish when he hears the arms deal I can offer?"

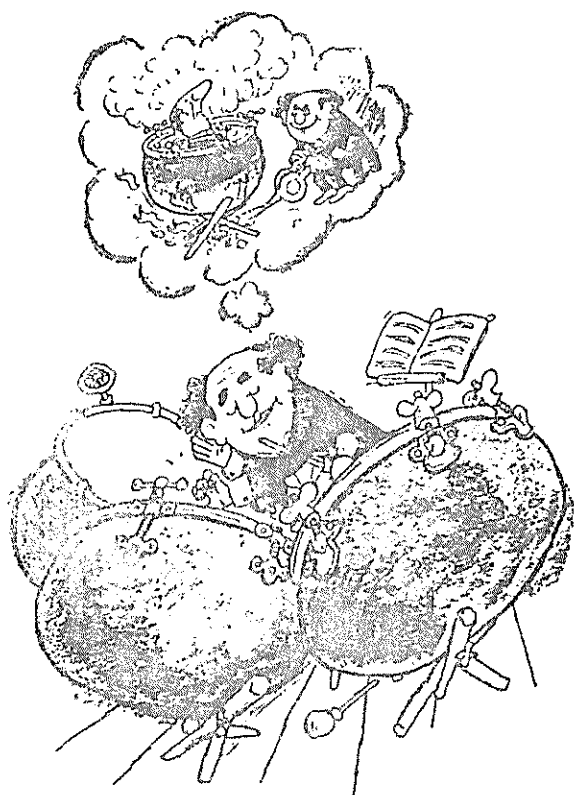
● 1958 Morris for sale. Really VERY GOOD. Although it doesn't sound it, I must say. But really it's QUITE ALRIGHT. Oh I know the back door doesn't shut properly, but once you've got the knack it's fairly easy. It's only £80 after all. Oh alright £70. Ring: Sid Letchworth 00000 11 Oh alright £60.

● Small brown and green thing for sale. Could be a Vermeer. £5 O.N.D. BOX 213.

● SAVE SEVERESESSES! Why pay over 3 TIMES as much as you need? Don't THROW YOUR MONEY AWAY! Why be a FOOL? You may be CRAZY but you don't need to look such a STUPID GIT! I think you STINK! Yab bo! Why don't you JUMP IN A VAT OF YOUR OWN EXCREMENT? The Bagan Centre, T. 100.

● DO YOU SUFFER FROM upset stomach, bad breath, poor digestion, heartburn, heat rash and indigestion? Eurgh.

● LOOKING FOR A SAFE JOB? We're doing one on Friday. Contact Stan, Nobby, Brian, and little Bitch.



● ARE YOU over 6 foot tall, well-built, alert, keen, with a smart mind, a good education and think you deserve a better opportunity in the world today? Cocky little bugger aren't you.

● PERSONAL PRODUCTS. Manufacturers of creams, jellies & sweeties. You may have heard of a product and been too shy to ask for it. Serves you right you pathetic dirty-minded little weed.

# SPASSKYS

## WHERE SERVICE IS A THING OF THE PAST

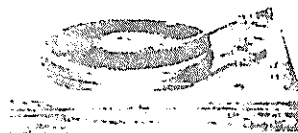
### You can't beat SPASSKY'S equipment

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To see if we can fix it. But we never do.



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Sheer bloody nerve

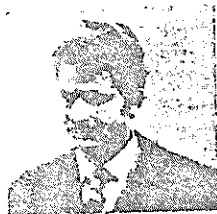


### 24 hour telephone

We have a 24-hour telephone no matter what time of day or night you ring it's always engaged

### Non-returnable guarantee

We have a non-returnable guarantee We guarantee that none of our equipment may be returned. Even if irreparably broken.



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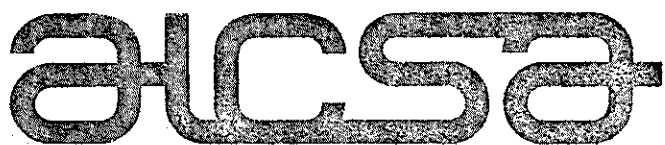
## SPASSKYS HAVE A REAL REPUTATION

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Horowitz  
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Lasker  
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Alekhine Korchnoi



The Fischer deck with a pair of K-KB4 speakers.



# Australian Intervarsity Choral Societies' Association

Patrons: Georg Tintner,

Rodney Eichenberger, Professor of Choral Music, University of  
Southern California.

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## ERARTICLE

Dear A.I.C.S.A.-affiliates,

As you can see by the heading, the A.I.C.S.A. executive is now based officially in Perth. We received the files mid January. Alan will be treasurer proper as soon after the Adelaide audit as possible. The new A.I.C.S.A. Handbook is being printed in Adelaide, as is the I.V. Handbook. We'll distribute when available. We have been very busy changing secretaries and addresses, as well as catching up on correspondence. For those who don't know us, here is a very brief biography... Meredith: has sung with PUCS since 1975, Collegium Musicum since 1976; addicted to IVs (7 and 1 Minifest); Pres PUCS 1980, 1981. Bill: has sung with PUCS since 1976, plus bands and Barbershop quartets, PUCS committee 1978, '79. Alan: PUCS on and off since 1979, V.Pres. 1980; Elton John fan; other qualifications too numerous to mention (2 IVs and 1 Minifest). Oh yes, we all shared a house for 3 years, so ... We also helped to give you 1980 IV and are planning 1984's. There are a few societies whose funds have been too low to pay affiliation fees. You have to be disaffiliated, but don't despair. If the money is in by 21/5/'83 (AIVCC meeting) we can reaffiliate you then so you can have a say. It really is worthwhile. Otherwise how can we have an IV in your lovely city?

Good luck fellow choristers for your first term concerts! See you IVway in Melbourne in May.

Lotsuluv, Meredith, Alan, & Bill. xxxxxx

# Tasmania University Musical Society

Union Building University of Tasmania Sandy Bay 7005



Greetings, everyone, from lots of Tummies down under.

As Minifest proxved to those of you lucky enough to attend, T.U.M.S. is very much alive and rearing to go!

Well what's in store for 1983

Lots and lots and lots.....

Under the direction of the dynamic Mr. Prero, T.U.M.S. hopes to put on a major concert each term. Verdi's Gloria and Magnificat are definites for term I. Term II and III should also, no doubt, see something equally as spectacular. However, our rainstorm of putting on a small opera in term II was quickly nipped in the bud "due to circumstances beyond our control." Ho hum!

Tummettes, a small vocal ensemble within T.U.M.S., will also be busy this year. A group of Tummettes will sportily be singing at a Medieval banquet. This should prove an entertaining and rowdy evening (thoroughly in the T.U.M.S. tradition) with songs like "Where t - bee suck." sung with a lisp.

Continuing the musical note, we will keep on flaunting our art (our vocal one) at Salamanca Market, making good use of our busking licence. This helps to replenish the piggy-bank.

Speaking of money (our treasurer, Mr. [unclear]), T.U.M.S.' ordinary skills and resources (not to mention our [unclear]) will again be tested with another [unclear] in the year (Joy of [unclear])

Socially, T.U.M.S. will once again be busy in various functions like night suppers, revels, etc. and we will be [unclear] parties, cook up a storm at our [unclear] up at our term I and II camps!

What's more, next Prato we'll wow you with our absolutely and frightfully spiffing new letterhead. It is something along the line of the design on our new red windcheaters - which, OF COURSE, you are all going to buy at Melbourne I.V. !! (Ve have vays... etc.)

Just to finish off with - a small prayer:

Holy Virgin we believe that while - allowing thou didst conceive.  
Blessed Virgin thus believing can we sin without conceiving!

(Graffiti - Cambridge University)

Cops!

See you all in the merry month of May (hic!)

love, *Jill Watson*



## YEAR OF THE ALTO: 1983

'Shall I compare thee to a soprano  
Thou art more lovely and more resonant'

Inspired by these immortal words of the Great Bard, the MUCS Committee has declared 1983 to be 'The Year of the Alto'. Where, we wonder, has such unstinted adulation gone? So often we hear the criticism 'altos are just sopranos who can't sing high'. Not so. This is merely indicative of the discrimination against altos so often found in undergraduate choral societies.

During 'Year of the Alto' we aim to bring about a greater understanding and recognition in the choral community of this unique majority. No longer will we docilely accept the boring parts written for us. No more will we be the butt of boring bass jokes nor will we tolerate our individual clef to be ignored. We hope that through educational encounter programmes this underrated, overworked and much maligned section of the choir will become the guiding light in the choral world because, well for starters because altos are the most fun.

In conclusion we would like to make a plea to all conductors. Recognize 'Year of the Alto'. Be aware of altos - as a section and as individuals with feelings. Don't be put off by composers who specify pages and pages of Gs - put in a few runs, a few flourishes and know that someone, nay everyone in your alto section is truly grateful.

THE ALTONATIVE WAY OF LIFE - BE IN IT!

(Advt)

### WHEEL OF FORTUNE

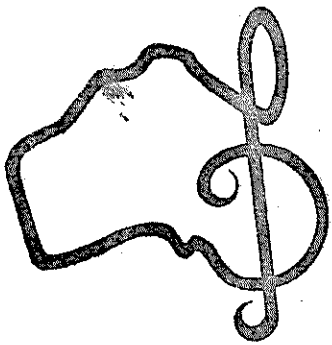
Available for purchase, will consider leasing. 7 metre dia. timber & cardboard construction. Green with black detail and custom painted figures. Only used once by

aged Choral Society who drove it to the Concert Hall on Wednesday, F.O.B. Melbourne. Enquiries in the first instance should be directed to Horner - Gratton Enterprises, Ph. (03) 419-3815.

# laudate Nomen Domini - Year of the Alto Commemorative Version

Honorary Alto (5 Class)  
 Alto  
 Honorary Alto (7 Class)  
 Honorary Alto (8 Class)

lau-da-te no-men do-mi-ni, vos ser-vi do-mi-ni; ab or-tu so-lis  
 la-da-te no-men do-mi-ni vos ser-vi do-mi-ni; ab or-tu so-lis us-que ad oc-ca-  
 ab or-tu so-lis or-tu so-lis  
 us-que ad oc-ca-sum e — jus. De-cre-ta De-i jus-ta sunt et cor ex-hil-a-  
 — sum e-jus oc-ca-sum e — jus De-cre-ta Dei jus-ta sunt et cor ex-hi-la-  
 us-que ad oc-ca-sum e — jus  
 rant; lau-da-te De — um prin-ci-pes et om-nes pop-u-li.  
 lau-da-te De-um prin-ci-pes lau-da-te prin-ci-pes et om-nes po-pu-li.  
 rant lau-da-te De-um prin-ci-pes, lau-da-te, lau-da-te om-nes po-pu-li.  
 Lau-da-te De-um prin-ci-pes, lau-da-te prin-ci-pes et om-nes po-pu-li.



# 34th intervarsity choral festival

Melbourne, 14-28 May 1983

Dear UCS and UMS,

Well, it's our turn in Melbourne again. May 14th to 29th will see 34th Intersvarsity Choral Festival on the banks of the muddy Yarra.

Once we've got you all here (and that's Campbell's headache) we'll get you all to Dookie Agricultural College, near Shepparton, in mid Victoria. There amidst luxurious surrounds, you will sing and socialise to your heart's content, or perhaps even further. There are PJ's, sogball, boat races, CWA lunchtime singing, and of course, rehearsing. Just as we are settling in, we'll be whisked off to Melbourne to enlighten the musical(?) public on the complexities of world premiere performances (Theodore Dollarhide's work which was commissioned especially for this performance) and various items of Venetian Polychoral music. Composers will include: Gabrieli, Monteverdi, and Schutz (alright, I know he wasn't Venetian) We will be joined by a herd of Brass musicians, and conducted by Warren Bebbington, from the Canberra School of Music, making a complete Renaissance Revelation.

Our week in Melbourne holds yet more social events: the Academic Dinner, a bush dance, a mystery trip, publicity singing, and the musical highlight of the Melbourne Calendar- our concert. At the end of the second week, we will perform Verdi's Requiem with the Elizabethan Trust Orchestra conducted by Richard Divall, probably to a full house at the new Concert Hall. This "opera" for choir gives everyone something to get their teeth into. For those who don't know it- it's a bloody good sing. Just read Geoff's bit in the booklet- and he doesn't even like it(?) Our top calibre soloists are: Nance Grant, Margreta Elkins, Anson Austin, and Clifford Grant (no relation to Nance). The Concert Hall itself is worth coming all this way to see. 2400 comfortable seats, enough room for choir and orchestra, magnificent international-standard accoustics, subtle interior decor in the hall itself, but striking decor in the foyer. (sorry-I sound like a travel booklet).

Enough of all of this. You'll just have to come. Read our booklet, organise yourselves, and fill in a registration form. Have a good term, and I'll see you in May,

*Sally Angell*

PubOff 34IVCF

Honorary Secretary: David McLean, P.O. Box 354, Box Hill 3128, Australia  
Patrons: Mr Gerald English; The Hon. Sir Rupert Hamer K.C.M.G., B.D.



A TEST TO MEASURE YOUR CHORAL CHARISMA, KUDOS AND CHARM

.....DO YOU HAVE A.I.C.S.A. ACCEPTIBILITY?.....

- \*1 You happen to have a performance the night before an exam, do you
- a.. intend to sing, but let your mother discover that you have the exam the next day, so she does not let you sing.
  - b.. stay home and get a good night's sleep because results are a key to a successful future.
  - c.. sing and be damned.
  - d.. sing, because you have known for some time that you would not pass the exam
- \*2 In your opinion which of these composers has contributed the most to the repertoire of Choral Music.
- a.. Rossini
  - b.. Ralph Vaughan-Williams
  - c.. Felix Mendelssohn
  - d.. Charles Gounod
  - e.. Samuel Coleridge Taylor
- \*3 Do you have the Norton Anthology of English Poetry on your bookshelf?
- a.. yes, b.. no, c.. never heard of it.
- \*4 Your brother/sister is getting married. Unfortunately the date coincides with an interstate minifest, do you
- a.. stay at home, but feel very depressed because everyone is having a wonderful time.
  - b.. stay at home, but manage to get to the concert and P.C.P.
  - c.. go to the festival, and drive, hitch, train or plane back home arriving on the day of the wedding and leave again at six o'clock the next morning.
  - d.. stay at home because you do not wish to spoil the special day of the lucky couple
  - e.. boycott the wedding.
- \*5 What is your attitude to Princess Diana
- a.. she's boring.
  - b.. she is a sweet English rosebud.
  - c.. I would make a better princess than her.
  - d.. She has a very hard job, there is more than just glamour in being a public figure.
- \*6 Would you have an on-going emotional involvement with an interstate Chorister.
- a.. yes, why not?
  - b.. it would be too much a hassle. I would like to finish my course first.
  - c.. Of course; all the best people do....

\*7 It is Saturday night at the camp and the choir is visiting a country pub. The bar is full of local yobboes. The choir starts to sing the Gang-Bang song do you

- a.. move your lips as if you knew song because you cant remember the words.
- b.. feel blasé
- c..go to another part of the bar and pretend that you dont know these exhibitionists.
- d..look deeply shocked
- e.. lead a verse yourself

\*8 When you receive your copy of ERATO do you

- a.. turn to CAPTAIN MONUX straight away
- b.. throw it away because it is childish drivel
- c.. look to see if there is an article on any serious musical topic.
- d..look to see if you can find news of interstate friends.

\*\*\*\*\*

\*\*\*\*\*

#### SECTION B CIRCLE AS MANY ALTERNATIVES AS ARE APPROPRIATE

\*9 Which of the following things would you do for the greater glory of your choral society

- a..go on committee
- b..become so heavily involved with managing a performance or an I.V. that you fail a subject
- c..Have an affair with a tenor in order to make him reconsider his descision to leave the choir and upset the balance of parts.
- d.. drop out of university
- e.. make photocopies and phonecalls during working hours at your bosses expense.
- f.. freeze for two nights in sub arctic conditions at Polana
- g.. deliver telephone books to a block of 54 flats

\*10 Are you into ?? e..in-jokes and

a..J.R.Tolkien

b..Stuffed animals

inc.Teddies

c..cake decorating

d..Ralph Vaughan-Williams.

f..Dr. Who

g..corgis

h..Monty Python

i.. The Pre-Raphaelites.

j The Elvis Presly

Fan Club

k..falafel

l..D and D

m..S and M

n.. the B.V.M.

o..Bazza's Hat

p.Verdi's

Requiem

q.. tenors

#### SECTION C YOUR ATTITUDE TO THE CHORAL SOCIETY. ONCE AGAIN CIRCLE THE BEST ALTERNATIVE

\*11 What best coincides with your attitude to the choral society.

- a..its a fun recreation and I enjoy singing various classical pieces
- b..There are a lot of selfindulgent people hanging around as at any university club, but I still like singing in it.
- c..it is a total way of life
- d..the singing is fine ,but the boozing and sleeping around is an overated part of the social life.
- e..It is a good place to search for a future spouse

\*12 Is there life after the choral society

a..no

b..yes

c..yes, but my years with the Choral society will live in memory like Charles' first summer with Sebastien.

BONUS POINTS\*\*\*\*\* ADD Five Points to your score if you are Catholic or have attended a private school.

\*\*\*\*\*

\*\*\*\*\*

## ANSWERS

- \*1 a..2,b..1,c..10,d..5. \*2 a..2,b..10,c..1,d..1, e..5 points for choosing the composer of the immortal cantata Hiawatha's Wedding.  
\*3 a..5,b..1,c..0 . \*4. a..5,b..5,c..10,d..1,e..20. \*5 a..5,b..1,c..5 d..1. \*6 a..5,b,,1 c..5 . \*7 a..5, b..5,c..2,d..0, e..10,  
\*8 a..10,b..1,c..4,d..8. \*9 a,e,f,g, are worth five points each  
b,c,d, are worth ten points each  
\*10 g.. no points--the quizz to test your compatibilty with the British Royal Family was last week  
c,m--sorry no points we are not SUMS with the Bondmaster of Invermay  
a,b,d,e,f,h,i,l,n,p,q, ...five points each  
k.. one point (not falafel again)  
o..seven points for the courage to touch it  
j.. minus twenty points (no explanations necessary)  
\*11 a..5,b..4,c..10,d..3,e..0  
\*12 a..5 we must be realistic...  
b..1, c..10

### How You Score on the Choral Rating Scale

○

0-30... You must be a nurd;ask your parents ,they will probably tell you that you are pretty boring.

31-5 you are a nurd who was baptized a Catholic or went to a Grammar school  
where would have you been without the bonus points.

36-45 still in the murdish substrata -I bet you lost points by supporting the Elvis Presley fan club.

46-60 You always sit up the back in rehearsal. At parties you are probably one of those people who hang around the punchbowl or the barbeque looking vaguely embarrassed and not talking to any one. You could pretend to increase your choral appeal by buying a copy of the Norton Anthology of English poetry, however you would feel guilty because you were being so dishonest. Why not try visiting a folk mass--it would be a more enjoyable musical experience for you.

61-70 you probably want to find a safe job and get married. You joined the Choral Society because of the promise of parties and a good social life. However the classical music and the goonish undergraduate humour is a bit beyond your comprehension. You are the sort of person who believes that the adjective "oxonian" refers to cattle.

71-80 same category as above, but you will probably find a better job and earn more money as you were clever enough to work out how to gain more points and unscrupulous enough to cheat. Go to a disco-it really is your style.

81- 90. you can't fool me, you are a nurd who gained more points by saying that you would sleep with a tenor or drop out of university in order to help the choir. Go back and do the quizz again-remember George Washington never told a lie.

On the other hand you may have a glimmer of choral appeal which you prejudiced because you liked Elvis Presley. Why not try Vaughan-Williams. I know that he never performed in white pantsuits trimmed with diamante, nor can you buy mirrors with his face on, but he certainly was a better musician.

91-100 "Choral Charisma" does not describe your personality very accurately, however you are a conscientious chorister who can sing enough to keep in tune. You are always willing to help with table-sitting and handbilling, though you don't like camps because the huts are dirty. You revel in family weddings. Finally you often miss out on concerts in the last week of term because your mother always finds out when you have

EXAM:

101-10 you are the type of person who liked choral music because you sang in the school choir. You would have gained more points if you had really been aware of what the people you meet in rehearsals were really thinking or saying. However if you can cure your shyness at coffee or your embarrassment at becoming so spectacularly drunk at the freshers camp, you may have some potential remember-don't tell your parents everything.

111-30 you are bright and outgoing, at school you possibly good at sport and never lacked friends. You are still in the old grammarians. You are not entirely musical and there is some element of chance, such as friends or cheap subscriptions, which led you to the choir. However you will always be popular and successful wherever you go and your social attractiveness may even gain you a place on the committee. Anyway you can always be relied on for a joke at the camp.

131-45 you are very similar to the chorister of 101-10 except that you have a certain flair. Your knowledge of the Norton Anthology of English Poetry the Pre Raphaelites and J.R. Tolkien gained you valuable points, whilst you may have lost a few by citing Mendelssohn or Gounod as the greatest choral composer. You are not yet the perfect chorister as you are not prepared to give more than a few phonecalls during office hours or a weekend at Polana to the choir. However you are on an upwards curve as regards your choral adorability. Some of our most successful choristers (of either sex) have operated behind facades of youthful charm.

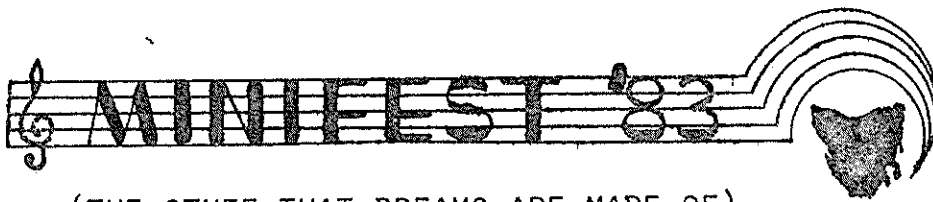
146-69 A certain pragmatic realism marks your approach. You will never become a choral heavy, because, delightful as that fate may be you will not hang around to become an elderly buffoon. However before you retire gracefully from the scene you will achieve no small measure of popularity and attain a fairly high profile at I.V.s. Of course there is always a small amount of bitching behind your back, but you need not fear that as you are the type of person who receives long phonecalls from groups of interstate choristers at parties. You probably can sight read and have a strong voice as well.

170-99 You are also enthusiastic and talented and efficient at organizing things as well, so you are always welcomed on committees. Chances are you well known interstate as one of the attractions of Melbourne. You have possibly missed out on points because you did not want to sleep with a tenor-well they are an acquired taste and we all have our little phobias....what, you don't mind tenors if they keep their socks on at night or if they wear red underwear or lace up corsets or high heels. Perhaps it is your very interest in chasing tenors which diverts your loyalty from A.I.S.S.A. (you chase altos too?..... oh its anything with a voice is it...I'm highly insulted...I thought you loved me because I had some tenor notes.....I thought you were mine alone....)

200-19 You are a shooting star in the azure choral firmament. Why not buy a hat and become an eccentric or give out an air of displacement from the middle ages-both of these ploys have been successful. You will probably convene an I.V., become president of a choral society, get elected to the A.I.C.S.A. executive. You may even get an award named after you at the annual dinner. All the freshers think that you are the most amazing person that they have ever met.

220-8 You must have cheated. Be sensible, no-one could be this perfect. When I arranged the Quizz to find out if you were the perfect chorister I only meant it as a literary device, I did not mean to infer that you were the perfect chorister. The "perfect chorister" is only a hypothetical symbol. Even if Queen Elizabeth II, Jackie Onassis, Elisabeth Taylor or Ralph Vaughan Williams were to do this quizz they would not get such high marks. You ought to be ashamed of yourself if you thought you were so fantastic. You will be thinking that you are Grand Duchess Anastasia next. (why are you aiming that flash of lightning at me?)

228+ congratulations you obviously can add up better than I, seeing I gave up maths in 4th form that is not very difficult.



(THE STUFF THAT DREAMS ARE MADE OF)

c/- Union Building  
Box 252C G.P.O.  
HOBART, Tas  
7001

February 1983

## THE COMMITTEE'S REPORT

( *report n.* an account prepared for the benefit of others,  
esp. one that contains information. )

Minifest '83 began on Sunday 16 January 1983 with the arrival of hoards of interstate and local choristers at the Seventh Day Adventist Orford Youth Camp on Tasmania's east coast. There followed three days of rain, sun, more rain and, yes... some adventurous and very exciting singing. The camp venue proved to be ideal and who could forget those magnificent feasts at mealtimes!

It was then back to Hobart where the organised entertainment really began. All thought of a good night's sleep had now been abandoned and the trip to Mt. Wellington, Publicity Sing in the Mall, Bush Dance and River Cruise were each a tremendous success. On Saturday 22 January, under the outstanding leadership of our conductor Mr. Noel Ancell, the choir and orchestra combined to give a memorable concert in the University Centre, University of Tasmania, before a smaller than expected but very appreciative audience. Everyone was in high spirits at the post concert party and the celebrations continued on until the early hours. A recovery BBQ was held on Sunday atop the city's Domain and after a final rendition of the Handel people began reluctantly to leave for the airport and life after Minifest.

A large part of the success of Minifest '83 was due to its conductor, Mr. Noel Ancell. It was Mr. Ancell who chose the exciting programme of music and it was he who brought it to fruition. The combination of Durufle, Handel and Lambert caused people's eyes to light up and it made all the difference to the festival.

The success of Minifest '83 is also a tribute to the efficiency and dedication of the Committee. Our inaugural Committee meeting was held on 17 June 1982, just seven months before the festival began. A sense of humour was always present in the Committee so that now, thirteen meetings later, we are still the best of friends. The Committee was strongly supported by T.U.M.S. and over \$3200 was raised from cake stalls, chocolates, busking and making 24000 lamingtons! Minifest '83 was a success on the financial side and the small surplus was used to subsidise the cost of the festival photo.

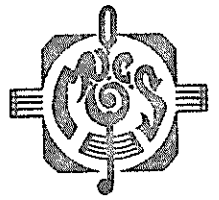
But above all, the success of Minifest '83 was due to the 101 people who registered. We thank you, the participants, for your support and co-operation. Without you there would have been no Minifest '83 and all our work would have been to no avail. Thankyou for coming to Tasmania. Thankyou for showing your confidence in T.U.M.S. We hope we have demonstrated that we are worthy hosts for the IV in 1985.

*Lots of love,*

THE COMMITTEE



# MELBOURNE UNIVERSITY CHORAL SOCIETY



box 51 union, university, parkville 3052

## AMAZONIAN ALTOS STAGE MELBOURNE COUP D'ETAT.

Melbourne University, November 1982

The end of an era has come for MUCS. Patriarchal monarchy has been finally overthrown and the long-repressed altos have at last come into their own.

Generalissima Vanessa Twigg, fortified by her recent presentation with the Dame Clara Butt Award for establishing the Altonative way of life, led the storming of the Annual General Parliament, raped the tenors and pillaged the basses, deposed King David (who was sore afflicted) and established a military dictatorship.

Generalissima Twigg has issued orders that in 1983 rehearsals will continue to be held in the Theatre-of-War A, and expects to see all other Heads of States at the Melbourne Summit Conference in May.

Generalissima Twigg has appointed the following members of Staff:

Chief of Staff	Peter Sloan (token bass)
Keeper of Swiss Bank Account	Maya Rozner
Censor	Fiona McKenzie
Propaganda Minister	Judy Hall
Aide-de-Concentration Camp	Mary Appleby
Minister for Imprimatur	Lesley Nelson
Assistant to the above	Sue Craven (token soprano)
	Juliet Peers
Stager of official rallies	Cathy Pugsley
Ve haf vays of making you enjoy yourself Minister	Martin Suter (token bass)
	Juliet Peers
Immediate Deposed Monarch	David Greagg (rex quondam sed non futurus)

Published by the official newsagency PRAVDA \*

\* - The Propaganda Association of Victorian Democratically-elected Altos.

(Advt)

MUCS Songbooks for sale, snap these up, only \$1-50!

MUCS records, Christmas Oratorio highlights,

SLASHED TO CLEAR, \$2-00!!

QUMS records, "Four Centuries of Choral Music"

OUT THEY GO \$4-50!!!!

All available from Bazza, 49 George St. Fitzroy 3065.

Phone (03) 419-3815. Prices plus postage where applicable.



# MONASH UNIVERSITY CHORAL SOCIETY

C/o UNION, MONASH UNIVERSITY, CLAYTON 3168

Telex: Monash University, Melbourne

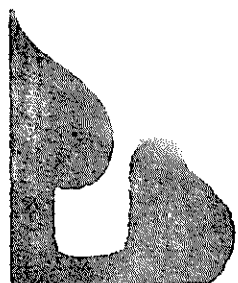
At last I wearily put pen to paper to write my very first Eraticle. Not for me the sparkling wit and sudden rise to stardom - it's the thirs say of term and I want to have this done by lunchtime. Last year in our third term concert we performed the Vaughan Williams Mass in G minor with Britten's Rejoice in the Lamb and Jubilate Deo. We initially had hassles finding enough people to sing each part in the double choir mass and at one stage Bev Redgen managed to sing the first soprano line on her own. Nevertheless the concert was OK and I think both we and the audience enjoyed it.

At the end of the year we had our Christmas concert with the Monash orchestra conducted by Noel Ancell (the Minifest conductor) consisting of Charpentier's Te Deum, Britten's Ceremony of Carols, one of Dvorak's Slavonic Dances, a serenade by Mathias and an assortment of carols. We had an audience of around 300 which made all the effort and sore throats worth it.

At present MonUCS is in a healthy state, financially and otherwise. Our fresher intake has not been as large as in previous years (we can't match MUCS certainly - perhaps Bazza's table techniques are better) but we hope most of them will stay. We plan to sing a Bach cantata, a Mendelssohn motet and Mozart's Mass in C minor this term. Our first rehearsal began with the Mozart and was enjoyed by all, except a few of the basses who for the first time found the soprano solo beyond them (James Addicoat joined with a fine treble at one stage). Our conductor is again Greg Hurworth who is, to quote Ernie, "a great guy and an excellent musician".

The most important piece of news about MonUCS is that this year we turn twenty-one. To celebrate this we intend to have an absolutely brilliant concert surpassing all others in Melbourne this year in September with the Monash orchestra in Robert Blackwood Hall followed by a helluva party. We are trying to locate old members who might wish to participate, and at least hope that they, and you, are able to come to the concert. We are also organizing a Reunion Annual Dinner which should be held sometime in late July or early August (we will send more details later) and hope to see lots of interstate choristers. If you wish to contact any of us about anything, our committee is as follows:

President:	Ernie Gruner	(03) 570 1321
Secretary:	Olga Vujovic	531 6526
Treasurer:	Helen Gordon-Clark	80 4179
Con Man:	Denise Lawry	277 1336
Pub. Off:	Helen Millicer	29 5206
Librarian:	Terri McKenzie	890 7458
General Ass't:	Don Lancaster	544 0979
1st Year Rep:	Jerome Welch	544 8133
T p p	Lisa West	20 6430



university of wa

## UNDERGRADUATE CHORAL SOCIETY

# Who, When and Where

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

CONDUCTORS: Having had a multiplicity of conductors over the past few years, we have narrowed the field down to two for this year. Robert Kay will be conducting us for first and second terms and Jangoo Chapkhana for third term.

Rob conducted P.U.C.S. from 1974 to 1978 and also for third term last year. He composes and arranges music, notably choral rock. He has played bass for the Mucky Duck Bush Band for several years and has an excellent bass voice.

Jangoo is new to us as a conductor. He is studying music at Uni., wins organ competitions, composes, has a weekly show on radio 6UWS-FM and is an ace conductor. A general All-rounder, so to speak.

COMMITTEE MEMBERS: Here are a few of our illustrious committee members and contact numbers:

Jud Horner (El Presidente): H: 386 4019  
W: 322 2499 ext 330

Fiona Lawson (Vice Pressie): H: 341 2617

Serena Kay (Concert Manager) and Rob Kay: H: 459 6881

## Types of Music and This Year's Plan

P.U.C.S. sings all sorts of music, in a wide variety of shows. Basically, we do three major productions a year. These can be anything from a two-week season for a musical, to a small chamber concert to an outdoor rock concert. We sing folk rock, everything from Baroque to Romantic, Modern, religious, secular, big works, small works, with full choir or small groups, with orchestra, organ, piano, rock band or just a capella.

THIS YEAR we are planning a rock version of the Bible in first term - not the whole thing, just The Creation, Captain Noah and His Floating Zoo, Joseph and His Technicolour Dreamcoat and selections from Jesus Christ, Superstar. In second term we will be doing a Prom concert with orchestra and in third term a Christmas concert of large and juicy works.

Above is some of our Orientation Splurb. It obviously worked.

We have had 75 singers at our last two rehearsals - including an excellent bass line and nearly enough tenors. Add to the list of music the Lord's Prayer from African Sanctus and you have our first term concert. We should be able to get at least a 1/2 to IV.

*Love, organ and all*

*(x - see with a member)*

with a simple project, of a type with which a number of the older members were already experienced, the choice of Agenda items was fairly automatic and certainly caused no dissent. A feature of the meetings was the formality of the ordering of Minutes and Agendas.

This system held until the last few weeks, when meetings involved fewer items, those items were usually concerned with specific individuals, were almost always too important to wait for a full meeting, and the end to be achieved involved little or no choice.

Administration went smoothly and efficiently, and this was due as much to the common-sense, reliability and enthusiasm of the members as to the process used.

#### 4. Specific Areas of Administration

##### 4.1 Artistic Direction

As Artistic Director, Bevan's responsibilities were for overall aesthetic planning and integration of the various aspects of the project - sets, costumes, dance and choir choreography, and musical direction. Props and set construction were delegated to Bazza Gratton and me, choreography and costuming to the choreographer chosen by Mods with Bevan's approval, costuming of choir and soloists to the choir co-ordinator, stage lighting by mutual agreement between Bevan and the Victorian Arts Centre's lighting director. Costuming of Ars Nova, stage design and overall musical direction were Bevan's responsibility alone.

Bevan's aim was to provide a youthful, vibrant and dramatic quality to works which, after all, are concerned with the young's interest in love, sex and drinking.

The over-riding factor was a very large and high hall with no proscenium arch. This immediately meant that any stage effects or sets had to be large enough not to be dwarfed. Also, staging had to be simple enough to be cheaply bumped in, fitted up, struck and bumped out, and simple enough not to overburden the simple stage equipment. The set then, comprised the rear choir stalls at a height of two metres, with a two metre thrust upstage abutting the stalls, a ramp down to stage level each side of the thrust extending almost to the wings, and, as the centrepiece, in front of the thrust a seven metre Wheel of Fortune depicting the mediaeval concept of the cyclical rise and fall of fate.

During the first half the wheel was masked by a scrim flown from a lighting bar. Upon this were projected slides of the original "C.B." manuscript. Lighting was mainly a dim wash centre down stage.

For the second half the scrim was taken out. MUCS entered in darkness to a fate-like drum beat, positioned themselves up the ramps and along the wings of the stage. Upon the opening chords of the first song "O Fortuna" the stage was lit by orange and blue washes, with a green flood to highlight the wheel. The highlight of the second half was probably the song "In Taberna" for which trestles were positioned on stage by the choir, who then winced and wrenched as they sang. At one point eight men sculled one after another in time to the music, and later collapsed in the same order and, again, in time. This song brought deafening applause and the whole was greeted enthusiastically. The dancers were used for four or five songs, all of which had the wheel as its theme and they added greatly to the excitement, colour and spectacle.

Although the artistic standard was competent or workmanlike rather than excellent, the effect was SPUNNING. It was original, large, daring, colourful, and above all dramatic, entertaining and different.

##### 4.2 Orchestra

Bevan used the Town Musicians as his base, generously stiffened with professional and semi-professional players. The interest and good ensemble playing of the orchestra were soon apparent. Bazza organised distribution, cataloguing and collection of orchestral material and payment of players. Bevan's warning against appearing amateurish was not to be taken lightly because professional musicians easily become lazy and even obstructive when faced by amateurish projects. Thus, in all the orchestra was very good, and those who dealt with them lived up to their professional expectations.

##### 4.3 Advertising and Promotions

The Victorian Arts Centre gave me a press list of some thirty media people, a sense of priorities among the Melbourne media, some opinions on the mock up of our proposed artwork and was most encouraging.

##### 4.3.1. Advertising

Three handbills were made, 1500 of design 1, 1000 of design 2 and 7000 of design 3. All musical, up market and trendy arts events over the four weeks preceding our concert were handbilled. Too many handbills were printed, but with design 3 costing only \$45 the money was well spent.

Posters were prepared by a graphic artist who was young and enthusiastic. I briefed him by describing the effect the concert was

Amongst the weaponry of MUOS' triumphs these ten years past, "Carmina Burana" stands supreme. This article is adapted from an essay written for the Elton Mayo School of Management at S.A.I.T.

## 1. Background

### 1.1 MUOS

MUOS is MUOS, mad if you don't, say no more.

### 1.2 Ars Nova

Ars Nova was formed in 1975 by Bevan Leiston as a non-profit semi-professional early music group. It has an individual style of the esoteric, plus Goun-like comedy, and features the use of sets, costumes and reproduction instruments (shawms, sackbuts etc.) Audiences mainly comprise a small group of aficionados who are drawn by the combination of undergraduate and esoteric.

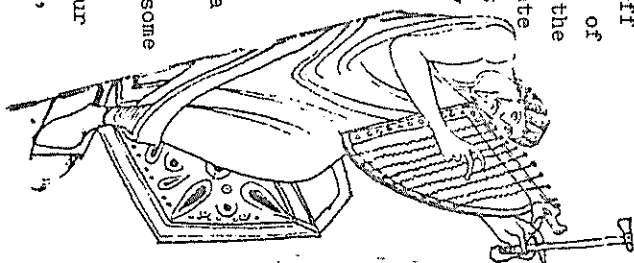
1.3 Carmina Burana "C.B." is a suite written in 1935 by Carl Orff for extended orchestra, choir and soloists, based upon a series of mediaeval lyrics discovered in the early nineteenth century at the German monastery of Benediktbeuern. The suite became an immediate success and has remained so ever since. At the time, it was not realised that scratchings on the manuscripts were a rudimentary form of musical notation, so Orff made no attempt to reproduce the original melodies. Since then, though, musicologists have used a variety of methods, including computers, to match these lyrics with known music of the day, in an attempt to reproduce the melodies.

Bevan often calls upon members of undergraduate choral societies, the field where he began in music. In 1978, Ars Nova combined with MonUCS to perform "C.B." at Monash's Robert Blackwood Hall. The first half was Bevan's interpretations of some of the original lyrics and melodies, performed by the Ars Nova small group. The second half was Orff's setting, with an amateur suburban orchestra, paid soloists, and MonUCS. The performance, produced by Bevan and the MonUCS committee, achieved critical claim, as well as a full house (about 1300).

## 2. Initial Planning (February - July 1982)

I was introduced to Bevan in early 1982, and agreed to work on a part-time voluntary basis on the publicity for Ars Nova's 1982 subscription series. The high point of this was to be "C.B."

It was decided to use a pick-up professional orchestra, soloists from the Victorian State Opera and this time to use dancers, lighting and sets. The first choice of choir was MUOS and/or MonUCS as these would be swayed the previous success and



would provide administrative support. MUOS agreed, while MonUCS felt unable to alter their year's programme.

At a meeting between the MUOS executive and me it was decided that I should oversee advertising and promotions, Bevan would oversee the orchestral management and MUOS would arrange people to carry out all work delegated by Bevan or me. In respect of finance the prevailing argument was that although Ars Nova stood to take the lion's share of the profits, it would also bear the largest part of any loss, thus in effect indemnifying MUOS.

Further, without this sort of backing MUOS would be unable to take part in a once-in-a-lifetime chance at a very large show in the largest and newest venue in Australia.

I approached the Monash Modern Dance Group (Mods) and they were agreeable to performing, thus again providing cheap performers, some administrative help, and a chance for Clubs and Societies' Council funding.

## 3. The Formal Stage (July - August 1982)

MUOS was working well, with its conductor (Peter Ross) happily acting as Bevan's chorus master. Numbers had increased to about 70. Bevan and I were correct in believing that the MUOS committee, especially the more experienced members, needed only the minimum of supervision, and could be relied on the follow up issues itself and to use its initiative.

The production committee comprised Bevan and me (Ars Nova), MUOS President and Mods President (respectively, choir and dance co-ordinators), MUOS Concert Manager (General assistant), and Bazza Gratton as Ars Nova Concert Manager. The guidelines for decision making were suggested by Bevan and me, and agreed to unanimously. These were that each committee member would have total personal control of items naturally falling to him/her, subject to the budget, and any over-run would be carried by the group the person represented.

A more complex contract was drawn up between the three parties. MUOS, Mods and Ars Nova - along the guidelines suggested by the financial resources of MUOS and Mods. This was an equal three way split of profit/loss on a sliding scale up to a total of \$420, i.e. a maximum profit or loss to MUOS or Mods of \$140. This was agreed upon once MUOS and Mods representatives had spoken to their own committees.

The committee met weekly. Minutes were prepared by me and Minutes and agendas circulated within 48 hours. As we were concerned

of very full and learned programme notes but Susan and I felt that the cost would be prohibitive. This was the only compromise that Bevan was unwilling to make but he saw the point about cost.

Layout was by Felicity Johnson, who works as a layout artist and compositor. Her help was invaluable - she typed and helped proof the copy, made up bromides from a number of sources including the poster and because her work was so good, our best quote (for printing) was very cheap and the work done quickly.

#### 4.7 Sponsorship

It had been hoped that the coffee company who used the music in their P.V. ad might sponsor all or part of the programme printing. They phoned Susan from Sydney in reply to her letter and declined on the grounds that they never resurrected past campaigns whether successful or otherwise. However they took her request seriously and their reply was very prompt.

Programme space was sold to music shops etc. at \$30 a page, a very low price but impossible to exceed because it is the price the A.B.C. charge.

#### 4.8 Financial Management

The budget governing the project was drawn up by me and approved by the committee. It was a 'bottom up' budget (actual expected costs are deduced and where possible quotes gained), rather than a 'top down' budget (a maximum allowable figure per item based upon total available monies and expected revenue).

Hall hire was fixed, in that we could only cut costs by making our show as easy to work as possible, and this only in the smaller areas of 'lighting and staging' and 'stage crew'. Some discrepancies arose between Budget and Actual because when I prepared the budget I was unsure of the set Bevan wanted and unsure of the Arts Centre's methods of costing.

Orchestra resulted unfavourably, but the committee allowed this because it was partly offset by the decrease in Hire of Musical Instruments (some people were hired simply because they owned a given instrument), and partly because of changes in the orchestra which were not Bevan's fault.

Dancers and Staring came out under budget after a little confusion. Score Hire and AFPA are just one of those things! Rehearsal venues was under budget because Westley College was free.

And all night typist (2.30 - 3.00 am)

Publicity had a lot of leeway because we did not use a 'P... consultant' (750 had been his tentative quote). 'Newspaper ads' was under budget. 'Handbills' was over budget. Overall we were ahead.

Transport was over budget because the Arts Centre specified a given carrier with P.W.U. drivers and the weather was too wet to use our own open trailers.

Administration was over budget mainly because the Arts Centre had not organised its own insurance and expected hirers to carry this.

Sales incentives (champagne and record vouchers) were inexpensive and popular with MUCS and Nods (who cares about BASS?).

Income was badly out. My budgeted sales mix (2/3 adult, 1/3 concession) was wrong (more concession) and programme sales was \$600 below expectation.

Budgeting was hindered by some misunderstanding of Bevan's set design and the Arts Centre's costing.

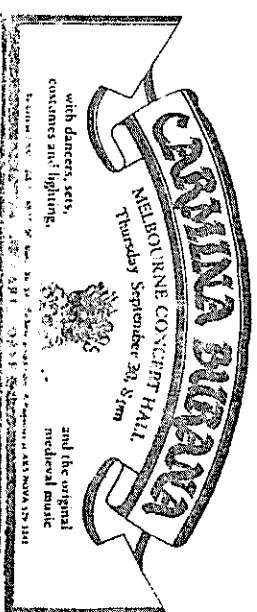
The bottom line, though, was a net profit of some \$4500.

#### 5. Success

Sales began really moving the week before the concert, by four days before we were sold out, and BASS felt that in the final days we could have sold about 500 more seats.

The reasons for our success were 1) excellent work by Bevan, in preparing a very saleable programme, in working up the performers so well and in being such a good subject for promotions; 2) Excellent - often time consuming, do you remember working on the wheel at Victoria Dock until 2.30 am? - work by the committee and cast. Such success can only be achieved with, as we had, a tight knit, capable and enthusiastic team of workers and performers.

Lawrie Horner  
Ed. Bazza Gratton  
Typed F. J.



Substantial thanks from Eds. to Lawrie for permission to use his research project; to Barry for condensing it to a 20 minute piece; to Felicity for her ganyanhuar typing skills.

meant to have on the audience, by leaving him a copy of a record and by showing him all the artwork: you find and tell him how it related to my own ideas. The effect was intended to be medieval and festive, with music, sinners, dancers and costumes, plus a slightly more austere layout to attract the purists.

Posters were placed in up market and trendy suburbs and shopping centres, by volunteer choristers. Municipal Recreation Officers in such areas were sent six posters and twenty-four handbills, enclosing a note offering a reciprocal service among tertiary campuses.

Five hundred handbills went to the Victorian College of the Arts for their Friends of the College mailing list and twenty-four posters went to the P. . Officers of the State Colleges of Victoria.

All MUCS helpers were publicly thanked at rehearsals and all M.K.O.s etc. phoned.

The newspaper ads used the artwork of the poster; 4 columns x 3 cm for 'The Age' and 2 columns x 3 cm for 'The Melbourne Times' (trendy inner suburban paper). Follow-up telephone enquiries, the ad was altered to show that the rehearsal was live. Booking through 'The Arts Centre Trust', the Age ads cost about 50% below casual booking rates.

#### 4.3.2. Promotions

I sent the press release to some sixty named media people - arts, features and pictorial editors of the metropolitan dailies plus some other like the Age column lists; editors of all up market suburban papers, Sunday papers and weeklies like Jewish News; news B.B.s on 2 radio stations (A.B.C., commercial and community); and all five N.V. stations (A.B.C., commercial and community). They included a handwritten note offering more particular details e.g. names of local participants to suburban, descriptions of appropriate people to pictorial editors. All individuals were phoned 24 to 48 hours after assumed receipt of the release. Only one paper turned me down flat, the others were merely all courteous and friendly.

Most asked for more information, and those not convinced I offered a variety of answers. Despite their indifferent quality our pictures, and only a few suburban papers to send their own photographers, were included in a number of metropolitan dailies. To be quite honest I have never before seen such a successful promotions campaign for an arts event - not only in papers but also radio, and one TV programme 'The Nation Today' Show, Channel 9. However this was partly the story, and partly

due to a series of hours of work up people called, plus many hours of editing of the material of John, Susan and me. Also, the journalists. Some of them called, us hard slog. Also, the method and main, which we present ourselves and our material. It was a bit of a surprise that the story itself - this can be gleaned by finding out from journalists what their own working problems and aims are, as I did, rather than viewing the campaign only from one's own point of view, as so many would be publicists do.

#### 4.4 Production

Revan's original plan entailed a revolving wheel, carrying 4 people, but this had to be modified. The Arts Centre Technical Manager, Chris Grieve, was extremely helpful, although seemingly very bound by Union and Department of Labour and Industry regulations.

The wheel was designed to the nearest centimetre and degree. Even over such a large size (7 metres diameter) the final joints were only two centimetres out. Once complete, the wheels sections were marked and the wheel dismantled for transportation. The five figures - the design of a frame for the hub and the four around the rim were cut from 3 ply. The wheel was modelled on the front cover design of the vocal score and fitted firm with only two french braces. It was erected quickly and erected firm with the 'adjustable' stage technical problems were experienced with the 'adjustable' chair stalls and orchestra pit as we were the first to fully exploit their design features.

#### 4.5 Ticketing

We sold tickets via PAMS, MUCS and Mada. MUCS and Mada spent many hours on sales. The Mada Club and societies grant entailed a cheque grant for Mada students. PAMS were tardy in pulling off tickets for MUCS and Mada and their charges were not properly specified in the contract.

#### 4.6 Programme

The committee decided to ask Susan Rankin to co-ordinate this. I provided her with a detailed brief, including responsibility (to the committee, via me), authority complete, subject to the budget) and hints and contacts for material. Susan spoke at length with two of the older committee members and me, then got on with it. As can be expected, she did this confidently and excellently.

The only conflict was the artistic vs. administrative issue of programme length. Susan wanted to continue the Arts Nova tradition

# Wizard tries curses in bid to damn the HEC

By JIM ORAM

IN THE so far unsuccessful fight to stop construction of the Franklin dam, conservationists have signed petitions, stood in front of bulldozers, chained themselves to gates, exerted political pressure and argued mightily.

Yesterday, they tried a little magic.

It came in the form of Merlinus Aurellanus, a wizard of no great fame, who on more mundane occasions is known as David Gregg, a post-graduate student of Melbourne University.

Clad in a wizard's pointed hat and a black gown studded with stars, Mr Aurellanus stood at the entrance to the Tasmanian Hydro-Electric Commission compound at Strahan and unleashed a powerful curse.

"I call upon you all to repent," he cried to HEC employees. "May you and all your works fall utterly."

"Shove off," shouted an unimpressed worker.

"When your machinery perishes, there will be peace upon the land," insisted Mr Aurellanus.

"Pull your head in, you galah," replied another worker.

"Let all workers repent, for you are misguided and let there be a curse on the machinery," continued the wizard unabashed.

"Go and get stuffed," belled a worker.

The workers lost interest. The bulldozer and front-end loader returning to the task of extending the compound.

Mr Aurellanus turned away.

"That's all," he apologised.

"I'm sorry I couldn't do a long one. I've got to catch a plane."

Or perhaps a broomstick.

Anyway, at the last check, all HEC machinery was operating

## CONFESSIONS OF AN EDITOR

A WORKER turns away as Merlinus Aurellanus casts his spell

### WORKERS ARE URGED TO:

- Reject the myth of unlimited economic progress
- Support the British Crown and Monarch as the only reliable defence against the forces of greed and exploitation
- Join the call for less work for everyone by working less yourself and having time to enjoy the fruits of your labour
- Take themselves less seriously

### YOUR CANDIDATE FOR THE SEAT OF KOORYONG

You should never allow yourself to be persuaded to vote for someone you know nothing about. Therefore the following information is provided to assist in making your choice. David Greagg is a research student at the University of Melbourne in English Language and Literature, who has been employed as a press operator, spot-welder, courier, laboratory assistant, office clerk, postillion rider and assistant office manager. He likes cricket, early music, the British Empire, playing the piano (badly), choral singing, public bars, British humour, cats and policemen, and dislikes Tolstoy, America, baseball, John Denver records, electricity, Impressionism, American realists, jazz pitches, boring literature and Maxwell's Society of Electromagnetism.

Sponsored by J. S. Ferrari, 254 Canning Street North, on behalf of the Imperial British Conservative Party.

## The Imperial British Conservative Party



**1 GREAGG**

for the House of Representatives.

No preferences are recommended by the Party. Use your own judgement in filling in the other squares.

↑ (Subversive documents seized on election day)  
and forwarded to this office.

STOP PRESS!

sydney university  
musical society

box 32, the union 2006

Just when you  
thought it was



never  
coming...

#### GREETINGS FROM THE LAST REMAINING UCS/UMS IN N.S.W!!

After years of being stuffed around by the Uni in relation to using the Great Hall, SUMS has finally got an in and has been exploiting the Hall's potential in verily born-again fashion.

In December they packed in in droves to hear the annual SUMS Carolfest, a celebration of rebirth and new life featuring Vaughan Williams'

'Fantasia on Christmas Carols'(Surprise) and lots of evergreen carols, variously with piano or organ accompaniment etc. While the 40 degree heat sapped energies as the night drew on, it was musically adequate and a financial whizz (with a 90% house you can't go too far wrong!).

The party after, at Stephanie's, kicked on late, in its own muted way.

1983 was launched with SUMS annual 10 minute interlude in the Chancellor's 'Welcome To New Students' in the (you guessed it) Great Hall. This is a worthwhile alternative to doing a whole publicity concert of Gaudeamus etc. Moreover, it helped bring our numbers at first rehearsal into 3 figures AND they're not all Basses.

First Term's programme features Gabrielli's Kyrie and Gloria and the Congolese Missa Luba. That's not all but I won't tell you now. So there. This concert will be on May 7th in the (oh no) Great Hall. The camp will be at ever-popular Otford on April 8-10.

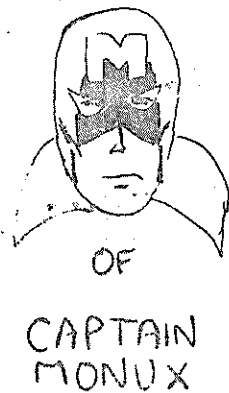
After the concert there's 34th IVCF in Melbourne, then we return to doll ourselves up for the SUMS Ball on June 25th. This is an old SUMS tradition which has recently suffered an attack of the dormants, but has been resuscitated by our illustrious Pres. Siobhán Lenihan. By the way, she's moved. Ring her now at (02) 32 3687.

Bye bye for now from

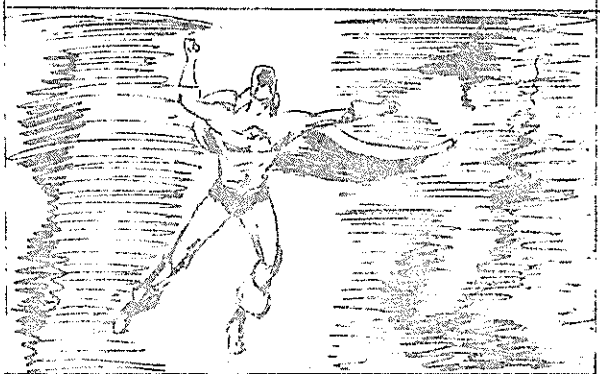
Your man im Manangatang,

*Barry*

# THE AMAZING ADVENTURES



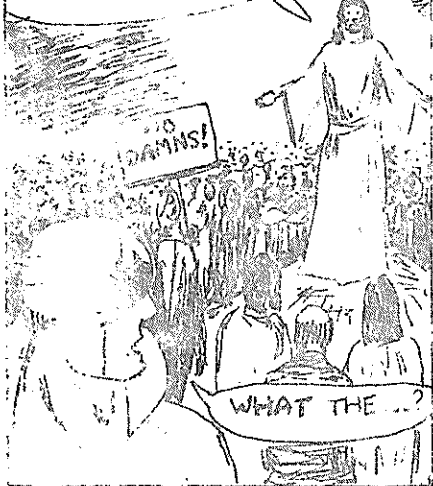
IN WHICH OUR HERO, WHILE TRAVELLING THROUGH TIME TO INVESTIGATE AN HISTORICAL ANOMALY, FINDS HIMSELF CAUGHT UP IN A MAELSTROM OF CONFLICTING TEMPORAL VORTEXES. NOT ONLY IS HIS OWN LIFE IN DANGER BUT THE WHOLE FABRIC OF TIME ITSELF IS IN JEOPARDY.



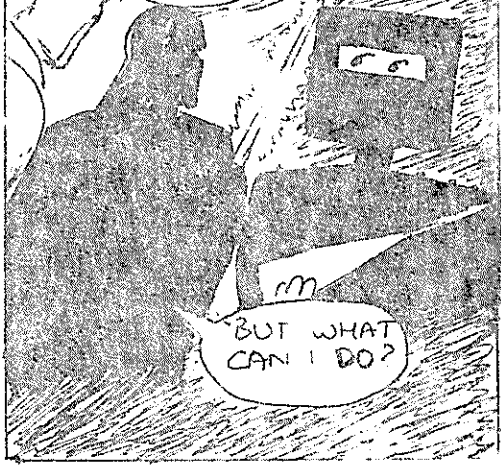
HOLY CHRONOCLASMS! I CAN FEEL THE WHOLE TEMPORAL STRUCTURE OF THE UNIVERSE CRUMBLING AROUND ME. THERE'S ONLY ONE EXPLANATION. SOME OTHER FORCE IS GENERATING AN OPPOSING RETROGRADE TIME VECTOR. THE FIERCE INTERACTION IS FRAGMENTING THE SPACE-TIME CONTINUUM.



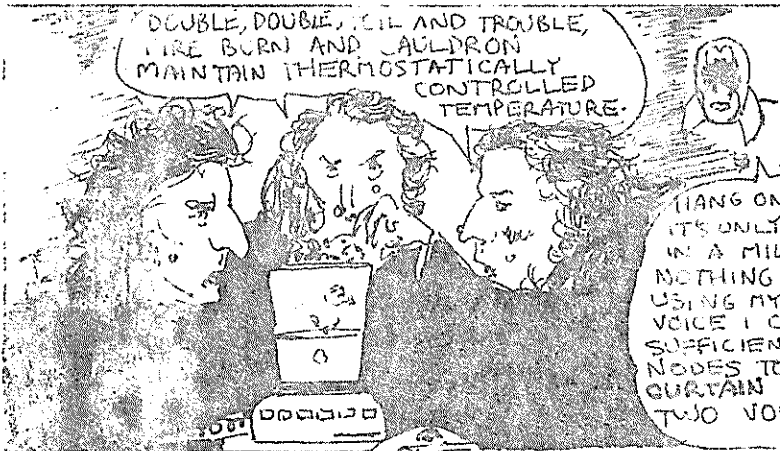
BLESSED ARE THE CONSERVATIONISTS THEY SHALL INHERIT THE EARTH.



HOLY ANACHRONISMS! THE TEMPORAL DISTURBANCE CAUSED BY THE OPPOSING VORTEXES IS WREAKING HAVOC!

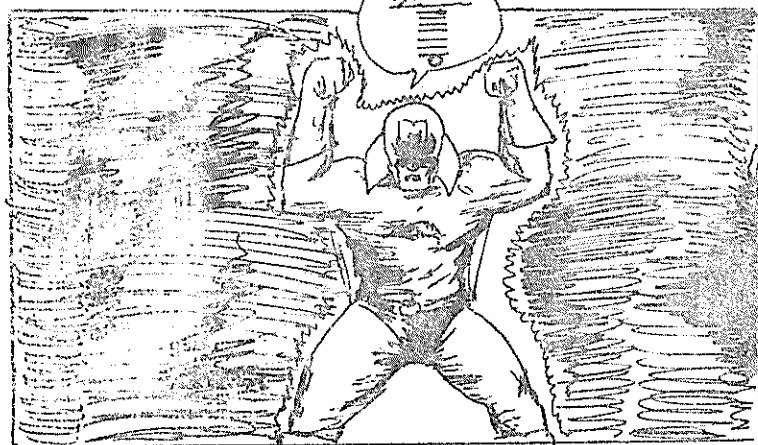
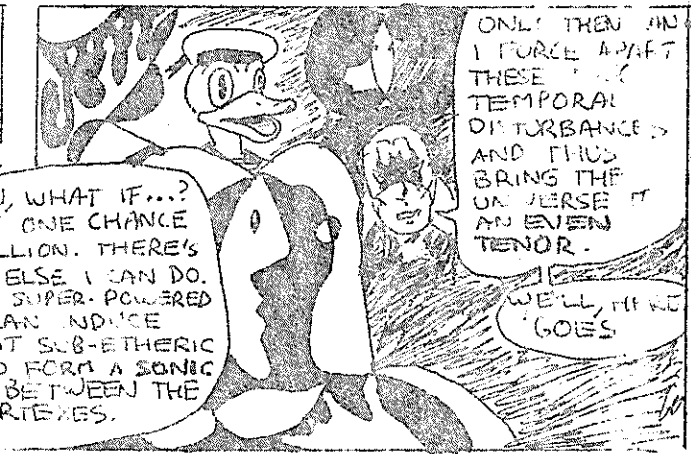


DOUBLE, DOUBLE, OIL AND TROUBLE, FIRE BURN AND CAULDRON MAINTAIN THERMOSTATICALLY CONTROLLED TEMPERATURE.



HANG ON, WHAT IF...? IT'S ONLY ONE CHANCE IN A MILLION. THERE'S NOTHING ELSE I CAN DO. USING MY SUPER-POWERED VOICE I CAN INDUCE SUFFICIENT SUB-ETHERIC NODES TO FORM A SONIC CURTAIN BETWEEN THE TWO VORTEXES.

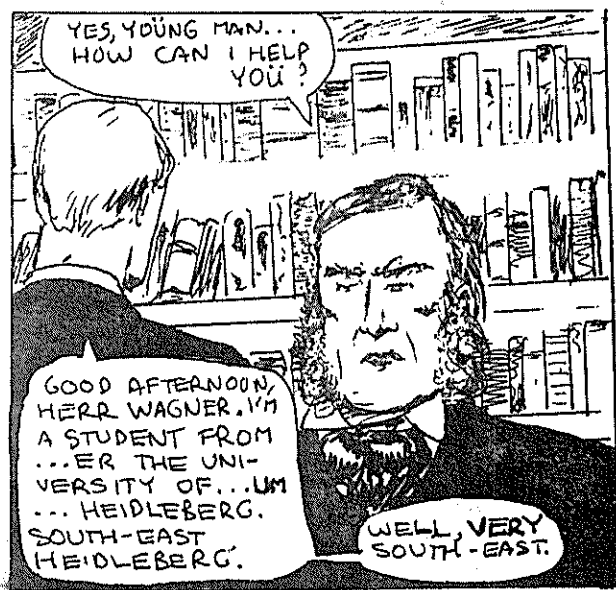
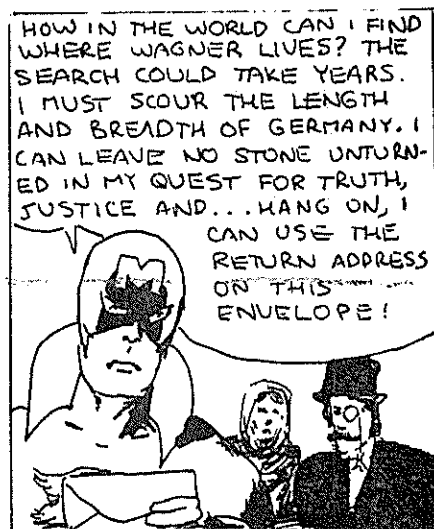
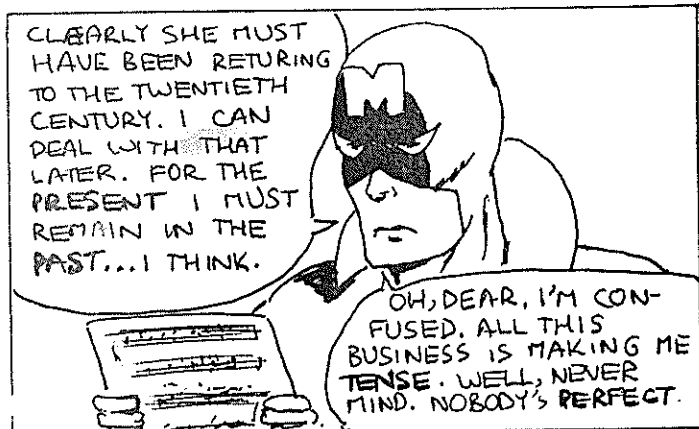
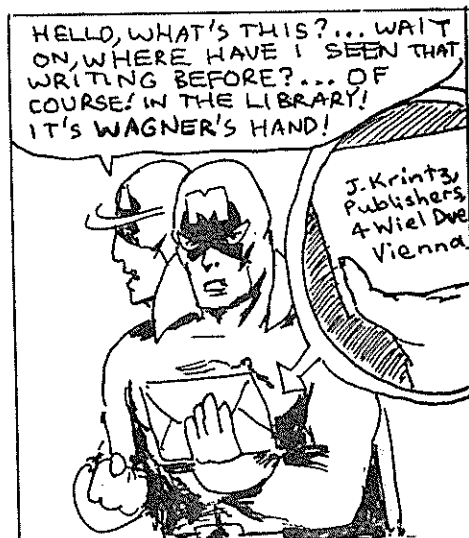
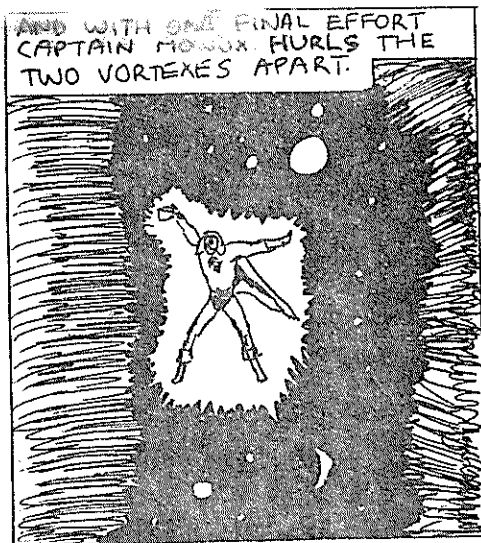
ONLY THEN AND I FORCE APART THESE TEMPORAL DISTURBANCES AND THUS BRING THE UNIVERSE TO AN EVEN TENOR.

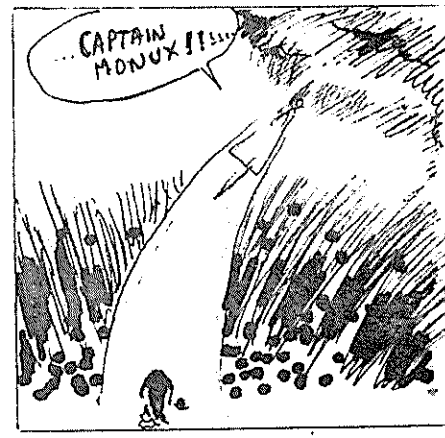
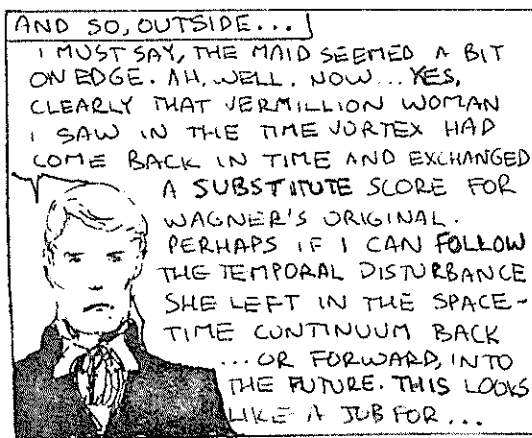
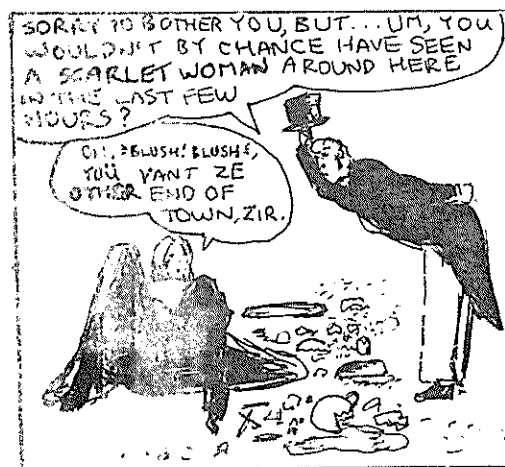
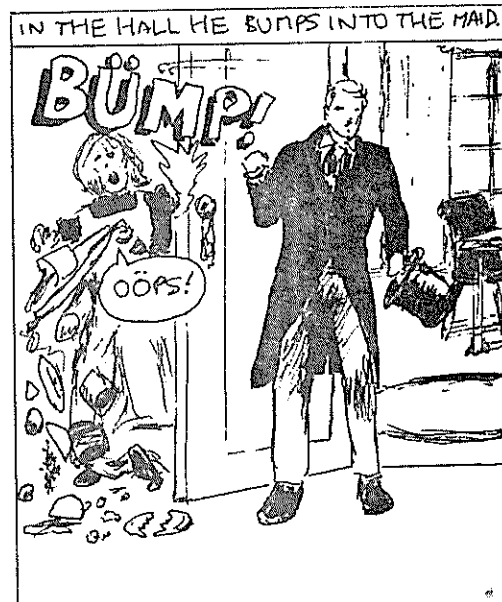
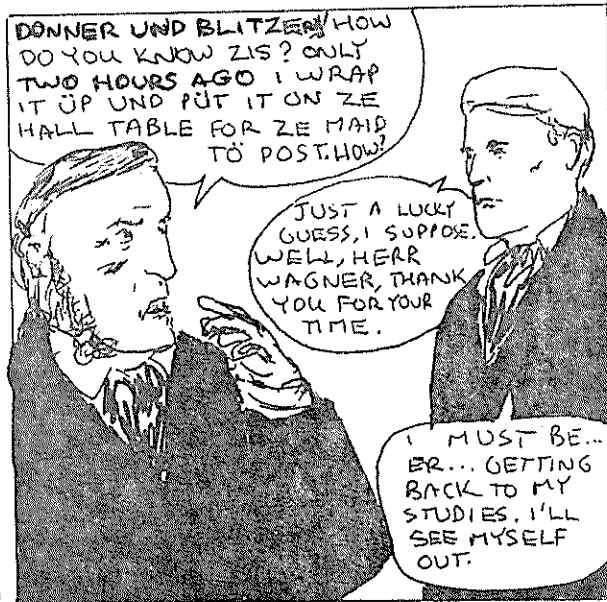
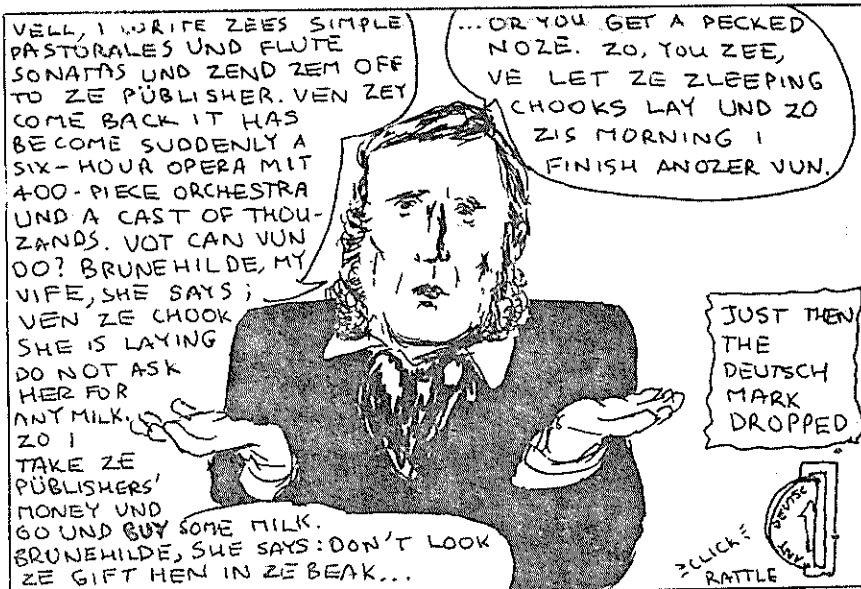


SUDDENLY CAPTAIN MONUX CATCHES A FLEETING GLIMPSE OF VERMILLION AND HOT PINK IN THE MIDST OF THE OTHER VORTEX.

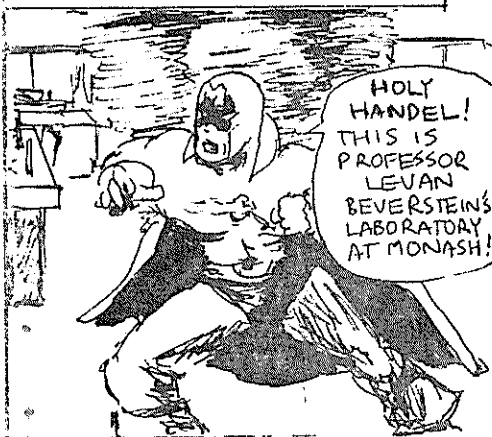
HOLY RED MENACE! ANOTHER ENTITY! SO THAT'S THE REASON FOR THE EDDIES IN THE SPACE TIME CONTINUUM.







BEFORE LONG CAPTAIN MONUX HAS FOLLOWED THE DISTURBANCE TO ITS END AND RE-EMERGES IN THE TWENTIETH CENTURY.



HOLY HANDEL! THIS IS PROFESSOR LEVAN BEVERSTEIN'S LABORATORY AT MONASH!

OF COURSE, WHY DIDN'T I THINK OF IT BEFORE? PROFESSOR BEVERSTEIN HAS BEEN EXPERIMENTING WITH TIME TRAVEL FOR YEARS NOW. THIS EVILDOER MUST SOMEHOW HAVE TAMPERED WITH HIS EQUIPMENT AND USED IT FOR HER OWN NEFARIOUS PURPOSES...



SHIT, EH?

AND DASHING OUT THE DOOR...



HOLY GETAWAYS! THERE SHE GOES!

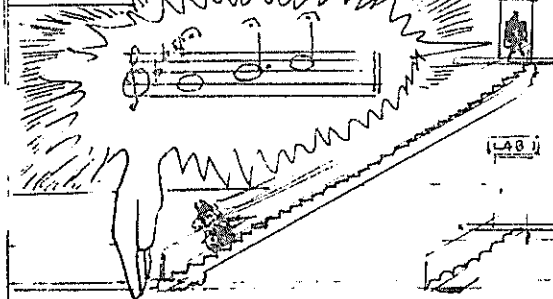
...HE CATCHES SIGHT OF A RED FIGURE DISAPPEARING OUT THE FIRE EXIT!

AND SETS OFF IN HOT PURSUIT.

STOP! IN THE NAME OF MORAL MUSIC!



WITH SECONDS HE HALTS HER ESCAPE WITH A SINGLE SFORZANDO GMINOR CHORD.



CAUGHT YOU RED-HANDED!



AAAH! WHAT ARE YOU GOING TO DO WITH ME?

YOU HAVE WANTONLY ALTERED THE COURSE OF HISTORY - ONLY ONE PUNISHMENT COULD BE SEVERE ENOUGH. I SHALL TURN YOU INTO AN ALTO!



BUT THERE WAS NOTHING ELSE I COULD DO. THERE WAS NO MUSIC SUITABLE FOR MY... WELL... DRAMATIC VOICE! I HAD TO GO OUT THERE AND CREATE IT!

HMM. WELL, THE QUALITY OF MERCY IS NOT STRAINED, I SUPPOSE... AND SEEING AS SUPERHEROES ARE NATURALLY MAGNANIMOUS... AND SEEING AS HOW YOU'VE HELPED TO TAKE TONALITY TO ITS LIMITS AND BEYOND THUS OPENING THE WAY FOR THE SCHOENBERGIAN REVOLUTION...

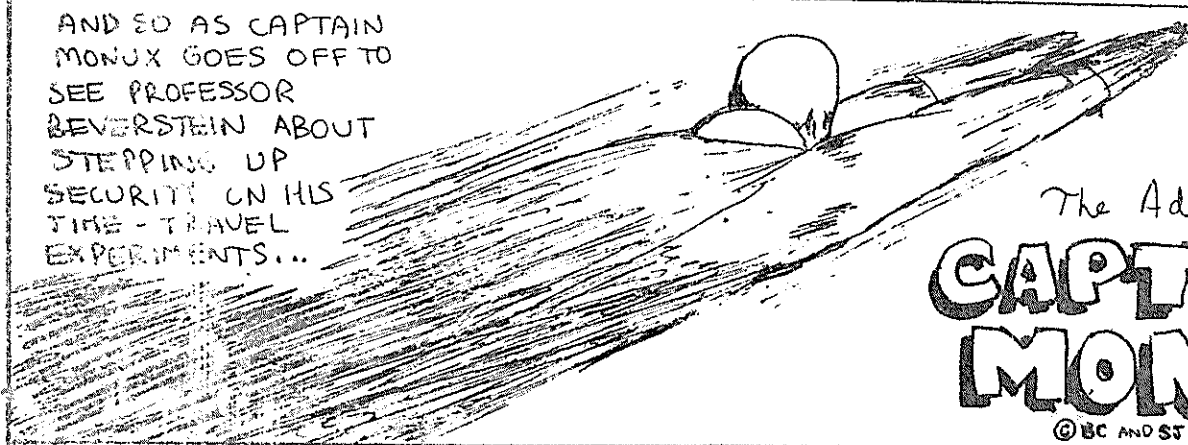


BESIDES, YOU'VE CONDEMNED YOURSELF TO A LIFE OF SINGING WAGNER. THAT'S PUNISHMENT ENOUGH FOR ANYONE



WELL, IT'S STILL BETTER THAN BEING AN ALTO.

AND SO AS CAPTAIN MONUX GOES OFF TO SEE PROFESSOR BEVERSTEIN ABOUT STEPPING UP SECURITY ON HIS TIME-TRAVEL EXPERIMENTS...



...WE SAY FAREWELL UNTIL THE NEXT EXCITING EPISODE IN

The Adventures of  
**CAPTAIN MONUX!**

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END

