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Paul Ruiz, Untitled Man (detail), 2007, oil on linen, 15” x 12”, courtesy of the artist.
Regulars

4 Your Letters
The ante has just been upped on writing a good letter

7 Opinion
Dr Michael Spence, Vice-Chancellor and Principal on maximising potential

7 Nota Bene
Alumni news, Senate election, ancient entertainment, bassoons in Beijing, call for missing persons, Alana Valentine, library update, Madagascar now

27 Prize Crossword
Emeritus Professor Dr Gavin Brown’s brain-stretcher. Now with added value!

34 Books
The Coast of Australia by Andrew Short and Colin Woodroffe; The Sea Bed by Marele Day; Posse by Kate Welshman; Buckleys by Ken Buckley; The Girls’ Grand Tour by Patricia Degens

42 Grapevine
Updating your adventures and whereabouts around the world

44 Diary
Events to note and enjoy

Features

18 Television
How cop shows have evolved with the rise and rise of forensic violence

20 Cover Story
Celebrating and discovering Peter Sculthorpe, Australia’s most successful living composer

23 Sculpture
Sculptor Tom Bass, recently awarded a doctorate, first visited the University as a delivery boy in 1931

24 Law
International criminal law is a crucial weapon in the struggle for global peace and stability. James Cockayne is on the frontline

28 Leukaemia research
When chronic lymphocytic leukaemia runs in the family, everyone wants to know why and what can be done

30 Photo Essay
Kabir Dhanji has documented the Australian lives of Darfuri refugees in an illuminating travelling exhibition

32 Philosophy
John Anderson is one of the greats of Australian cultural history, now all but ignored but vital to context and understanding

36 Sport
Sydney’s unsung champions, the University American Football Club, have won 10 of 25 NSW championships. Discover how
LATIN LOVERS
Gil Appleton’s article in SAM last year about the Latin Summer School at Sydney University caught my attention. What a great idea, I thought. Intervening years of the study and practice of Medicine hadn’t completely expunged the memory of five years Latin at Manly Boys High School in the ’50s. Although I live in Cairns, I decided there and then to try and attend the next one. And so I did.

Excellent organisation, enthusiastic, experienced and immensely capable teachers, an eclectic and diverse collection of students of every age, competitions, prizes, lunchtime guest speakers, an a capella choir and an excellent venue all combined to make the week a memorable and worthwhile experience. This year there was the Latin Summer School at Sydney University again.

Reading Professor Lyn Carson’s article “Let’s do democracy” (SAM Autumn ’09) prompted me to try to crystallise my thoughts on the subject. This is the result.

I think the fundamental cause of the problems in our system of government is the tendency to break down the doctrine of the “separation of powers” and merge the functions of the legislature and the executive. The root cause is the appointment of a member of the legislature as the head of an executive department in a field in which the member has no expertise. It was ever thus. WS Gilbert recognised the problem when he created Sir Joseph Porter in HMS Pinafore in 1878. “Stick close to your desks and never go to sea and you all may be rulers of the Queen’s navee”.

Concisely and clearly expressed to get the message across.

Governments, particularly cabinet ministers, make decisions on matters that should be left to the experts. Take for example the deplorable case of Dr Haneef. A magistrate, having presumably heard the facts and the arguments, released him on bail whereupon Kevin Andrews, the then Minister for Immigration, slapped him into detention on suspicion of having links with terrorists. A blight on the reputation of Australia, a country renowned for giving people “a fair go”.

Should governments run enterprises such as railways and hospitals? I don’t think so. They should not be under the control of a minister. My suggestion is that statutory corporations should run them somewhat like the ABC (which seems to function efficiently), but not by companies with shareholders. In that case they would be motivated by profit not by service. The big problem with this suggestion is: how do you elect the boards of these corporations? I regret that the answer to that stumps me! The corporations would depend to some extent on the legislature for their funding, so the legislature should have at least one representative on the board.

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Another anomaly, which should be fixed, is that each state has the same number of senators. This was devised so that the larger ones would not outvote the smaller states, but it has not worked in that way. The senators tend to vote on party lines.

My hope is that someone, cleverer than I, will come up with a plan to motivate the legislature to pass the necessary laws to solve the problems and correct the anomalies mentioned and to call a referendum if necessary (which could be held at the same time as a referendum for a republic, but other considerations for that apply which I will not go into here).

Barrett Badham (LLB ’51)
Kincumber NSW

CHAMBER OF HORRORS
Lyn Carson makes some good points in her article, “Let’s Do Democracy”, (SAM Autumn ’09). I have always felt that turning the Upper Houses of Federal and State parliaments into Eminent Citizens’ Chambers could enhance our democracy. I actually floated this idea – with little success – when my friend Sir Asher Joel retired from the NSW Legislative Council and I wondered why his and other people’s talents could not be retained in a chamber.
for citizen review of legislation and public policy. People who have ideas, experience and wisdom should and could be invited to play a constructive role and exert a useful influence without needing to be part of the bear-pit partisan politics of the Lower Houses.

Rabbi Dr Raymond Apple AO RFD Jerusalem, Israel (Emeritus Rabbi of the Great Synagogue, Sydney)

UNTIL THE GENERATIONS

It was most enjoyable to have the Alumni Relations Office and the Vice-Chancellor attend the Dubbo Medical School campus. It’s so worthwhile having the University alumni maintaining their contacts with each other and the University.

I enjoy reading, in the magazine, about families with long connections to the University. I am pleased to report that my family has established a modest tradition with our daughter Emily (BAppSc ‘05) recently joining one of our sons, Adrian (BE ‘00), as fourth generation graduates. They follow their great-grandfather Walter Atkins (BA ‘14), grandfather WTG (Tom) Atkins (MBBS ‘37) and father. Even the carillonist on Emily’s graduation day, Dr Jill Forrest (MBBS ‘61 MD ‘75), has a family connection being my first cousin and granddaughter of Walter Atkins!

Tom Atkins (MBBS ‘73)
Dubbo NSW

BOUNDLESSLY OBVIOUS

Clyde Long’s letter [SAM Autumn ‘09] well exemplifies the sceptics’ obsession with the “who created God?” non-issue. Long puzzles over “religionists” who allegedly ignore the concept of infinity, when in fact they ‘we’ embrace it with respect to God. The God of the Bible (I will not presume to speak for other religions) is infinite in space, and infinite in time. Hence, to quote Long, “Boundlessness, obviously, negates a beginning”.

Alas, the reasoning in Long’s letter seems all too characteristic of those self-styled guardians of Reason who constantly seek to reduce God to a rejectable size. Such a god is, after all, much easier to shoot down than the God revealed in the Bible or actually believed in by anyone.

Dr Peter D Kruse
(BSc (Hons) ’76, PhD ’81)
Second Valley SA

INFINITELY MYSTERIOUS

Clyde Long’s letter [SAM Autumn ‘09] reveals that the mystery of infinity led him to atheism – but clearly agnosticism would be a more logical response.

Most religions leave a place for mystery within their theologies and admit some agnosticism about aspects of their belief, such as the nature of the hereafter. No one is going to be persuaded into or out of belief by philosophical arguments and this holds true for faith and love which both involve the whole person.

As a teenager I grappled with the problem of infinity, failed to solve it and just moved on while Clyde Long has been led by infinity into a dogmatic belief.

James Moore (LLB ’55 MA ’72)
Kingsgrove NSW

HEAVEN FORFEND

Lest my colleagues think I’ve succumbed to senile dementia, or (heaven forbid) that you have made an error with the graduation year, I’d like it known that I am not the Don Nicholson whose letter about “intelligent design” appeared in the Autumn 2009 issue. Although I am prone to making sweeping generalisations, I’d never go so far as to claim “few people today … cannot see that the universe and our world simply shout design”. I, for one, shudder to think that anyone would have designed a human being, for example, with all its obvious faults. To me, the universe and our world simply shout “time and natural selection”.

Don Nicholson (BSc ’60)
Warrawee, NSW

HOT AIR

Why is it that scientists, particularly biological scientists, appear not to be asking why biogenic methane emissions, such as those from ruminant livestock, have been given the same global warming potential (GWP) as fossil methane? Livestock methane emissions are carbon neutral as they do not add carbon...
to the atmosphere. They involve the removal of CO₂ from the atmosphere by plants, emission of methane during digestion of the plants eaten by the animals and its return to atmospheric CO₂ as it is oxidised. By contrast, fossil methane adds to the atmosphere carbon that has not been there for many millions of years.

In 1992, the Intergovernmental Panel on Climate Change reported that the direct GWP of methane was 11 times that of CO₂, the factor that should apply to livestock, and that the direct GWP of methane applied to fossil methane. However, the GWP of 21 has been applied to all methane. This means that, when agriculture is included in the carbon trading scheme proposed by the Government, farmers will be required to buy twice as many emissions permits as would otherwise be necessary. It is odd that, to date, scientists have allowed this situation to pass unchallenged.

Dr Graham Faichney (MScAgr ‘63) Mosman NSW

AGRICULTURAL SLANT

I wish to present my slant on two phrases in the letters pages [SAM Autumn ’09].

First, the definition of faith “as an illogical belief in the occurrence of the improbable”. This well defines the evolutionist but I would describe my faith as “confidence that God will do what He says He will do because history has demonstrated His power, wisdom, good character and faithfulness”. The “ancient texts” are not necessarily wrong because they are old. Rather, they are the most studied writings on earth and urge us to use our minds. Moses was a scholar who carefully recorded selected events up to his time using common knowledge (800 years is not long after the flood) and patriarchal records. Later writers confirmed those who had written earlier, as they extended the story to their own time. Even after 2000 years, we have strong historical data to confirm the reality and influence of Jesus Christ.

My career has been in experimental agricultural science. All genetic improvement I have seen has been by design of breeding programs to exploit existing genetic variation. On the other hand, we have witnessed rapid extinction rates but no new species have evolved. We are setting up gene banks to delay the decay. I know of no evidence for any evolution (“go to you” gain in genetic information) although there is plenty of disintegration of systems. I know of no evidence for an “old earth” that is not better explained by “young earth” theories.

Some have illogically assumed that if the universe is large enough and time long enough, then evolution MUST happen (that 0 times infinity equals 1). But the eternity of matter in an infinitely old boundless universe is just an illogical assumption. While there have not been enough creationist scientists to address every issue, many key issues have been addressed by intelligent men who accept the ancient texts as historical. There is a huge literature albeit not in the “scientific peer reviewed journals” of the Darwinian era. If God is, then to require “science” deny Him by definition is illogical. Rather, Jesus always taught spiritual truth by analogy (parable) with “nature”.

Arthur Gilmour (BScAg ‘69) Cargo NSW
Talk of a “mission statement” in a university and many of our colleagues will roll their eyes. Others will hardly be so polite. But however difficult it may be to articulate the primary purpose of an institution so complex and diverse as ours, the process can be very helpful. It helps to know our goals, and while they may never be fully realised, and measurement is difficult, to know how well we are doing in achieving them. What kind of university do we want to be? How closely does the university that currently exists resemble the university of our aspirations?

These are questions that can be answered at many levels of generality. But at the highest level, I have found considerable agreement across the University about our collective purpose. We are committed, as a community, to creating and sustaining a university that will, for the benefit of both Australia and the wider world, maximise the potential of the brightest researchers and most promising students, whatever their social or cultural background. It seems to me that if we take that core purpose as axiomatic, then much else follows.

Importantly, this formulation of our purpose begins with our talented people and puts their flourishing at its centre. It resists the temptation to engage in activities, no matter how worthy, that would distract us from a focus on their academic achievement. It focuses our attention on that which our recent branding exercise has recognised as the heart of the University: the truly remarkable people who constitute our heritage and our community.

In the second semester of this year, we will begin to write our next strategic plan, a plan for the period commencing in 2011, a plan towards the implementation of which we will need to be working in 2010. I propose that the planning process should begin with this formulation of our core purpose. The plan will then address a number of consequent issues. It will address the direction that the size and shape of the University should take over time. It will identify areas in which our research can realistically meet our highest aspirations and appropriate ways of supporting them. It will include strategies for ensuring that our students have an experience here that fully stretches their abilities both inside and outside the classroom.

Many of the projects currently on the Vice-Chancellor’s Workslate (http://www.usyd.edu.au/vice-chancellor/staff/work_slate.shtml) are directed towards addressing these issues as a prelude to the planning process. The results of that process will also need to be coordinated with work around the 2020 Masterplan to ensure that our capital investments reflect our academic priorities. The planning process will begin with a program of consultation around some key issues, to allow individual members of the University and academic units to help shape the plan. It will be coordinated from my office, but will involve the whole leadership team, including the newly formed Senior Executive Group. It will be supported by the new Director, Strategic Planning, Stefan Wisniowski. We will also look to alumni for their feedback and input. As past students at Sydney, we have an important stake in the future direction of our alma mater. The goal is that a new plan should be agreed by Senate in the autumn of 2010. I look forward to working with the whole University community on setting the agenda for the next period in this great University’s life, working together to create a place in which our potential is fully realised.
The Vice-Chancellor and Principal, Dr Michael Spence, was Guest of Honour at the annual Academic Dinner at St Paul’s College on 7 April when 73 men were honoured for high academic achievement in 2008. These included three University Medals – Chris Croke (History), Tom Grujic (Physics) and Laurie Field (Mathematics) – and 16 First Class Honours degrees. Dr Spence spoke about the true meaning of genius as a gift, which carries responsibilities to use for the benefit of the broader society.

A number of students pursuing their studies overseas were also acknowledged: those going to Oxford include Nik Kirby (Rhodes Scholar) to read philosophy; Aaron Rathmell (Peter Cameron Oxford Scholar) will be taking the BCL; Tom Grujic (Clarendon Scholar) to read physics; Stuart Thomson, who is already at Oxford and in September will move into his doctoral program on the Patristic writings, has recently been awarded a Clarendon Scholarship; and Laurie Field has a fully-funded doctoral place at the University of Chicago to further his studies in pure mathematics.

The entry of the Academic Table was announced by a “Fanfare for an Academic Occasion”, composed for the event by Chris Williams, newly appointed Master of the Warden’s Musick, and brilliantly performed by Tek Chua, second year French Horn student at the Conservatorium.

Election to Senate

Nominations will be called in August for five graduates of the University to be elected to Senate for a term of four years.

This is an important opportunity for committed alumni to make a significant contribution to the governance of the University through their professional experience, management skills, vision and commitment. The University has a tradition of open, representative governance, which underpins its success as one of the world’s leading academic institutions.

There are approximately eight Senate meetings a year, and Graduate Senate Fellows are automatically members of the Alumni Council, which also has a busy schedule.

The University wishes to encourage all alumni who would like to meet this important and rewarding challenge to consider standing.

For more details, visit: www.usyd.edu.au/senate/Elections_semester2.shtml

For confidential enquiries, contact Lis Bergmann at L.Bergmann@secretariat.usyd.edu.au
Date with Domingo

Sydney Conservatorium opera graduate Valda Wilson (pictured) finished ahead of 760 contenders to claim a place in the line-up for Operalia, Placido Domingo’s World Opera Competition in Budapest, Hungary in July.

The finalists will be coached by Domingo before singing a role with the orchestra conducted by the great Spanish tenor.

Wilson, from Castlecrag, said, “Only 40 singers are selected for Operalia, so I am absolutely stunned and stoked.” She has been in residence since last October at the London National Opera Studio, one of the world’s leading opera schools, after winning the 2008 Opera Foundation Australia’s Rockend NOS Scholarship worth $82,000.

Wilson said her course at the NOS included performances directed by John Copley, a concert of operatic excerpts with the Welsh National Opera’s orchestra and concerts at the Barrandov Opera in Suffolk, Fulham Palace and at Harrogate.

“At our end-of-year showcase at the Hackney Empire in East London I will be singing Madam Silberklang (Der Schauspieldirektor) and a bit of Barbarina (Le nozze di Figaro). After this period of study I will audition for companies in the UK and Europe.”

Dysco nights

By John Sheldon

In the 1950s students of Classics at the University performed a play annually in Latin or Greek. On 4 July 1959 they staged the modern world premiere of Dyscolus (The Grumpy Old Man).

It was an historic occasion. Dyscolus, by the Athenian dramatist Menander (ca 342-291 BC), was only rediscovered in 1952 in an ancient monastery near Nag Hammadi in Upper Egypt.

Swiss millionaire industrialist and collector of Greek papyri Martin Bodmer had bought it and Victor Martin, Professor of Greek in Geneva, prepared the first modern edition for publication. I remember the excitement as we gazed for the first time on this treasure of ancient drama; and our joy to discover that it was full of interesting human situations, lively characters and humour. Just the stuff for a night of theatre.

The four lecturers in the Greek department at that time were Professor George Shipp, Dr Athanasius Treweek, Mr John Quincey and Dr Bill Ritchie, all of whom had an interest in Greek New Comedy, the genre to which Dyscolus belonged and of which it was the sole surviving complete example.

Nevertheless, the text showed the ravages of time with many small gaps and copyists’ mistakes. Our learned preceptors were busy correcting the text so, just when you thought you had your part right, along came a change or, worse, attribution of your lines to another character. It had one long-lasting benefit for the play: the discovery that an entirely new character, not mentioned in the Dramatis Personae, was needed to make sense of it. In most subsequent editions of Dyscolus this character – the Mother of Sostratus – is included, acknowledging Sydneyenses.

Our producer was the late David Ferraro, a clever student and a fine actor. He also played the lead of the Grumpy Old Man. The late Carol Manners was his long-suffering maid servant. Among others taking part were Peter Garnsey, now Emeritus Professor of the History of Classical Antiquity at Cambridge, as the hero’s father; and our two prompters, the late Ron Emmerick, for many years Professor of Iranian Studies in Hamburg, and David Clines, until 2008, Professor of Biblical Studies in Sheffield.

Bruce Marshall of New England and Macquarie Universities and, among other things, long-serving secretary of the Australasian Society for Classical Studies, took the role of the slave Pyrrhias.

As usual in New Comedy the “chorus” was mute, but John Gordon, the legendary University carillonist, provided the dancing girls with original music. A live sheep also appeared and it was my task, as Sicon the cook-cum-butcher, to drag her onstage, cursing her recalcitrance, which was unfair as the sheep behaved impeccably.

We later discovered that Dyscolus has been staged in Geneva a month before ours, but disappointment was dispelled somewhat when we learned that the performance had been in French. We could still claim the modern world premiere in the original language.

A commemorative event is planned for 17 September in the Nicholson Museum. All welcome. Info: Dr Alastair Blanshard @ alastair.blanshard@arts.usyd.edu.au.
Changing
of the guard

In February this year, Dr Barry Catchlove (MBBS ’66) stepped down as President of the Alumni Council after three distinguished years at the helm, handing over to David Turner (BArch ’71 MDesScHons ’97).

On Dr Catchlove’s watch much has been achieved. His first act was to re-badge the former Standing Committee of Convocation as the University of Sydney Alumni Council. In itself, this achieved an enormous leap in exposure to the University and alumni community. From that new beginning he worked with Tracey Beck and the Alumni Relations Office to develop a strong alumni advisory role for the Council, resulting in a vibrant, collaborative approach to alumni programming.

Under this new model, the Council has provided significant input into the development of alumni priorities. Barry has also been tireless in his support of these and hopes to make a contribution to the governance of the University when he stands for Senate as an Elected Graduate Fellow later this year.

David Turner FRAIA is an architect who has served on the Architecture and University Alumni Councils for three years. He was a Senior Lecturer and Deputy Head of the School of Marketing in the Faculty of Commerce and Economics at UNSW from 1992 to 2002, and also managed the MCom degree, in which he initiated a social engagement program for thousands of overseas students. A feature of his teaching was the involvement of industry guests and alumni in classes to reinforce academic theory with real world experience.

His first act as President has been to ensure that at least one Councillor attends every graduation to welcome new graduates to the alumni family. Looking ahead, he would like to explore ways for alumni to become more closely engaged with the intellectual life of the University and assist it in its philanthropic endeavours.

David Turner looks forward to meeting as many alumni as possible, as well as the wonderful staff and volunteers who contribute so much energy and commitment to alumni life.

Dr Barry Catchlove [left] and David Turner. Photos by Ted Sealey

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Bassoonists in Beijing

Professor Kim Walker, Dean and Principal of the Sydney Conservatorium of Music and an internationally celebrated bassoonist, was recently invited to China to open and take part in the Beijing Bassoon Festival, an extraordinary, week-long gathering of great exponents of the instrument.

The Beijing Central Conservatorium of Music, like the Sydney Conservatorium, is regarded as one of the top ten music schools in the world. They have done a great deal to stimulate the current explosion of interest in China in playing and listening to Western classical music. For the Bassoon Festival in the second week of May, they challenged every bassoonist in China, amateur and professional, students and teachers, to become involved. Specially for the occasion, they formed the Universal Bassoon Ensemble, consisting of Professor Shi Li from the Vienna Conservatory, Professor Valery Popov from the Moscow Tchaikovsky Conservatorium of Music, Magnus Nilsson, Principal Bassoon with the Helsingborg Symphony Orchestra, Mor Biron of the Berlin Philharmonic and Professor Walker from Sydney.

Supplemented by distinguished Chinese guest artists on oboe and piano, they played concerts to capacity audiences at the Concert Hall of the Beijing Conservatorium. Professor Walker conducted two days of master classes then performed as soloist to a full house in the Gala Concert at the National Centre for Performing Arts.

On returning to Sydney, Professor Walker reflected: “It was an extraordinary event, made possible not simply by the Chinese having greater resources, in terms of musicians and money, but by them being courageous enough to commit those resources to an international festival on such a grand scale.

“We in Sydney will have the chance to show we can do the same in April and May next year, when we will host musicians from 50 countries to perform 20 concerts of contemporary music all around Sydney in the World Music Days Festival. Also in April 2010, our Research Symposium will bring leading scholars and performers from leading Asian music institutions to Sydney for a major international conference on the theme of Preserving Tradition and Facing the Future in Asian musical and visual cultures.

“On a personal note, it was great to see so many of my past pupils now accepted among the elite of international bassoonists.”

WHERE ARE THEY NOW?

The Con has launched a public search to locate almost 2000 musicians and music teachers who studied there before 1990, when it became part of the University of Sydney.

Since 1990, music graduates have received degrees conferred by the University. Predecessors who received Diplomas in Teaching or Performance, Bachelors of Music or Music Teaching and other qualifications from the Sydney Conservatorium of Music also have the right to be officially recognised as alumni of the University of Sydney.

Problem: The Con has the names of all those who gained Diplomas in Music Teaching and Performance since its foundation in 1915, but only a few of addresses and telephone numbers are available.

All pre-1990 students are warmly invited to make themselves known by phone, email or letter:

Mick Le Moignan, The Sydney Conservatorium of Music, Macquarie Street, Sydney, NSW 2000, Australia
Tel: +61 2 9351 1358;
email: m.lemoignan@usyd.edu.au

Berenson to Basel

Chris Berensen, from Normanhurst, who recently completed his Masters at The Con, has been awarded a scholarship of $30,000 by the Swiss Government. It will enable him to pursue his studies at the Schola Cantorum Basiliensis, the institute for early music research and performance in Basel.

Berensen has performed with Salut! Baroque, the Sydney Symphony Orchestra, La Folia, the New Philharmonic Chamber Orchestra of Cologne, Sydney Philharmonia Choirs, and has toured as the Principal Continuo player with the Australian Chamber Orchestra.

“The Dean and Principal of The Con, Professor Kim Walker, congratulated Wilson (see p.9) and Berensen on “their inspiring success, which reflects their great application and talent as well as excellent mentoring from their teachers.”
Great Hall
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The University of Sydney
Madagascar: Development disrupted

Paul Porteous (BEc ’85 LLB ’88), subject of the Autumn 2008 cover story on Madagascar, analyses the current post-coup situation

In 2002, after disputed elections, Madagascar faced six months of political turmoil, which shut down virtually all public services. Critically, and to its credit, the military did not intervene – the Generals at the time favouring the Malagasy way of solving issues through dialogue. A successful businessman, Marc Ravalomanana, won that election and embarked on major development of the nation. Despite opposition claims of commercial conflicts of interest, he was re-elected in 2006 with almost 60 per cent of the vote, and reaffirmed with elections to the Senate in 2008. Late last year, Antananarivo (Tana), the capital of Madagascar, was buzzing – hotels were full, streets were humming, construction and small businesses were booming. The guiding map for development, the Madagascar Action Plan [Porteous was one of its authors] had achieved remarkable progress in key areas of health, education, family planning, environment and responsible governance, with the full support of the international community. However, in January 2009, tensions began to mount as the international economic crisis resulted in soaring food and fuel prices, exacerbated by severe cyclones and drought.

The opposition exploited these tensions but its call for strikes failed and protest rallies quickly dwindled to a few thousand people - out of a population of 20 million. The turning point was not mass protest but the intervention by a renegade military group. The origins of dissatisfaction in the military related to the successful side of development – their salaries had not been increased and their status and power in the country had been downgraded, with redirection of funds towards development.

This eventually led to the ousting of the government in a military coup in March. Now, in contrast to just a few months earlier, demonstrators clash daily with military and police, Parliament has been sacked, a half billion dollar tourism industry is ruined, tens of thousands of people have lost their jobs, many businesses have been looted, national parks are being pillaged and ethnic divisions are resurfacing.

The new “President”, Andry Rajoelina, an ex-DJ and marketing man, may have got what he wished for but now is in serious trouble. The Achilles heel of his “popular and democratic revolution” is that it is not very popular and not at all democratic. The international community has responded by widely condemning the coup and suspending non-humanitarian development assistance. The potential for civil war is high and the infrastructure of government is collapsing at a time when 250,000 people are in desperate need of food aid, due to floods and drought.

Behind the international headlines are underlying issues of poverty, hunger and the cultural origins of the conflict. Chief among the complaints of protestors is the proposal to lease to the South Korean conglomerate Daewoo, up to half Madagascar’s arable land for growing food to be exported back to South Korea. For a nation suffering food insecurity, this is explosive. Even more important is the symbolic injury of leasing land to foreigners. Malagasy identity is deeply connected to ancestral lands in the same way Aboriginal Australians’ attachment to traditional lands is essential to their identity. On the other hand, the deal reportedly would have created 45,000 new jobs and $2 billion in investment in Madagascar.

The international community really has not come to terms with balancing the impact of such deals as more nations seek to secure their food sources through leasing large tracts of land in poorer African nations. As Madagascar implodes and political and military force replaces the development imperative, there is a rush to seek solutions. Resolving conflict has often targeted either the lowest common denominator (focus on what we have in common) or offered technical solutions to complex problems (new forms of consultation, building understanding and confidence). In the right circumstances these can be effective. However, anyone who has felt the heat of national conflict knows that passions and emotions can spin out of control at critical times. Forces they can scarcely control buffet political groups. Factions lose sight of their original purpose and either lash out at their opponents or disintegrate through mistrust and conspiracy theories. Simplistic solutions (“You are either with us or against us”) and demands to “prove” loyalty (“can we really trust you?”) replace the hard work of making progress on the real issues.

Similarly, in avoiding the key issues of poverty and hunger, political parties in Madagascar have preferred to focus around polarising personalities. The result is that people are now divided but are not sure what they are divided about. Having worked in some of the worst drought- and flood-affected areas of Madagascar, I have seen the remarkable resilience and strength of the Malagasy people. Tragically, however, the long-term consequences of the coup will be severe. The challenge now is for the leadership to ensure that Madagascar, with all its human and resource assets, doesn’t become the land of perpetually missed opportunities.

Troops on the streets of Antananarivo.
Photo by Paul Porteous
The play’s the thing
By Alana Valentine

When I was at Sydney University in 2000, studying for a Graduate Diploma in Museum Studies, the traditional Muslim headscarf, or hijab, was noticeable around the campus. So were ill-fitting tracksuit pants and impossibly high heels and the ubiquitous never-washed denim jackets. In Australian universities, students have the freedom to wear pretty much whatever they like.

In 2006 I began interviews with Australian Muslim women about their experience of living in Australia. One rainy night in Auburn, above a Turkish Delight shop, I was in the offices of the intercultural organization Affinity, where I met a young Afghani-Australian woman. She told me an incredible story about her family’s escape from Afghanistan through Pakistan to Australia; of her schooling and university studies and now, of her decision to wear the hijab. It had split her family and had been largely opposed by her aunties – all highly educated professionals. But she had persisted and gradually, after many tears, the family had begun to accept her decision.

Almost a year later Emma Buzo contacted me. She wanted to commission a companion piece to her father’s late-’60s play Norm and Ahmed. Alex Buzo mentored me in 1985 during the production of my first play, Multiple Choice, at the Australian Theatre for Young People. We met at the Red Rose Cafe in Macquarie Street, I ordered pie and chips and he had a packet of peppermint blizzards. He told me that if I wanted an actor to emphasise a certain word I should simply underline it. I told him I’d been instructed that acting was a subtle art form and I should not try to dictate the way a line was spoken.

“Nah, underline it where you think the emphasis is,” he said. He also advised me not to use direct address to the audience in my first stage play. I did so despite his warning and he came up to me on opening night to say he was “quite wrong” and that it had worked a treat. To me that is a measure of courage – this gifted and experienced writer willing to be surprised and revise his judgment of an opinionated upstart. So I welcomed Emma’s invitation to conceive a “response”, of sorts, to Norm and Ahmed.

My mind returned to Auburn. I resolved to speak to the “other side” of the story and conducted interviews with the aunts as well as many other Muslim women, young and old, who had a diversity of perspectives and opinions on the wearing of the scarf.

Shafana and Aunt Sarrinah took up the investigation, elucidated by Buzo in Norm and Ahmed of “acceptance” on other’s terms, leaptfrogs ’80s multiculturalism, and lands us in the early 21st century. Here Australian-born children of migrants are seeking to reconnect with their spiritual heritage in opposition to their more assimilationist elders.

The play tells the story of Shafana Ransari, an Australian-born Muslim, for whom the September 11, 2001 attacks in New York City were the catalyst for study and seeking answers from the religion of her heritage. She emerges from her investigations with a deep experience of faith, a transforming encounter that takes her beyond the rituals of her Afghani culture into a deep and sustaining spiritual life. Emblematically she decides to wear the hijab. This deeply troubles her family, particularly her Aunt Sarrinah who is vehemently opposed to it. Shafana and Aunt Sarrinah is partly a plea for understanding, partly a bellow of rage from Muslim Australian women about the ignorance and misunderstanding that surrounds the wearing of the hijab.

I made Run Rabbit Run (2004) as a pure verbatim play because one of my intentions was to surprise audiences with the lucidity, philosophy and courage of people who might stereotypically be dismissed as uncultured footy fans. I made Parramatta Girls (2007) as “massaged” verbatim because I wanted audiences to bear witness to the brutalisation of the Australian nation in its almost continuous history of incarcerating children; and to puzzle over the adults it produced – some of the toughest, funniest, most loving women you could meet. I hope Shafana and Aunt Sarrinah will surprise audiences with its portrait of Afghani Muslim women who are articulate, highly educated, deeply spiritual and enraged by the way Australian and global media paint them as oppressed, meek, and silent.

To be part of a project where Buzo’s theme and concerns might be reignited through a new work, to a time and place where the very notion of “otherness” inherent in his play has shifted fundamentally is genuinely exciting. In effect, it allows the “conversation” to move into a third dimension: not just Buzo speaking anew to the 21st Century, but Buzo reflected and responded to through the voice of a contemporary playwright. It’s a vision of Australian theatre as a historical continuum, to speak not only to the past and the present but to engage with the future.

In an Adelaide Review article in November 1998 entitled The Narrowing of Theatre in the 1990s, Alex Buzo wrote, “The most common road sign in Australia is form one lane’. During the 30 years I have earned a living as a professional writer I have learned one thing. The theatre will recover and become an art form again. I am sure of it. No longer will everything come from one lane.”

See the Diary (page 40) for details of Alana Valentine’s Sydney Ideas lecture and the Seymour Centre season of Shafana and Aunt Sarrinah.
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The University’s library system is adapting to the evolving needs of the 21st century student, writes Claire Sellwood

The present Fisher Library opened in 1963 and it remains the largest and most recognisable library in the University of Sydney library system. This system, made up of various branch libraries, has undergone many changes over the years. In recent decades, it has been rationalised, with smaller libraries merged to create more efficient spaces. The number of libraries has been reduced from 24 to 13. These changes affect the way users interact with the library and its staff.

University Librarian John Shipp believes the role of university libraries has been transformed in recent decades, particularly by technology. “I think the concept of libraries has been just big storehouses full of books,” says Shipp. “I think those days are long since gone.” Electronic publishing and online full-text journal databases have resulted in major changes to the accessibility of information and the work of librarians.

In 1996, the Scholarly Electronic Text and Image Service (SETIS) was developed making electronic publishing, digital library conversion and accessing full-text databases possible. “We’ve put a lot more emphasis on electronic access, because that’s the way things are going and print in some disciplines will eventually be faded out,” explains Shipp. “But we’re still buying lots of books, as many as we can.”

The ever-increasing availability of electronic texts has transformed university libraries from storehouses to information nodes. This affects the number of students using the library as a physical space, with many able to access information at home at any time. “We’ve seen a reduction in academic staff and post-graduates, particularly from the sciences and medicine, coming into the library,” explains Shipp. But he asserts libraries remain integral to the university infrastructure. “The popularity of the library, as a place to study, has increased enormously, particularly by undergraduate students and coursework students,” he says.

Amelia Dale, a fourth year Arts student, who is undertaking English honours this year, is a frequent user of campus libraries. Her experiences reflect the need for both print and electronic collections. “I probably use electronic resources at home more than books in the library, but I still go and borrow two to four books each essay,” she says. “I think it’s good to have books as well as electronic journal articles.”

The university libraries have also been revised to meet the various study, research and socialising needs of users. “We’re really trying to repurpose the libraries as, not exactly community centres, but as a place where students go to study, to interact with their friends,” says Shipp. In this vein, rules about eating, drinking and using mobile phones are being relaxed.

The design of the new SciTech Library reflects the changing role of the library. There is less emphasis on book collections and more on study space. Shipp suggests there are plans to update Fisher in this way. “We’re looking at taking out of [Fisher] the really low use materials, so we can use that space for more reader places and different sorts of facilities,” he says.

Shipp is also considering the possibility of creating a new library at the Western end of campus, integrating the Badham, Bosch and, perhaps, the Nursing libraries. Dale welcomes the merging of smaller campus libraries. “I like the way merged libraries mean there’s more chance of getting all your information in one place, rather than having to run across campus,” she says.

The shifting role of the libraries has seen the services they provide continue to diversify. “We do have to provide that mix of environments, ranging from lounges, through to group study rooms to private study,” says Shipp. The multifaceted nature of the libraries is reflected in Dale’s experiences. She has used them for tutoring, group discussion and independent study. “I like visiting the libraries to study,” she explains. “They are a good place to just study by yourself, the Fisher stacks especially.”

Another development is the increased level of interaction between librarians and library users. “Librarians used to sit at a desk somewhere in Fisher, now they’re going out into the faculties. They teach research and information skills and are generally more proactive in reaching out to people,” says Shipp.

He believes university libraries are central to students’ university experience and as such should adapt to their changing needs and expectations. His ambition is to provide spaces that are not only functional for research, but also safe and inviting.

“I think one of the things my staff and I are really trying to push is that the library is part of the student experience,” he says. “A lot of it’s about trying to provide services that meet the needs of the user, rather than what we, the librarians, think they need.”

John Shipp. Photo by Rhonda Myers
The popular success of the forensic crime genre has often raised eyebrows, not least because some of the most graphic contributions to the genre have come from women.

Dr Melissa Hardie, lecturer in Cultural Studies at the University of Sydney, says this phenomenon is difficult to explain. But as popular genre fiction relies on promotion and sales for success and distribution, “It might be that women are good ‘faces,’ literally and metaphorically, from the promotion point-of-view,” Hardie says. The truth is, however, that it’s as deep a mystery as those that appear on our screens.

Patricia Cornwell’s 1990 novel *Post-mortem* is recognised as one of the earliest examples of forensic crime drama, incorporating details of autopsies witnessed by the author in real life. Similarly, Val McDermid’s ‘Tony Hill novels generated controversy for their “excessive” violence, as did Lynda La Plante’s books featuring anti-heroine Detective Inspector Jane Tennison.

The popularity of forensic crime novels led to the creation of the many high-rating forensic crime dramas we see on television today. Audiences are now accustomed to seeing elaborately gory crime scenarios presented as entertainment. Actress Helen Mirren reigned her career in 1991 as DI Tennison and for more than a decade successfully rode the wave of TV violence. Forensic television drama rose to international prominence in 2000, with the success of *CSI: Crime Scene Investigation* and later spin-off shows *CSI: Miami* and *CSI: New York*. This franchise is credited with revitalising television drama and lifting flat-lining primetime ratings.

*CSI* focuses on the scientific inquiry aspect of criminal investigation. Forensic investigators trawl crime scenes and lab coat-clad scientists study blood-splatter patterns. Instead of uniformed police or plainclothes detectives, the heroes are technicians and forensic psychologists. *CSI*’s success revealed the public’s interest, resulting in a flood of similar shows – *NCIS, Wire In The Blood, Bones, Dexter, Waking The Dead* – the list goes on.

Dr Natalya Lusty, lecturer on visual violence at the University, believes the popularity of these dramas is the result of the unrealistic treatment of death in our lives. “Our attraction to screen violence and cruelty . . . reflects in part the removal of death from our lives,” she says. “With the decline of our confrontation with real death we have witnessed an escalation of our obsession with virtual violence and death.”

Forensic television dramas often attract controversy for their depiction of violence based closely on real-life crimes. This is clearly visible in their tendency to dwell on investigations inspired by genuine serial killer cases. Sarah Groenewegen, a former police analyst and police inspector who has worked alongside forensic investigators, sees forensic television as a continuum of the “serial killer obsession that kicked off with the movie *The Silence Of The Lambs.*”

The serial killer has long been popular culture’s villain-of-choice, from Jack the Ripper onwards. Dr Hawley Crippen, who was hanged in 1910 for poisoning and dismembering his wife, was an infamous celebrity in his day. Ted Bundy, Peter Sutcliffe (the so-called “Yorkshire Ripper”) and Jeffrey Dahmer provoked continued interest decades after their crimes.

Groenewegen believes basing television drama on reality makes the subject matter more vivid, more spectacular, “sicker”. But she is wary of suggesting there is more violence on television today. “There’s certainly a difference in the depiction of violence,” she says. “The
flash imagery and slickness of production values can give the impression of a more violent approach . . . but it doesn’t mean there wasn’t blood and guts shown in the past.”

Developments in CGI (computer generated imagery) special effects and make-up artistry have heightened the reality of on-screen violence. Corpses become central characters and body parts are common set pieces. The buzz of a bone-saw and the splattering of blood are all rendered flawlessly. These improved technical effects have made the depiction of violence more graphic, but visual violence has long formed an integral part of television entertainment.

Dr Melissa Hardie also thinks there hasn’t necessarily been an increase in violence on television. “I think what has changed has been a capacity to, or interest in, representing damaged bodies,” she says. Instead of a wholesale escalation of violence, what has shifted is the voyeuristic quality of our interest in death and dying.

Words like “corruption” and “desensitisation” feature prominently in debates about television violence affecting viewers. However, Groenewegen believes most viewers understand what they’re watching is fiction. “I think that there will be those who will ‘get off’ on the violence and cruelty, but most people would take it for what it is – fantasy,” she says. She says arguments about television violence causing desensitisation or inspiring real-life violent acts are too simplistic for the complexities of human nature.

Lusty also believes forensic dramas are not necessarily harmful to television viewers. “In some ways they allow viewers to express what are often culturally repressed emotions around death and dying: fear, anger, grief, disgust, sadness,” she says. Lusty also thinks these programs allow viewers to confront unfamiliar aspects of society. “Screen violence and genres such as forensic crime drama allow us to explore the conflict that we know exists in the real world, even if we don’t have first hand experience of it,” she explains. Forensic crime dramas fill the gap in our knowledge, our half-formed picture, of the darker sides of humanity.

Paradoxically, forensic television dramas can provide a level of comfort to audiences. “They suggest the infallible ability of scientists to solve violent crimes, all in a reassuringly sanitised lab.”

Lusty believes forensic dramas allow us to confront violence and death in the safe surroundings of home, the confines of the television screen and within a soothingly resolved episode-length narrative. “It may be that we use this form of entertainment to master our anxieties about death and dying,” she says.

Similarly, forensic style gore is tolerated and legitimised by virtue of being displayed in the name of investigation or committed by forensic experts. “Putting an investigative frame on violence is a structure of reassurance; it suggests that disorder can be framed, limited, managed,” Lusty explains.

Humour and eccentric characters play a similar role in allowing viewers to confront visual violence, while also distancing them from it. Forensic drama leads are some of the most socially maladjusted and quirky characters on television. They often emulate the original CSI man, Gil Grissom (William Petersen) who is depicted as awkward and asocial, a modern-day misfit.

The leading man and forensic expert in Wire In The Blood, ‘Tony Hill (Robson Green), is a similarly romantic character: a maverick, socially inept and slightly disturbed. ‘Tony substitutes scruffy pants for the ubiquitous white lab-coat and carries his personal belongings in a blue plastic bag – like a forensic psychologist hobo. Lusty believes characters like Grissom and Hill are compelling to audiences. “They represent the complexity of all individuals . . . rather than relying on stereotypes of good and bad,” she says.

The complex heroes of the forensic crime drama are not just men. Forensic television shows are well known for featuring powerful, well-rounded, female characters. A forerunner of this was Prime Suspect’s Jane Tennison, who faced sexism in a male dominated field. More recently, Bones stars a female forensic anthropologist, Temperance Brennan (Emily Deschanel), whose social awkwardness and intimidating intelligence is reminiscent of Grissom.

A new wave of forensic dramas has been heralded by the genre-bending series, Dexter, which blurs traditional genre tropes. Dexter Morgan (Michael C. Hall) is a forensic blood-spatter expert, who also has an urge to kill. Hardie believes Dexter is an interesting contribution to the genre. “The first season was fascinating in the way it twinned investigation and perpetration,” she explains. Dexter radically re-thinks the forensic crime drama. Archetypically the forensic drama killer is a shadowy creature, whose face we barely see and whose off-screen presence is profoundly felt. In contrast, Dexter is the program’s epicentre, our eyes, our ears and even our thoughts, granting us access to the plot. “[Dexter] takes the investigation of ‘evil’ one step further by also humanising that evil,” says Lusty.

Forensics dramas such as CSI and Wire In The Blood have survived a long time in television industry terms. But the formula needs to be refreshed to keep audiences watching. Dexter represents the latest development in television crime drama. It continues the shift away from traditional cop shows, towards more “realistic” representation of criminal violence and investigation.

Ironically, this is most obvious in the most venerable crime series on the box: The Bill. After 25 years and countless crimes and cops and predictions of its imminent demise, it has reinvented itself yet again with young stars and, now, a mouthy forensics expert, too. Plus ça change! SAM
The gift
At 80, Peter Sculthorpe is not resting on his laurels. If anything, the composer is busier than ever, with new commissions and a diary full of celebratory events to attend all over the country: There’s lunch with the Tasmanian Symphony Orchestra; a concert of Small Town with the Australia Ensemble in Thirroul; a festival performance in Kangaroo Valley, another occasion in Canberra. The pace is relentless and would tire someone half his age. But Sculthorpe has always been an intensely social animal, happily mixing work and pleasure rather than squirreling himself away to compose.

If further proof were needed that Sculthorpe is not about to slow down, one need look no further than his Woollahra driveway where his shiny red MG is being polished as we speak, ready for its next outing. Hardly the car of a pensioner. He’s had four of the British roadsters since the 1960s. “I love the way they make you feel in touch with the road, and I used to find driving a great form of relaxation,” says Sculthorpe.

He is wearing a waistcoat but has abandoned his once trademark foulard knotted at the neck. “I think it would seem affected these days,” he says. But Sculthorpe has always been an aesthete. His home is filled with light, immaculate and elegant: low wooden tables, Asian ceramics, and in his studio, a rather good portrait by his long time assistant, Adrienne Levenson, who has caught the softness of his eyes and his slight shyness.

Reading his autobiography, Sun Music, published in 1965, it’s hard not to be struck by how blessed a life Sculthorpe has had. He’s had many opportunities and supporters, been extremely successful, recognised in his own lifetime both at home and abroad and collaborated with some of the greatest musicians in the world. He was blessed with a great talent, but also with being born at the right time, when Australia was eager to develop its own cultural identity. He received encouragement along the way from enlightened mentors. His curiosity led him to make early forays into indigenous culture before political correctness decreed that white men weren’t welcome and his charm cemented enduring friendships and collaborations. His music was used as the soundtrack for the best years of Australian cinema, adding another dimension to his repertoire.

In recognition of his great good fortune, it is typical that he should wish to spread it around and extend it to future generations with a bequest which made national headlines when it was announced that he would leave his $3.5 million estate to Sydney University’s Conservatorium and Department of Music to endow the first Chair of Australian music. There was a collective gasp at his generosity, though no one who knows him would have been surprised.

“It’s a department that has struggled a bit,” he says, diplomatically playing down some of the more turbulent episodes in its history. “The way the bequest is worded gives equal weight to teaching and to performance.”

Talking about it today, Sculthorpe is keen to emphasise that the gift only becomes active after his death and that he intends to stick around for a good while yet. A few years
ago he stared down a bout of clinical depression which he talked about publicly to help other sufferers. He admits to no vices or addictions. “I am not a gourmand, I eat simply, no sugar or salt, but I do like a little scotch,” he says with a smile. And no regrets, either. “Of course I have wished some of my pieces were better, but then sometimes I go back and revise them.”

And on a more personal note? He thinks hard. “I suppose I’ve missed out on being married, but it’s not a great regret. I never wanted children,” he says, adding that he enjoys being an uncle and that his nephew is about to come and stay. “I love other people’s children, pets, log fires and swimming pools,” he jokes. He has no time for high maintenance things.

Peter Sculthorpe first joined Sydney University in 1961, having failed to complete his thesis at Oxford. “My father had died and I only wanted the doctorate for him,” he says candidly. At the invitation of his mentor Donald Peart, he joined the Music Department in 1963, aged 34, and taught composition there until 1999. He became an Emeritus Professor in 2005. “Donald had the ability to attract exciting students,” Sculthorpe recalls, mentioning Ann Boyd, Barry Conyngham and Ross Edwards. “But he was a stickler when it came to dress code. We all had to wear jackets and ties when we lectured,” he chuckles.

By his own admission, Sculthorpe was a novice at teaching. “I was only one lecture ahead of my students. I once had to teach a 13-week course on jazz at one day’s notice!” It was, he says, a heady, pioneering time. “Neither composition nor ethnomusicology had been taught at that point. Previously the way you studied music was to do exercises where you wrote in the style of Palestrina or Bach.

“In those days, our first composition students had a very hazy belief in Australian composition. I had to teach serial twelve-tone music, and I found that pretty alien but I realised how outraged other universities were that such music was being taught at all, it made me perversely more interested. And the students had heard of it and were curious.”

“arly on, he urged them to take interest in the world beyond music. “I would ask them who won the cricket, who won the tennis, questions that had nothing to do with music, and I introduced them to works by Patrick White, Russell Drysdale and Sidney Nolan, and we’d discuss the war in Vietnam and the phenomenon that was Hair.”

In ethnomusicology, there was more groundbreaking work to be done. “There were no books, no recordings. We could not perform works on the didgeridoo because there were no performers,” says Sculthorpe, delighted by his collaborations with William Barton, which began in 2001 and have resulted in several recordings.

At this point in the conversation, it becomes obvious that Sculthorpe is uncomfortable dwelling on the past. “I’ve done it too much,” he says, apologetically. These days, he prefers to focus on the present and the future, about which he is gravely concerned. “My current passion is climate change and I want to tackle it,” he says. “I first became aware of the issue in England in the 1970s. My mum came to stay with me while I was teaching at Sussex University. She’d go to some of the first meetings being held by the Greens and come back saying ‘cars have to go’.”

He has installed solar hot water at home. A rainwater tank and photovoltaic roof panels are next. “I want to be a role model,” he says. “We are going to have to fight to retain our paradise,” he continues, talking about his sadness over the devastation of the Coorong (“it breaks my heart”), his love for the Top End, and wondering how it is that he has managed not to visit the Kimberley yet. He remains an optimist (“I have to be”) but admits that he is less of one than he was. “That is why Patrick White and I fell out, I think,” he says. “When we worked together on an opera libretto – which became Eliza Fraser Sings – he wanted to look down, whereas I always want to look up. He disliked himself so much, he expected too much of himself. I, on the other hand, had no expectations, I just wanted to write better music.” White is on Sculthorpe’s mind this year because he is setting some of his unpublished poems to music for the National Film and Sound Archive.

There is also a piano work and two string quartets in the pipeline. With all his commissions now, Sculthorpe’s priority is “to write music that is a call to arms, to spread the message about the fragility of the environment and the urgency of the issue.” He does not appear to be unduly concerned at the heavy workload. “I’m fast, I can work day and night,” he says. “In fact I work well into the late hours when it’s quiet and the phone doesn’t ring.”

Which it has, regularly, throughout our conversation. Acknowledging that his diary is rather full, he says “In other years I like to give myself a party for my birthday, but this year other people are giving parties for me all year!”

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**Essential Sculthorpe: an introduction to some of the composer’s best loved works**

_Irkanda I:_ the violin solo follows the contours of the hills around Canberra.

_Sun Music III:_ Sculthorpe’s first piece to explore his interest in Asian music, quoting from Balinese sounds.

_Port Essington:_ pits a string orchestra (representing the bush) against a string trio (representing European settlement) and uses an Aboriginal melody.

_Mangrove, Kakadu, Earth Cry:_ powerful orchestral works inspired by landscape and its wildlife.

_Small Town:_ dedicated to his friend, the painter Russell Drysdale and recorded with Sculthorpe as speaker.

_Nourlangie:_ concerto for guitar, strings and percussion written for John Williams, inspired by the Top End landscape.
Set in stone

Sydney University recognises Tom Bass, the sculptor who helped shape the face of Australian public art.

By Margo Hoekstra

Tom Bass, Australia's pre-eminent living sculptor, was honoured by the University with the degree of Doctor of Visual Arts (honoris causa) in April this year. The ceremony was held in the Great Hall, 25 years after he completed “The Arts” and “The Sciences” for niches in the facade of the building, commissioned and unveiled by Lloyd Rees AC CMG in 1984.

His relationship with the University began in 1931 when the 15-year-old Bass, working as a shop boy for sporting goods emporium Mick Simmons, was instructed to deliver a parcel of tennis racquets to the University.

More than 70 years later he still remembers the excitement and awe he felt as he climbed the steps. As he watched the students and staff, going about their business, the atmosphere seemed charged with intellectual energy. At the same time, he knew that for him, it was out of reach.

Bass's school nickname was “the Prof” but that was an ironic handle: he wore glasses to correct astigmatism. He was also dyslexic and left-handed, two gravely misunderstood handicaps for a child at that time. He was made to write with his right hand and never achieved academically. Nevertheless, his sense of the visual was developed early and he spent his weekends wearing the soles of his shoes thin walking from Dulwich Hill to the Art Gallery of New South Wales.

The teenaged Bass’s sensitivity to the magnificence of the University became idealised and later was passionately translated into sculpture. However, his education came via the Great Depression, poverty and casual factory jobs. At 17 he was tramping the roads and jumping trains at a time when itinerant workers seeking ration support had to be on the move, to prove they were seeking work.

Bass was in his early 20s when he met the teacher who would most influence his early artistic development. Antonio Dattilo-Rubbo taught in a manner that Bass later realised was ideal for a sculptor, but his education was interrupted by WWII. Bass was conscripted but his eyesight confined him to the home front. The post-war reconstruction scheme allowed him to attend the National Art School under sculptor Lyndon Dadswell, where, age 32 and with three children, Bass graduated.

In 1953 Dennis Winston, first Professor of Town Planning at the University, commissioned Bass to create a work that became known as “The Student”. It stands at the main gates and is the only Bass carved work in the public domain.

At the peak of his public sculpture career Bass made more than 60 significant works, including pieces for the Universities of NSW, Melbourne and Curtin. Each tells a powerful story reflecting the values Bass wanted to communicate about his idea of a University. For Sydney, as well as the Lloyd Rees commission, Bass carved the “Votive Figure of the Sacred Heart” for the Sacre Coeur sisters at Sancta Sophia in 1962. In the citation for his doctorate it was said that, “Well before the notion of ‘social capital’ was developed, Tom Bass’s life and work was based on the belief that the values and ideals of communities bind them, and sustain the individuals within those communities to interact in a positive and supportive way.”

Bass is also an innovator. He developed processes such as copper deposit casting, necessary in an era when bronze casting was not available to the scale he required. In Canberra’s Civic Square stands the 6m-winged figure of “Ethos”, representing the spirit of the community, and, at the National Library of Australia, the “Lintel Sculpture” spans 21m, expressing the archival and intellectual values of this significant institution. In 2006, Professor Richard Goodwin described his “P&O Wall Fountain”, on Hunter Street in the Sydney CBD as “the most significant public sculpture in the world”.

In 1974 the Tom Bass Sculpture Studio School was founded as an independent art school. Thousands of students have passed through its doors. In 2003 the school became a not-for-profit Incorporated Association and Bass continues to mentor sculptors and students. In 1988 he was made a Member of the Order of Australia for services to sculpture.

In 2006 a major retrospective of his work was held at the Sydney Opera House. This unique exhibition incorporated his four permanent sculptures situated within Sydney’s CBD and was seen by thousands of visitors. Art critic John McDonald described him as a pioneer with “an indomitable spirit of perseverance” and acknowledged that “No artist had done more to shape the face of public art in Australia than Tom Bass.”

Reflecting on the University’s honour, Dr Bass says, “... the significance of it lies in the fulfilled yearnings of that 15-year-old boy and the recognition that my hard work over the years, and the contributions I have made to public sculpture and the promotion of sculpture have been recognised. I am proud of the legacy of my work – the social comment that is inherent in it, which I feel certain will endure beyond my time.”
James Cockayne (BA Hons '99 LLB Hons '02) is a senior associate at the International Peace Institute in New York. There was a flurry of media interest when it was announced earlier this year that he has been awarded the University of Sydney-WUN (World Universities Network) International and Comparative Criminal Justice Network Fellowship.

He takes up the inaugural Fellowship in August. Professor Mark Findlay, Deputy Director of the University’s Institute of Criminology says: “The fellowship is the first major collaboration between an Australian law school and prominent universities and research centres in Europe and the US to explore global crime and justice.”

For Cockayne, it is another step in a journey he began during his honours year. Sitting in one of the elegant atrium areas of the new Law building he grins and says, “I was over the road – at Merewether – nothing like this, of course!” He wrote a thesis for his honours year in Government and Public Administration (for which he won the University Medal) and decided to “wrap it up early and go and do something completely different.”

“I headed for Gaborone, in Botswana, to take a course for a couple of weeks on international criminal law. There were students and teachers from literally all around the world, and I formed a couple of friendships that have remained important to me to this day. One of them was with a French woman, Cécile Aptel, who in her mid-20s was one of the first people employed by the International Criminal Tribunal for Rwanda. She indicated that an internship position might be opening up in the Chambers of the ICTR, and that I should think about applying.”

With the course over, Cockayne decided to take the plunge and head for Arusha in Tanzania, where the Tribunal is based, hoping his application would be approved while he was en route.

“I ended up spending about three weeks travelling overland from Botswana to Arusha,” he says. “It’s about 3000 kilometres, and it opened up whole new worlds to me: the destitution of the slums around big cities like Lusaka and Dar es Salaam; the simplicity and traditions of rural life, and the way it has all been turned upside down by globalisation.”

By the time he got to Arusha, however, the ICTR had still not determined whether they wanted him as an intern. He decided to hang on and persist.

“I kept knocking on doors, without much success,” Cockayne says. “But eventually, they decided they did want me – at a price.”

On his first day, he was sent to the office of the then-President of the Tribunal, Navi Pillay. She is a formidable human rights advocate from South Africa who is now the UN’s High Commissioner for Human Rights.

“I was nervous and rightly so. She made her position clear in no uncertain terms. The ICTR was reluctant to accept me just because I was on their doorstep. They realised that if they set that precedent, then rich young white people with the money to finance such trips to Africa would get a lock on their internship positions, at the expense of people with fewer life opportunities. She had a point. I didn’t really think it would help to point out that I was travelling on scholarship money, nor that I would be working for free. I realised the value of the lesson she was teaching me, even if it did make for a tough start!”

What he also learned at the ICTR is every bit as valuable to him now. He quickly discovered that international bureaucracies are constantly struggling with the different life perspectives of their employees, and other stakeholders. All too easily, policy and personal differences can be masked as questions of race or culture.

“It turned out that part of the reason for the delay in approving my internship was that I’d arrived at a time when the Chambers (the judges) and the Registry were battling for control over the internship program. I was the first successful appointment by the Chambers, over the heads of the Registry. Judge Pillay’s dressing down was in part a hat-tip to the Registry.”

As well as politics, Cockayne found the cultural differences a source of fascination and inspiration. He worked closely with a Swedish judge, and his French and British-Kenyan associates. He shared different houses and offices with Americans, Ugandans, Belgians, Canadians and South Africans.

“One of the things I saw very quickly was how there were lots of little, quite distinctive, but overlapping communities, particularly based on language. The challenge was finding ways to work across these dividing lines of identity, to find the common interests.”

The biggest challenge though was to make any real connection with the local populace. The economic gulf between the expat community (of all races and colours) and the Tanzanians is a wide and deep one.

“I don’t think I was very successful, back then, at bridging that gulf,” says Cockayne. “Inscribed in part by one of my sisters, who is a doctor in Arnhem Land, one method I tried was to catch a bus, once a week, into the countryside – towards Mt Kilimanjaro – then walk for about 15 minutes to a leper colony of a couple of hundred people that I’d been told about.”

He met with village elders and in their broken English and his limited Kiswahili, convinced them he was sane and serious. So they let him spend time trying to teach English to the kids.

“The language barrier between us was so deep that, to be honest, we basically just ended up playing games.
most of the time. I’m not sure I achieved anything except an hour of distraction and fun for the kids for a few months. They didn’t get many visitors, and certainly not many who would bring them pencils and paper and have a bit of rough and tumble with them.”

Looking back, he says, those visits also left him reeling – at how entrenched the inequalities in our global society are, and what a real and immediate impact they have on what different individuals can expect from their lives.

In Africa expats deal with such psychological complexity in different ways. One of the most common is to enjoy the incredible natural and cultural splendour in the region. Weekends are spent on expeditions to such wonders as Ngorongoro crater, or to the coast, and the fascinating mix of African, European and Arabic cultures on Zanzibar. Or out into Masai country, to sleep under the stars with the sounds of hyenas and lions drifting through the night.

“One weekend a local guide dragged me up Mt Meru, [a 4556m volcano], literally crawling through wind and rain and fighting giardia and finally summiting just before the sun appeared behind Mt Kilimanjaro to the east, as it has for millions of years and will when all our war and crime has gone.”

Indeed, sometimes those trips merely drove home the potential gap between the law being developed and the realities on the ground. Cockayne worked on judgments on two different cases – one concerning a Hutu militia leader instrumental in fomenting the 1994 genocide; the other, a business leader who
used his control of large parts of the tea sector (one of Rwanda’s main exports) to facilitate massacres.

He recalls listening to the heart-wrenching tales of the witnesses and watching the enormous courage they summoned up to retell their experiences to a room-full of strange people in robes, wearing headphones. “And the architects of their pain were watching them the whole time.” Cockayne shakes his head.

“The legal work we were doing was fascinating and ground-breaking. But I became more and more worried, while I was there, that the law we were making was very disconnected from these people’s worlds. We were so caught up on the intricacies of the law that there was a danger that it would lose its connection to the reality of what these people – ‘victims’ and ‘perpetrators’ – had actually lived through.”

A common question is to wonder whether the hundreds of millions of dollars being spent on these trials produces little more than a kind of self-righteous farce that reassures us of our moral superiority and objectifies these foreign communities as victims and evil-doers.

“I’ve continued to think about and struggle with those issues,” says Cockayne. “How do you argue for universal rights and obligations when people’s lives and life expectations are so different? I think ultimately the answer can only come on a human level. Good law and good policy requires thinking about human impacts. And that requires understanding humans: getting out there and seeing their lives, hearing their stories, sharing a meal or a dance or music with them. Seeing the world through their eyes.”

And that experience led him probably quite naturally, to the IPI and its advisory role to the UN.

“Ban Ki Moon [UN Secretary General] has called us the brains trust of the UN,” says Cockayne. “They look to us to bring fresh thinking or say things they can’t say. International criminal justice is very much to the forefront. We look at ways of dealing with the larger strategic relationships.”

Does this mean he can speak freely or is he now constrained to be diplomatic? Another wry grin.

“I can definitely say what I think.”

What he thinks, coming home to Sydney for the first time in some years, is that he’s uneasy about what he sees as the glamour phenomenon of *Underbelly* and how organised crime is portrayed on TV.

“The way we treat organised crime in popular culture needs to be thought about,” he says. “There’s danger of both demonising and glamourising people we label as ‘criminals’, and not thinking about them as ordinary human beings, pursuing profit and power and protection. This is a real problem at the international level, when you start labelling whole communities – like poppy farmers in Afghanistan – as criminals. Increasingly, our efforts to make peace between and within communities are going to be closely connected to how we deal with organised crime.”

In Afghanistan and Pakistan, Mexico, Colombia and parts of Africa – where legitimate governments are under threat – Cockayne’s concerns become even clearer.

“War and crime are increasingly intertwined around the world. Even in places like Iraq and the Balkans, ethnic and sectarian militias often function indistinguishably from organised crime groups. And civil wars increasingly involve criminal attacks by government leaders on their own populations, leading to international war crimes charges like those in Darfur.”

Speaking to students at the University in a class from which he graduated less than a decade ago, Cockayne illustrates his point by reminding them of the recent assassination of the president of Guinea-Bissau. “The country has been targeted by the South American cocaine cartels,” he says. “It’s become their supply base for Europe.” And the president wasn’t playing ball.

The challenge for the international community is to protect international security and ensure international justice without excluding whole communities – poor communities – in doing so. This applies to the Somali pirate industry too, which also brings with it another element – post-colonial attitudes and history. Cockayne points at Sudan as an example of how this is happening.

“IPI has worked closely with the African Union over past decades to develop their peace policies for the continent. Indicting the president of Sudan is forcing real division between African leaders and the West, for historical as well as political and economic reasons. We need to think creatively. There needs to be sustained engagement because there is a danger of criminalising segments of societies and we – in the West – all too often infantilise and trivialise African nations.”

What does he mean by this last statement?

“The Australian government is seeking African nations’ support for a seat on the Security Council in four or five years time, but Australia has only a handful of embassies on the continent. It does raise questions.”

Before heading to New York, Cockayne worked for the Australian government’s Transnational Crime and Extradition Units. He was just 25 and led a team that provided advice on international criminal law issues, such as the Bali bombings, Australia’s obligations to the International Criminal Court, and legal aspects of military operations in Afghanistan and Iraq.

“There are ways to use the bureaucracies to have an easy life,” he told the Sydney students. “Or you can work through it to get to where you want to be: if you want to have an impact on public policy.”

In the face of his cool passion and quiet commitment, it’s hardly worth asking why someone so able and talented chose such a hard row to hoe, when Phillip or Macquarie Streets would have opened their arms to him. He smiles again, “I believe New South Wales is the second most litigious jurisdiction on earth after California. There are lots of people who love to do that kind of work.”

So where did this dedication to social justice come from? He shrugs and frowns, “I’ve no idea. I’m from Strathfield, a good healthy middle class upbringing, Sydney Grammar, singing and cello although I only sing in the shower now. I have two sisters and I suppose we had it drummed into us early on by our parents.”

What does he hope for in coming home to Sydney for a while?

“I’ve spent a lot of time overseas and being part of other communities; there’s a constant struggle in my head about belonging to more than one community,” he says. “I think there are a lot of lessons for us in Australia because we are such a multinational society. We have to talk and reason with one another. The knee jerk labelling of ‘other’ is something you come up against in quite a different way when you live overseas. When you’re the ‘other’ you find yourself thinking much more about speaking across community lines. Exclusion is no longer so easy.”

I became more and more worried, while I was there, that the law we were making was very disconnected from these people’s worlds
Prize Crossword

On 15 May, the University’s former Vice Chancellor, Emeritus Professor Gavin Brown AO FAA CorrFRSE, was awarded an honorary doctorate of science in a ceremony in the Great Hall.

The honour and his new role as Inaugural Director of the Royal Institution of Australia, based in Adelaide, has not stopped him compiling his devilish crosswords for SAM.

To celebrate the honour and to encourage puzzlers who strain their grey cells over the puzzles, a prize will be given for the first correct entry to be drawn out of the mailbag.

To make it fair to all, entries received will be opened on July 30 and must be mailed to: SAM Crossword, Room K6.06, Quadrangle A14, University of Sydney, NSW 2006. Happy solving!

The prize for this issue is a copy of Museum – the Macleays, their collections and the search for order. The book is so much more than a sumptuous coffee table piece with glorious photography by Robyn Stacey and fascinating text by Ashley Hay.

ACROSS
1 Simple mathematical skill – hard to acquire with 18? (14)
9 Expert challenger and reform advocate. (9)
10 Queen holds Asian dish for another ruler. (5)
11 Dysfunctional writer is welcomed back in old SA. (5)
12 Brackens, heather provide cover, doubly so. (9)
13 Referring to small stones in pattern assembled by Lasseter. (8)
15 Fizz opened and given to uncle. (6)
17 Overweight without a way of describing vigorous impact. (6)
19 Illegally take most of 24 and most of this whole enterprise. (8)
22 Text emperor delivers off the cuff with a sinister twist in the tail. (2,7)
23 How you arrived at 4 and 20 perhaps. (5)
24 Time period when part of clan was evicted may still generate fiery response. (5)
25 Preserved from long ago I throw up in unimaginative surroundings. (9)
26 Perhaps Peter advertises unproductive investment opportunities. (7,7)

DOWN
1 I’m poet’s help. She conjures up a devilish character. (14)
2 Wild female to smarm up over monster home. (7)
3 Fashionable secret, regularly producing no reaction. (5)
4 Window framing a Christian. (8)
5 Shows compassion with a hint of solace and a loving gesture. (6)
6 Indication of location of warning and assertion of consequence. (9)
7 Outperform with sly indication of pot. (7)
8 Destitution with Donald gone. (14)
10 Crushed with sacred flower is by no means everlasting. (9)
16 “I am a fairy” – expression of hesitation or territorial rule? (8)
18 Famous incompetent? (7)
20 God cut short chaotic departure leaving semi-precious stone. (7)
21 He throws and drops coloured balls. (6)
23 Macho Irish envelop traditional Welsh assembly. (5)
Written in blood
New gene research offers hope for families afflicted with leukaemia, writes Beth Quinlivan

Sisters Susan Andruskin and Julienne Baker both knew leukaemia ran in their family. Even so, when both were diagnosed within a matter of years with a common form of the disease, chronic lymphocytic leukaemia, it was unexpected.

“We had grown up knowing it was in the family but in our experience it had always been the men affected,” says Susan Andruskin. “My father and grandfather died of leukaemia. Two of dad’s brothers have had it, including one who died, and also a cousin. So when both Julie and I were diagnosed, it was a shock.”

Five years later, and as a result of the largest documented multi-generational study of chronic lymphocytic leukaemia — run by University of Sydney haematologists Professor James Wiley and Dr Stephen Fuller — the women know a lot more about their family’s link to the disease.

They know that out of the 200-plus members of the family they have been able to trace, 11 have been diagnosed with leukaemia and that a further six have a precursor of the disease.

They know that the genetic susceptibility has come through their great grandfather, Henry James Baker, a larger-than-life character who lived near Tamworth in northern NSW, spent his early years working in the nearby goldfields, ran a pub, married twice, fathered 21 children and died aged 89 in 1951.

They know that their family’s link with leukaemia actually dates further back than great grandfather Henry, since there is evidence of the disease among ancestors in Somerset in Britain from the early part of 19th century.

But they also know that in the DNA studies Wiley and Fuller have run on more than 60 family members, no single flawed gene has so far been identified which could be says to cause this common form of leukaemia.

Furthermore, they know that although researchers have in recent years made great progress in their understanding of the genetic basis of the disease — doctors can now more correctly predict both who will be affected and how the disease will progress — they are a long way from an effective treatment or cure. Until medical science can provide further answers, Julienne and Susan know that more of their family will get sick and die of leukaemia.

Chronic lymphocytic leukaemia is a cancer of the white blood cells (lymphocytes). It affects a particular white blood cell, the B-cell, which originates in the bone marrow and develops in the lymph nodes. B-cells, when they are healthy, make antibodies that help fight infection.

In people with chronic lymphocytic leukaemia, however, the DNA of the B-cell is damaged, leaving them unable to neutralise foreign bacteria and viruses. When too many of the damaged cells are formed in the bone marrow, they eventually crowd out healthy blood cells.

Also referred to as CLL, chronic lymphocytic leukaemia is the most common form of leukaemia in the western world. It accounts for about 25 per cent of all leukaemias and occurs more often in men than women. The risk increases with age and almost 80 per cent of new cases are diagnosed in people over 60.

It is the only leukaemia where there is a strong familial link and in as many as 10 per cent of cases, a close family relative already has it. Most commonly, it is detected before symptoms are felt, picked up when a routine blood test reveals a high white blood cell count. Although it is rare in people under 40, those with a family history of the disease are more likely to be diagnosed at an earlier age.

While there is no cure, in many people it progresses slowly. At its worst, the survival rate can be just a few years, at the other end of the spectrum people can live normal lives with CLL for 20 or more years and die with, rather than of, it.

In recent years, there have been several significant advances in understanding of CLL. By examining genetic mutations, doctors are now able to determine which patients have the slower-progressing form of the disease and may not need treatment during their lifetime. In a particularly nasty twist, people who are diagnosed at a younger age are more likely to have the faster-progressing form.

More recently, researchers have also identified a marker of carrier status, which means they can identify members of a family who don’t have the disease but who are likely to end up with it. Studies published in the past couple of years have confirmed that people with what is referred to as monoclonal B-cell lymphocytosis, or MBL, are predisposed to contracting CLL.

“The breakthrough for us was that Henry James Baker married twice,” says Professor Wiley of his research into Susan and Julienne’s family tree. “He had 21 children, 13 with his first wife Kate and eight with his second wife May.

“Among the family now, eight cases of CLL have occurred in descendents of his first marriage,
and three from the second. You don’t have to be Einstein to know that he provides the link.”

Wiley, a haematologist with a special interest in researching and treating blood cancers, became involved when first Julienne and then Susan attended his clinic at Nepean Hospital. He encouraged the women to look through the family tree to see just how many others had the disease.

The more they looked, the more relatives they found – and the more they found who had CLL. A project manager, Leah McKinnon, was appointed and with the family’s help, traced back through registries of Births Deaths and Marriages in NSW and Queensland. A grant from the Leukaemia Foundation, and further funds from the University of Sydney and the Nepean Medical Research Foundation, enabled them to track down and gather DNA from more than 60 members over three generations of the extended family.

Dr Stephen Fuller, a fellow haematologist with a particular interest in the genetic basis of the disease, has been involved with the research from the outset. He was the lead author of a paper, published last year in the British Journal of Haematology, which detailed their first-stage analysis of family genetics and the insight this provided into the cause of CLL. A University of Sydney Lecturer in Medicine (Clinical Haematology) at Nepean Clinical School, Dr Fuller has recently set up a dedicated CLL clinic at Nepean Hospital.

Genetic studies, especially where they can potentially identify individuals – especially young people - as having a significant chance of developing a disease for which there is no cure, are a difficult issue in families. It may, after all, be better to leave susceptible people living in the hope they have escaped the disease rather than have their worst fears confirmed.

Susan Andruskin says she didn’t hesitate when the genetic studies were proposed. “It was no secret that it ran in the family so that wasn’t a problem, and anything which might help our kids is worth doing.”

“The DNA analysis so far has not provided any evidence that it could be a single gene disorder,” says Dr Fuller. “The results suggest that the causes are more complex, and both environmental and genetic factors are involved.”

Once the DNA was collected, the research has taken the form of a genome-wide linkage scan, with the purpose initially of identifying possible chromosome regions, which might be associated in some way with CLL. Humans have more than 30,000 genes and without modern analysis techniques, finding a single or number of genes implicated in a disease is a hugely time consuming and difficult task.

Previously, researchers studied genes from a knowledge of their function and whether changes in function could cause disease. Today, after identification of the complete human DNA sequence, it is possible to label chromosomes with up to a million markers and “link” regions that are inherited more often in family members with CLL compared to those without CLL. This has allowed researchers to narrow the search to a few genes that can be studied more closely.

“We have identified a stretch of chromosome with a number of genes we are interested in. We are having the data reanalysed at the moment, to see if we can narrow the region a little. One of the genes identified is a good candidate for sequencing.” Dr Fuller says. “We know that people develop CLL as a result of white cells being resistant to the normal signals that remove them from the circulation and subsequently these white cells accumulate in the blood and bone marrow. The gene we are interested in is involved in transmission of these ‘survival’ signals, making it a good candidate for study further.”

The discovery of a susceptibility gene or genes would be an enormous breakthrough for families with chronic lymphocytic leukaemia. It could be part of a routine screening test, and might form the basis of a new and more effective treatment.

But neither Stephen Fuller nor Jim Wiley are under any illusion about the complexity of the work that must be done in the years ahead.

“It is a formidable task,” says Professor Wiley. “But the Baker family is the largest family group to be documented with this leukaemia. Their support gives us an enormous opportunity to increase our understanding and hopefully work towards a cure for this disease.”

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*Their genetic susceptibility has come through great grandfather, Henry James Baker*

From Top: Henry James with Henry James Junior (from the second marriage). The photo was taken at the family home which he built at Scotland Street, Somerton NSW; Catherine (Kate) Baker c 1910; Henry James c 1930; Leukemia cells
Nine thousand miles away from Africa, Far to Here is an idea that grew from the question: “What can be done?”

An old-fashioned handshake between the founder of the not-for-profit Darfur Australia Network, Abdelhadi Matar, and Kenyan-born photojournalist Kabir Dhanji a little over a year ago in a café outside a makeshift refugee centre in Melbourne, was how this project came to be.

The exhibition is unique because it bypasses the [crowds of] routine stumbling blocks, keeping the focus [trained] on an awareness of the roots of the Darfuri community in Australia, whilst concomitantly celebrating their new beginnings.

Through a close partnership and trust, the photographs document significant elements of individual stories, concerns and aspirations, as they are perceived, felt and known, together conveying an unabridged understanding of their journey.

“Far to Here” is an exhibition that focuses on turning the tide of popular thinking and engaging audiences in an experience of forward thinking about building better futures together. “It has been a long and difficult road spent putting in long hours and making sure that everything goes right, but it is a project that I hope will make a difference,” says Kabir Dhanji.

Far to Here is on show at Parliament House, Canberra from 16 June to 5 July (World Refugee Week); and at the Blender Gallery, Paddington, Sydney from 27 August to 15 September.
Far To Here
Still images of moving stories on the road from Darfur to Australia
A difficult legacy

Largely ignored by contemporary thinkers and students, John Anderson is unquestionably one of the “greats” in Australian cultural history, writes Creagh Cole (MA (Hons) ’86 PhD ’96)

Last year marked the 50th anniversary of John Anderson’s retirement from the Challis Chair of Philosophy at the University. Since his arrival in 1927 until his retirement in 1958, Anderson provided Sydney students with a distinctive and powerful example of what critical philosophical inquiry could and should be.

It was not unusual for Scottish philosophers to be selected to educate the colony’s teachers, ministers and lawyers when Anderson was appointed in 1926. What was unclear at the time of his appointment, however, was the extent to which he could provide the safe pair of hands required for the guidance of this city’s excitable youth. A brilliant graduate of Scottish philosophy with a firm grounding in philosophical tradition, Anderson rejected the idealist uplift of his predecessors, presenting instead a philosophy that was relentlessly unsentimental, even pessimistic. And he presented his unique brand of modernist realism through intensive studies in the history of philosophy and provocative references to the works of such diverse figures as Hegel, Marx, Lenin, Freud, Socrates, Heraclitus, Nietzsche, Sorel and James Joyce. His lectures would prove to be an exhilarating experience for his Sydney students.

To many, he is the most influential and controversial philosopher ever to have worked in Australia. His students include some of the most significant philosophers of their generation, including the internationally-recognised D M Armstrong, John Passmore, JL Mackie, and Eugene Kamenka. But Anderson’s influence extended well beyond the academy to the professions of journalism, law and politics, and to that shifting bohemian cultural force known as “the Sydney Push”. In fact, it would be impossible to write the cultural history of this city without examining the influence of John Anderson.

Within only a few years of his arrival, Anderson – always politically radical and ready to offend – had become a “theoretical advisor” to the Australian Communist Party. There were calls in State Parliament for him to be shipped back to Glasgow. He abandoned all ties with the socialist movement in later life, but Anderson became a major figure of resistance to commercially-directed vocational education at the University, a resolute defender of academic freedom and a rallying opponent of intellectual and cultural censorship in Australia.

Anderson changed the nature of intellectual debate in Sydney at all levels. And Sydney would provide a congenial home and opportunity for Anderson to develop his philosophical position in relative isolation from the rest of the philosophical world.

If Anderson’s isolation denied him the points of comparison which may have made his philosophy more interesting and appealing to later students, it did tend to preserve a way of practising philosophical inquiry denied to students elsewhere. This was, arguably, the great value of an Andersonian apprenticeship in philosophical inquiry.

Anderson believed in the need for the establishment and maintenance of a school of philosophy able to pursue its activities and inquiries wherever they would lead. The practice of independent inquiry was a precious achievement and inheritance, the support and defence of which was the primary justification for the very existence of a university community. For Anderson, philosophy was not about reconciling various points of view or accommodating one’s position to whatever fleeting trends were current at any given time. A tradition of philosophical inquiry presented its participants with a form of apprenticeship and training in critical thought.

John Anderson is unquestionably one of the “greats” in Australian cultural history. Yet his philosophy is largely ignored by contemporary teachers and students. Such an evident failure in Australian intellectual history might in part be explained by the incendiary impact of his teaching on the next generation of teachers and philosophers. By the early 1970s, barely 10 years after Anderson’s death, the sole indication of Anderson’s existence at the University was the sombre, slightly depressing blue and green portrait by William Dobell hanging in the University Library. As a student at that time I don’t recall Anderson’s name being mentioned in a single university course I attended. That was, of course, a time of intense political and administrative turmoil on campus. Indeed, barely 10 years after Anderson’s death, his old department had once again been the subject of critical debate in State Parliament and would eventually split into two entirely separate departments. Some of his old students considered the intensity and intractability of some of these disputes in some sense the final legacy of the professor. Nonetheless, by the 1970s students of philosophy at Sydney had become ignorant or uncertain of Anderson’s existence, much less his importance.

Among academic philosophers Anderson’s work has become an historical curiosity, an example of a form of inquiry belonging to an earlier metaphysical age with little relevance to our more sophisticated philosophical concerns. At best Anderson evidently provided his more famous students with an undeniable ability to point to deficiencies in the linguistically – and scientifically – oriented philosophies of their time.
It would be impossible to write the cultural history of this city without examining the influence of John Anderson.

These students found that they were unable to communicate to their colleagues the sense of excitement and importance that they had found in the lectures of their teacher. Even contemporary realist philosophers in Australia who might be expected to respect Anderson’s legacy cannot understand the influence Anderson exerted. Many are frankly baffled by the evidence of Anderson’s academic publications, collected most conveniently in his Studies In Empirical Philosophy of 1961. These writings are terse and difficult for modern students.

Contemporary philosophers at their most charitable suggest that a true appreciation of Anderson’s philosophy required personal contact with the man. It is, then, of some importance that we have at least indirect access to the professor’s lecture room, with a large collection of lecture notes held in the University Archives and a growing number of lecture series preserved and donated by students of the 1930s, ’40s and ’50s. When Anderson’s son Alexander (“Sandy”) Anderson died in 1995, he left to the University a bequest for the continuing study and publication of his father’s lectures and notes. He also left a large collection of personal papers, writings and the family library which have been an invaluable resource for Anderson scholars, bibliographers and biographers.

In the School of Philosophical and Historical Inquiry the position of John Anderson Senior Research Fellow was established to conduct research into the life and works of John Anderson as one of the University’s most distinguished teachers and scholars. Sandy Anderson’s bequest has given the University an opportunity to re-evaluate and more fully understand one of its great intellectual figures.

The current John Anderson Archive is an online archive of his published and unpublished writings and is a direct outcome of successive research fellows, George Molnar, Mark Weblin and Creagh McLean Cole. It is, however, the realisation of a project initiated by Anderson’s successor, D M Armstrong, who declared the need for just such an Anderson Archive almost 40 years ago in 1971.

Drawing upon this online archive Sydney University Press has published several books over the past decade, including Studies In Empirical Philosophy. But most recently and perhaps most importantly it has published a series of books drawn from lecture notes delivered over three decades. These books provide some sense of the John Anderson lecture room.

The titles currently published include:

- On Greek Philosophy (1928) – introduction by Graham Cullum
- On Modern Philosophy: Hume, Reid and James (1932-35) – edited by Creagh McLean Cole
- On Political Philosophy: Green, Bosanquet and Socialism (1941-45) – edited by Creagh McLean Cole

Further information:

The John Anderson Archive is at http://setis.library.usyd.edu.au/anderson

The SUP titles are at http://setis.library.usyd.edu.au/anderson/sup.html

Sydney University Press is http://sup.usyd.edu.au/
It’s hard to believe that despite our energetic efforts, the Australian coastline is still one of the least spoilt in the world. This probably has something to do with the isolation, inaccessibility and hostility of much of it. It’s also one of the longest coastlines in the world and, according to the authors of this beautiful book, one of the most diverse.

Andrew Short (BA ‘68) is Professor of Marine and Geoscience at the University and with his co-author Colin Woodroffe (of the University of Wollongong), has spent years photographing and minutely studying Australia’s edges. The result is probably the most comprehensive account of its origins, development, changes and influences.

From mangroves to wave structure, prehistoric migration to Paelsert, The Coast Of Australia is an absorbing source of information and stories about the part of the continent most loved – and feared – by Australians.

Its most notable flaw is that Port Hacking and the coast of the Royal National Park don’t rate a mention. On the other hand, I have to admit to bias. Others, whose favourite coastal secrets are also unmentioned, may suffer the same crushing disappointment. That aside, it’s a glorious book.

Marele Day (BA Hons ’76) is probably instantly associated with her bestselling Claudia Valentine crime novels, published between 1988 and 1995. With the novel Lambs Of God (1997), however, she revealed another deeper and darker side to her writing. It was a story of a stranger (a man) entering the isolated island world of three nuns and inadvertently throwing that world into chaos.

The Sea Bed continues in this “other” line of Day territory. It too is about a stranger who enters a secluded and unusual environment (the abalone-diving villages of Japan) but there the similarities end.

Chicken is a young woman whose beloved elder sister Lilli left their village suddenly for the big city. She now communicates only via postcards and letters relating unlikely adventures in exotic places. Chicken is an abalone diver, like her mother, grandmother and generations of other female relatives.

The diving women, and the abalone, are succumbing to the pressures of modern life: over-fishing, pollution and technology. Chicken now swims in an aquarium where...
she demonstrates to tourists how the women used to work. One day a young monk, Yugen, arrives in the village. He is on a mission to scatter the ashes of his mentor, Sochin. This will take place in an unspecified location that he’s been told he will somehow divine. Why he has come to the village and why he is drawn to the abalone divers is something he gradually begins to learn.

And the reader gradually begins to learn how the stories of Yugen, Lilli and Chicken intertwine. Yet as some mysteries slowly unravel, others arise to take their place. It’s rather like swimming through a kelp bed as narrative; silky strands grab at your arms as others let go; the way ahead is sometimes illuminated, then suddenly obscured. A sense of unease is as pervasive as the rain and mist of the richly rendered coastal village and its people. Unacknowledged tragedy and secrets and a sense foreboding of free will. Should you want to think about or argue with the issues, the telling of The Sea Bed is set at a rural summer camp where the girls are being tortured with healthy outdoor pursuits

IN BRIEF

BUCKLEY’S!
KEN BUCKLEY
A&A BOOK PUBLISHING,
$24.95 ISBN 0975786482

Historian and lifetime civil libertarian Ken Buckley was appointed to the staff of the University in 1952. His own account of an incident-packed life is full of humour and wit. In the foreword, Justice Michael Kirby writes: “Ken always confronted injustice-barging in where most prudent angels would fear to tread. Every free society needs people like him.”

The last word should go to the author, who completed the book shortly before his death: “Finally, some say I am difficult. Others say I am obstinate, pig-headed and obstreperous. I agree. But if I can adapt Churchill’s words about Clement Atlee, whose electoral victory brought such joy and hope in 1945, in my life I have had an awful lot to be difficult, obstinate and obstreperous about. Cheers!”

THE GIRLS’ GRAND TOUR
PATRICIA A. DEGENS
ELIMATTA PRESS
ISBN 9780646472096

In 1959 Patricia Degens (BA ’52 DipEd ’53) and two girlfriends sailed for the traditional adventure to see the world. Her letters home tell of the naïveté of a time before emails, speedy jet travel and everything else we take for granted. It’s like a time capsule of innocence: “Back at Sorrento … instead of spaghetti for entrée we had a pizza, very tasty, like a spaghetti pancake with cheese and tomato inside. We drank two huge bottles of their beautiful iced water.”

EINSTEIN’S GOSPEL by Kenneth Garven (MA ’83) presents the case for scientific determinism and the falsity of free will. Should you want to think about or argue with the issues, the book is available at wildandwoolley.com.au; $29.95 including postage, ISBN 9781740184267.
It's time for Sydney to sing the praises of one of its most successful football clubs – The American Football Club. From humble beginnings (read three Vet Science guys and a newspaper) it has progressed in leaps and bounds, winning six straight Gridiron NSW Championships, setting a state record and thereby equaling their own winning streak record of 33 games. Now that's impressive!

The Sydney University American Football Club was involved from the start of competitive gridiron in New South Wales, being a foundation member of Gridiron NSW in 1984, the inaugural year of competition. One of only two foundation clubs to have survived, it is the only club to have played in every year of competition of Gridiron NSW.

The story goes that in 1984 Keith Phillips, David Little and Phillip Moses told fellow Vet Science classmates that “gridiron is a new inter-faculty sport” to get them involved. The trick worked because at least one-third of the original team was drawn from the Vet Science faculty. The team, originally called the Sydney University Stormtroopers (after the Star Wars characters with all their padding), changed its name to the “Lions” in 1985 at the suggestion of then Sports Union President, Roy Pearson.

The club's great qualities – humour, self motivation and camaraderie, to name a few – reflect its origins as a University club, being run by the players, for the players. Head Coach and Offensive Coordinator, Stephen Dunne, says, “The American Football Club has a great tradition that we've added to by winning 10 out of the 25 State Championships. We've been consistently competitive.”

The club worked hard in its early years to secure sponsorship to build up a supply of the necessary equipment – helmets, shoulder pads, accessory pads, uniforms etc – to keep playing costs to a minimum. Many outside the game do not understand that, while the equipment increases the force of the physical contact in the game, it also serves to take away the advantage of sheer size. So good athletes, whose body types don't suit the conventional football codes, can find a place in American football.

American football is a very specialised game, with roles for players with different abilities and strengths. While the club gets its fair share of current and former rugby union and league players looking for a different challenge, it has found that there are many athletes with size and explosive power (but not necessarily great aerobic fitness) who can succeed at the game.

“We've now had 72 wins and two losses in the time we have won our six Championships. I don't think any team in the nation can match that. But the main thing is that the team played good football and represented the University...
This year, the following 12 Sydney University players were chosen for the Australian team to tour the United Kingdom in May, playing internationals against Ireland and England: David Allen, Chady Aoun, Fady Aoun, Matt Croasdaile, Kiernan Dorney, Liam Erby, Mathew Freeman, James Gifford, Joe Lim, Piotr Milewski, Anthony Sinton and David Thode.

Gridiron Explained

American Football can be very confusing, especially to non-Americans who have not grown up surrounded by references such as “roughing the snapper” and “hiking the ball”. Here are some of the basics aspects of the game, which are relatively easy to grasp.

Lesson 1 The game’s first principle is that the offensive team must try to cover a 10-yard (9m) section of the field in four or fewer “downs” (or “plays”). If unsuccessful, possession of the ball is lost to the other team.

Lesson 2 An American Football field is 100 yards long by 160 yards wide (90x145m approximately). The field is divided into strips by white lines, which are marked out every 10 yards. The areas at each end of the field, which begin with the “zero-line” are called the “end-zones”.

When a player successfully touches the ball down in the end zone of the opposing team, he scores a touchdown for his team. In the NSW Gridiron Competition most games are played on hockey turf, as it is similar to that of an American Football field.

Lesson 3 Games last for one hour, divided into four fifteen-minute quarters. In practice, however, a game will last longer as the clock is stopped if: the offensive team runs a passing play and the pass is not completed, the player carries the ball out of bounds or during timeouts.

Lesson 4 The most important player on the field is the Quarterback who is usually responsible for leading the other players onto the field and calling out plays on the advice of the coach. It is usually the Quarterback who hands off the ball to the Receivers or Running Backs, who then run or pass to advance the ball.

Lesson 5 Offensive linemen block for the Quarterback and Running Backs, to try and protect them from the defensive players on the opposing team. Linemen are usually among the largest players on the team. The line includes the Centre who is typically responsible for beginning a play with “the snap”; the Left and Right Guards who stand on either side of him; the ‘tackles; and finally, the Receivers, who stand on the furthermost point at each end of the line.

Lesson 6 Meanwhile, the Defensive Linemen will try to thwart the efforts of the offensive linemen as they try to block for their Quarterback. It is their job to bring down the Quarterback before he can hand the ball off or attempt to advance the ball himself. They are supported by around five Linebackers.

Lesson 7 The Cornerbacks are positioned to prevent the Receivers and Running Backs from catching the ball. They attempt to “pick-off” or intercept the ball as the Quarterback throws it to these players.

Lesson 8 A “touchdown” is worth six points and awarded when a player successfully carries the ball into the opposing team’s end-zone. Once a player has scored a touchdown he is then faced with a choice: try for an extra point by attempting to kick the ball over the crossbar, or go for two extra points by trying to advance the ball into the end-zone again. A “field goal” is worth three points and is awarded when the ball is kicked over the crossbar from the field.

Play by the rules

There are three rule books which govern the finer points of the game. They are the NFL Rulebook (the rules of the NFL, the American professional league), The NCAA Rulebook (which outlines the rules for college football) or High School Football Rules (the rules adapted slightly for younger players). These rulebooks are extensive, and cover every possible eventuality. You can find them online.

“Every year is a challenge. We are always looking for new players to contribute. The challenge of going for our seventh straight championship is going to make 2009 a big year!” says Dunne.

To contact the Sydney University American Football Club go to its website: www.sydneyunigridiron.com

The Club practices at Sydney Uni’s St Andrews Oval and St Johns Oval. The Division 1 season is early September to mid-December; pre-season began late May. The Sydney Uni Cubs season runs from mid-February to mid-May. Games are played at St George Hockey Centre, Pennant Hills Hockey Centre, Craik Park, Mascot Oval, UWS Nepean and Berkeley.

Keep up with the team in ROAR, SU Sport’s news mag.
**1990s**

**PEGGY CARPENTER (BVSc '90 MBA '98)** After 18 years [with a small gap in the middle for an MBA] in Northern Ireland I am coming home. It’s not the cold or the rain. I am very happy with my life in Northern Ireland but my partner has a notion that she wants to settle in Australia, mostly to escape the weather. My time here has been fruitful. After five years serving the farmers of Counties Tyrone and Derry as a vet I qualified as an accountant with KPMG in Belfast in 2002 and completed a BTh at Queen’s University in 2006. My most recent challenge has been trying to keep up with the guys in the local cycling club each Saturday morning. I am looking forward to the local cycling club each Saturday trying to keep up with the guys in Belfast in 2002 and completed a Graduate Diploma in Counselling with the Australian College of Applied Psychology.

**SARA DONALD (nee Conde)** (BA '93, DipEd '95)

After leaving university I indulged my dream of being a writer and worked at The Sydney Morning Herald for four years, scribing for various sections of the paper. In 1999 I left the paper to have children – Jonty and Finn who are now both at primary school. Also, in 1999 my husband and I did a SeaChange and moved up to Newcastle where I have worked as a casual teacher in various schools. I am also a contributor to Australian Teacher Magazine, commenting on life in the classroom and write opinion columns on an irregular basis for The Newcastle Herald. I have just landed a casual position working at 1233 ABC Newcastle. Feel free to drop me a line at sara.donald@bigpond.com.

**DARREN STEIN** (MIntS '97 M Teach '01) has just published his first book of poetry entitled Storage Space: A collection of contemporary poetry, through Xlibris. The book contains a selection of fifteen years’ worth of writing and is available through Amazon.com and most online bookstores. Apart from poetry, Darren is currently working as history teacher at Moriah College in Sydney.

**1980s**

**ANTHONY AU (BDS '83 MDsc '88)** has been appointed Clinical Associate Professor in the Faculty of Dentistry, University of Sydney. He was a lecturer in the Faculty for many years teaching Fixed, Removable and Implant Prosthodontics as well as the subject of Occlusion. In 1999, he went into full-time private specialist practice as a prosthodontist in Turramurra, Sydney. However, he continued part-time teaching in the Faculty until 2002. He has been an external examiner for the Faculty's Master of Dental Science program in prosthodontics since 2004 and resumed clinical teaching on a part time basis for the Master of Dental Science program in 2008. His academic achievement and contribution to the Faculty’s teaching program were recognized with the award of a Clinical Associate Professorship in 2008.

**CAROL BROADSTOCK nee GRIEVES (BA '86)** before taking up my present six months ago, I completed a Graduate Diploma in Counselling with the Australian College of Applied Psychology.

**MARI CONEA-ROSENFELD (BA '83)** has continued her studies at Florida International University (FIU) where she earned a BA Hons in International Relations in 1983; and in 1990, an MA in International Studies. By 1999, she completed doctoral studies on a fellowship at the University of Miami and in 2000 received a PhD in History. Presently, Mari teaches at Gulliver Preparatory School, which is part of Gulliver Schools, in the International Baccalaureate and Advanced Placement Programs. She is also a lecturer at FIU in the Department of History teaching Latin American Survey courses, World Civilisation and Modern Latin American History.

**DR OTIS WRIGHT III (BSc '87)** A faculty member at Cedarville University since 2002, Wright has been promoted to Professor of Mathematics. He earned his MA and PhD from Princeton University in 1989 and 1991, respectively. He also completed postdoctoral research at the University of North Carolina at Chapel Hill in 1999. He currently resides in Beavercreek, Ohio. Located in Cedarville, Ohio, Cedarville University is an accredited, Christ-centred, Baptist university of arts, sciences, professional and graduate programs. Featuring a worldwide Christian ministries program, the University offers 100 areas of study to 3000 students.
1970s

**BARRIE EVANS (BDS Hons '71)**
After approximately three years in general dental practice I moved to the UK for further training in “Oral Surgery” as it was at that time. I subsequently completed my medical and surgical training in the UK and was appointed Consultant Surgeon, Dept of Oral and Maxillofacial Surgery, Southampton University Hospitals in January 1988. I have remained in this post since then. I was privileged to be elected President of the British Association of Oral and Maxillofacial Surgeons for 2009.

There is no doubt that my years at my alma mater in Sydney from 1966 to 1970 inclusive, provided the excellent education and training that enabled me to pursue the various stages of my career with confidence. I remember with fondness and affection my time there and regard Sydney as my academic “home”.

**JENNIFER KELLAWAY (LLB ’68 LLM ’79)** is pictured here

(by SHANN KELLAWAY (BA ’76) in a photo [detail] that won First Prize in the 2008 NSW Women in Agriculture Photographic Competition. One of the conditions of the competition was that the photograph must be of a female subject in an agricultural setting. Sadly, we could not entice our geese into the photo, but you are able to see some of our fourth Cross Boer does and have just crossed the herd of about 30 or 40 by now it had not been for the drought.

All four of our children are university graduates, from New South Wales, Wollongong and ANU. The eldest (LEONI PAINTER nee Kellaway) graduated BSc with First Class Honours in 1998 from Sydney.

**MARK SULLIVAN (BEC ’74)** Since leaving Sydney University my career in government has led me to being the Secretary of the Department of Family and Community Services, the Secretary of the Department of Veterans Affairs and the CEO of the Aboriginal and Torres Strait Islander Commission (ATSIC). In 2008 I left government to assume the role of Managing Director of ACTEW Corporation, which is the owner of water assets in the ACT and the major shareholder in the provision of water, energy and telephony/internet services in the ACT. I am married to Bronwyn and have two adult children both educated in Canberra, married and pursuing careers in Music and IT. My daughter Fiona has followed her mother onto the stage and now lives a stone throw from Sydney Uni in Newtown with her musician husband Daniel. My interests are the Canberra footy sides, Brumbies and Raiders, a game of golf, music and theatre. I maintain an interest in Indigenous issues and Veterans Affairs. I have for four years managed the Anzac Day events at Gallipoli in Turkey, a task that however arduous is particularly satisfying as thousands of young Australians experience the magic of the place. I am a frequent participant in alumni events in Canberra.

**U MYA THAUNG (MSc Agri ’74)**
I have retired and moved to Mandalay after serving for 39 years at Yeinz Agricultural University, Naypyitaw. My wife graduated with MSc Horticulture from Mississippi State University and is still working as Deputy Director, Horticulture Section at the Department of Agricultural Research, Yeinz, Naypyitaw and she will be working there to 2015. My daughter and son graduated from university in Pharmacy and Dental Science, and we are happily enjoying our life together with our relatives in our native town of Mandalay.

1960s

**ROSS STEELE (BA [Hons] ’60)** was promoted from the rank of Chevalier to the rank of Officier in the Ordre National de la Légion d’Honneur by the President of France in December 2008. Professor Steele was also the recipient of the University of Sydney Alumni Award for Community Achievement.

**1940s**

**Professor Emeritus Dr MARGARET GILLET (BA ’46 DipEd ’50)** in Quebec, Canada. No news – except that I’m still alive and well, reading quite a bit – very broadly. Still in touch with half a dozen graduates of my era who, like me, are approaching 80 but still well enough to write occasionally and give me a glimpse of contemporary Sydney and Oz.
TO 25 JUNE
Out of the Dust: Life in Afghanistan
Photographer: Hans Stakelbeek
The exhibition is a series of some 60 images depicting the daily lives of the Afghan people. It reveals their determination to survive.
Freehills Law Library, Sydney Law School Building F10, Eastern Avenue; open: Mon to Thurs 8am-10pm; Fri 8am-8pm; Sat 9am-5pm; Sun 1pm-5pm. For further information: www.library.usyd.edu.au/libraries/law/

30 JUNE
A Challenge to the Hip Pocket
Sydney Ideas International Lecture Series with Margaret Levi
6.30pm, Seymour Centre, $15/$20 concessions.
Book online at http://secure.seymourboxoffice.com.au

1 JULY
Graduate Connections Breakfast
The Tea Room, Queen Victoria Building, Sydney Register online at www.usyd.edu.au/alumni/event
RSVP by 24 June
Phone: +61 2 9036 9278

1 JULY
European Alumni Cocktail Reception
7pm-9pm Cercle de l’Union Intéraliée 33 rue du Faubourg Saint-Honoré Paris 75008 France. Free RSVP by Friday 26 June
Registration and further information: www.usyd.edu.au/alumni/networks/uk_alumni

2 JULY
UK Alumni Association Summer Reception
6.30pm-8.30pm, The Great Hall at Barts St Bartholomew’s Hospital West Smithfield, London EC1A 7BE Members: £35; Non-members: £40; Students: £30
RSVP by Friday 26 June
Registration and further information: www.usyd.edu.au/alumni/networks/uk_alumni

7 JULY
Sydney Ideas International Lecture Series
The Rebirth of Nature and the Climate Crisis with Clive Hamilton
6.30pm Seymour Centre; $20/$15 Concession Bookings: +61 2 9351 7940 or online www.usyd.edu.au/sydney_ideas

14 JULY
Alumni Heritage Tour of the Quadrangle
Led by a University guide: wander down memory lane or discover nooks and crannies you never knew existed.
11.00am-12.15pm (tour); 12.15pm-1.30pm (buffet refreshments in the Refectory). All-inclusive $25 alumni and $30 guests. Book early at www.usyd.edu.au/alumni/event. Or phone Sarah Portelli: +61 2 9036 9278.

21 JULY
Extremophiles and Exoplanets: Expanding the Potentially Habitable Real Estate in the Galaxy 
Dr Jill Tarter, astronomer and Director of the SETI (Search for Extraterrestrial Life) Institute’s Center for SETI Research, USA. Co-presented with Sydney Ideas and the Professor Harry Messel International Science School (ISS) as part of the International Year of Astronomy http://www.physics.usyd.edu.au/foundation/Seymour Theatre Centre Cost: $20/$15 Concession Book: +61 2 9351 7940 or online at www.seymour.usyd.edu.au/boxoffice/program

10 AUGUST
Captivated by Reality
The Alex Buzo Memorial Lecture at Sydney Ideas
Alana Valentine, award-winning Australian playwright and broadcaster on artifice, art and authenticity: captivating audiences with voices taken from the world around us.
Seymour Theatre Centre, 6.30pm; $20/$15 concession. Book online: http://secure.seymourboxoffice.com.au

16 AUGUST
Sydney University Graduate Choir
Music Director Christopher Bowen OAM
Performance of Haydn’s delightful oratorio, The Seasons, (Die Jahreszeiten) for soloists, choir and orchestra. In German. The Seasons is Haydn’s last large-scale work and combines music of the grandeur of his earlier oratorio, The Creation, (Die Schöpfung) with a charming picture of rural life at the end of the 18th century.
3 pm, The Great Hall; phone +61 2 9351 7940 or www.seymour.usyd.edu.au/boxoffice/program
More information: www.usyd.edu.au/gradchoir

1 SEPTEMBER
Alumni at the Nicholson: Beyond the Sky’s Limits
Leading astrophysicist Professor Bryan Gaensler (BSc ’95, PhD ’99) shares insights into the world of astronomy, including his work on the Square Kilometre Array, the next-generation radio telescope. And view the exhibition The Sky’s The Limit: Astronomy in Antiquity.

ALUMNI THEATRE GROUPS
Make alumni theatre groups at the Seymour Centre a regular evening out to some of the most exciting theatre in Sydney. Enjoy special-price tickets, which include a pre-show drink and snacks; plus an opportunity meet and talk to cast/creatives after the performance.

Basic Training
Written by and starring Kahlil Ashanti, returning to Australia after sold-out and award winning visits to the Edinburgh, Montreal, Vancouver and Melbourne Fringe Festivals. 25 June, 8pm; $25 (reduced from $45)

Norm & Ahmed/Shafanna and Aunt Sarinnah
Two one act plays: the Alex Buzo 1968 classic and a new work by Alana Valentine commissioned and performed by the Alex Buzo Company. 13 August, 8pm; $32 (reduced from $38).

NOTICE
ELECTION TO THE ALUMNI COUNCIL OF THE UNIVERSITY OF SYDNEY
University of Sydney graduates are advised that an election will be held for the Alumni Council by and from members of the Convocation on 2 November 2009.
Details are available at: www.convocation.usyd.edu.au.
Is returning to uni your next move?

If you’re ready to build on your degree but can’t find the time to research all the options available to you, you’re not alone. Come to a special one-day event where you can:

- Speak one-on-one with someone about your career and study options
- Find out how to ‘study now, pay later’ with Fee-HELP
- Leave with the information you need to make an informed choice.

Whether you’re considering a career change or looking to up-skill and gain the ‘employability edge’ that comes with postgrad qualifications, you’ll find the answers you need at:

Graduate Options Expo
3 September 2009
4pm – 7pm

Main Quad, Camperdown campus
The University of Sydney

For more information go to:
www.usyd.edu.au/graduate_options
or call the Graduate Options Helpline on 1300 362 006
ONE special reason to visit India in 2009*

Any time is a good time to visit the Land of Festivals. But there is no time like now.

ONE unforgettable holiday with someone special and a bouquet of never-before benefits
ONE complimentary air-ticket • ONE complimentary sightseeing tour in a city of your choice
ONE day’s complimentary stay in your hotel • ONE complimentary Rural-Eco holiday

* CONDITIONS APPLY