

Clever cot

IT'S A FUNNY old business, being a TV viewer. There I was, leafing idly through *The Guide*, wondering why Ten's all-night American news show, *War In The Gulf*, had gone back to using the boring old title *Newswatch* instead of something punchy like *Twenty-Seven Car Pile Up In Milwaukee*, when suddenly I felt a lump in my throat.

For a minute I didn't know what it was. Had a small mammal taken refuge down there while I'd had my mouth wide open with horror during the mid-*Simpsons* screening of the ad for *Firepower* magazine ("the world's most significant weapons")?

Then I realised. It was a feeling I hadn't experienced since Saturday night when I was flicking between *Rock In Rio* on Ten and *Flying Down To Rio* on ABC and the thought hit me that Michael Hutchence might not be as good a dancer as Fred Astaire but then Fred Astaire never made it onto the same bill as Joe Cocker. That's right, it was a feeling of national pride.

My eyes, roaming the pink columns, had chanced on a new era in Australian television.

For the first time in our nation's history there are six Australian situation comedies screening each week. For a country that until recently never had more than two (three, if you count *Question Time In The Senate*), that's quite a feat.

During the last couple of years, while property development, banking, taking over BHP, and commercial television itself were all going wobbly, Aussie

Performance

CLASSICAL MUSIC

FRED BLANKS

RISHU and JEANNIE

David Kinsela, harpsichord, and Jeannie Kelso, soprano
 Music by Byrd, Aston, Purcell, Bach and British folk songs
 Juniper Hall, Paddington, March 3

TOO CASUAL an approach detracted from a potentially interesting Sunday morning recital by Rishu and Jeannie in a new series at the restored Juniper Hall in Paddington.

Rishu and Jeannie, not otherwise identified on the printed program, are harpsichordist David Kinsela and soprano Jeannie Kelso from The Australian Opera chorus.

Their concert included an interval longer than the actual music of the first half, a five-minute lecturette about a two-minute keyboard piece, and an interruption to deal with blurred contact lenses, after which a sprinkling of wrong notes persisted.

The musical content justified the title of the recital, *Joy In Music*. Keyboard pieces by Hugh Aston, Byrd and Purcell ranged from the stately to the torpichorous, and



Dancer Rene Thomas, with singers Moya Simpson, left, and Jeannie Lewis in *People Like Us*.

Major Aboriginal art show opens in London

A MAJOR exhibition of Aboriginal art opened yesterday at a central London gallery.

The exhibition, which will be held in four phases depicting different regions of Aboriginal culture in Australia, is expected to last six months.

It is being held at the Rebecca Hossack Gallery in the West End and opened with a display of paintings depicting Dreamtime stories from the Balgo Hills, a remote settlement 600 kilometres north-west of Alice Springs.

From April 9, Aboriginal artefacts, including boomerangs, clubs, spears and woomeras, will be on show.

Works by the renowned urban Aboriginal artist Robert Campbell jun. will show from May 14 to June 15.

They are to be followed by bark paintings from the Lajamanu settlement in Western Australia from August 6 to August 31.

Officials of the gallery are confident that the displays will be greeted enthusiastically by the London public.

"Many people here do not realise how varied and detailed the art of the Aboriginal people is," said Rebecca Hossack, owner of the gallery, which was the first in London to host such works in 1989.

"Our previous exhibitions have all received plenty of interest, and we expect the same this time," she said.

Hossack added that the floor of the gallery had been painted red to imitate the colour of the Australian centre.

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