new music

1980 Number One

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PRINTED BY Al Richards

The Clifton Hill Community Music Centre has started up a magazine, aptly titled 'New Music.'

As you might/probably already know, the Clifton Hill Community Music Centre, first started in 1976, is a venue for new and experimental music/etc. The centre's co-ordinator is David Chesworth (48 3005) and anyone who contacts him can perform at the Centre, whether it be for a single piece or a full concert. No-one is refused the right to perform and admission to all concerts is zilch (free), although there is always a lonely donation jar sitting in the foyer.

The magazine 'New Music' revolves totally around the Clifton Hill Community Music Centre. This is to say that it is not a journal on new and experimental music in general or in terms of national or global coverage. Although the magazine (and even the Centre) might be tagged 'cultist'/'elitist' or even 'provincial', the fact remains that there is enough happening right here at the Clifton Hill Community Music Centre to warrant a magazine giving its full attention to just that. Community music and its related ideologies is not concerned with stifling notions of worldly importance and artistic re-cognition. ('Hey! there's this incredible guy - a real artist, y'know - from New York, and he picks his nose while improvising on tortise shells which he blah blah blah etc.') 'New Music' does not at all reject or condemn global or national communication with whatever is currently happening. The magazine simply devotes its energy to matters closer to home. It does, though, publish a comprehensive 'What's On' guide to what is happening around Melbourne in new and experimental music. Even so, there is always 'The New and Experimental Music Programme' on 3CR (8.40 A.M.) every Thursday from 10.30 p.m. till midnight, which plays current music from all over the world.

Throughout a year the Clifton Hill Community Music Centre has at least 4 concert seasons, each season comprising of, on the average, 9 concerts. Each season is seperated by a 1-2 week break, with a slightly longer Christmas break. Each single issue of 'New Music' will be totally devoted to the coverage of a single concert season. This means that, for example, the magazine issue covering the 1st concert season will be available at the start of the 2nd concert season, and so on. This is because the magazine's format will be concentrating on critically covering the concerts after-the-event, as opposed to supplying programme-type notes as a concert supplement before-the-event.

The format of the magazine itself is just as ridiculously complex as its distribution. 'New Music' is devised and co-ordinated by Philip Brophy (489 3798) and David Chesworth (48 3005) and its staff of writers is organised in the same way as performers for the Clifton Hill Community Music Centre are organised - i.e. speak up and the job is yours.

The writer, like the performer, is essentially an eager and enthusiastic volunteer, and not someone writing another review in a perfunctory or pedestrian fashion. The Clifton Hill Community Music Centre is interested primarily in providing the performer room for the intention to attempt a performance. Who cares if it doesn't work? Such an experimental situation rejects expectations. In the exact same way, the volunteering writer simply has to indicate a desire to write. Both performer and writer, being amateur yet dedicated, are free of the pressure of 'succeeding' and are merely people who have something to say.

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As it stands, we have worked out a flexible structure for the way in which each magazine issue relates to its pertinent concert season. Just as a concert season has, on average, 9 concerts, so does the magazine have, on average, 9 articles. But what are these articles exactly? Obviously, it is our intention, and most probably our readers' desire, to avoid journalistic tedium and critical crap ('the critic reviews the performance'). It would also be incongruous for the Clifton Hill Community Music Centre to endorse a system that would unnecessarily elevate the performer to a mystifying, elitist level ('the critic interviews the artist'). We have resolved this dilema by simply letting these two ugly, problematic sides - the review (critic-as-hero) and the interview (artist-as-god) - fight it out together. This means that the volunteering 'writer' of the article first sees the concert. Next, the writer writes a 'critical' account of the performance in anyway whatsoever that the writer deems appropriate. Then the writer gives the written paper to the actual performer(s) to read, from which ensues an 'interview' (a transcript from a tape-recorder, or whatever) which is actually a discussion, between writer and performer, about how the concert, the performer, the paper, and the writer all interact. This discussion can clear up basic misunderstandings between writer and performer; present scope for re-evaluation of the thoughts of both writer and performer; or turn into a heated debate between the two. It should here be pointed out that just as no-one is refused the right to perform at the Clifton Hill Community Music Centre, so there is no editorial censorship on either the written papers or their proceeding discussions. Thus, the basic format of a concert article is:

CONCERT	PAPER	DISCUSSION
Performer	Writer/ Audience Member	Performer and Writer/Audience Member
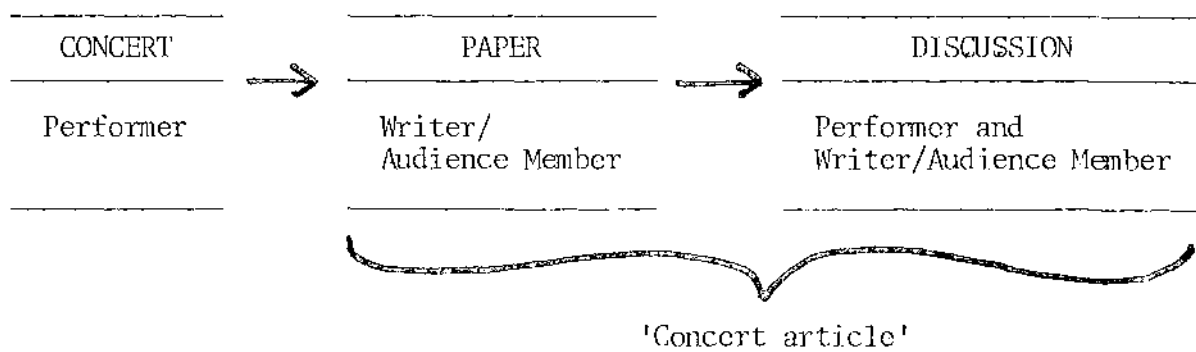
'Concert article'

(The magazine will also publish whatever programmes or scores that went with the appropriate concert, as well as printing photographs of the actual per- formance.) Furthermore, this basic format for concert articles (which is an ideal complement to the Clifton Hill Community Music Centre's set-up) can be rejected by either performer or writer if either can come up with a feasible alternative. The magazine's co-ordinators are all ears.

But mostly, we are all ears to anyone who wants to have a go at writing about a concert and discussing it with the relevant performer(s). You might be motivated by rapture, hatred, or bewilderment - it don't matter. Why not give it a go? First in - first served.

The intention of 'New Music' is (i) to provide a ground for inter- action, discussion and feedback between performers and audience members; (ii) to allow performers the (somewhat painful?) opportunity to assess, evaluate and articulate what they are doing or attempting; and (iii) to ad- vertise the Clifton Hill Community Music Centre and whatever is happening here. Whether one agrees or doesn't agree with The Clifton Hill Community Music Centre set-up or the magazine 'New Music', one cannot dispute the fact that some type of publication is needed to at least document what truly is a massive amount of new and experimental music currently being performed in Melbourne. The time is right for 'New Music'. See you at next week's concert.

Philip Brophy
David Chesworth.

Summer Season

Strictly Informal → ⑦ Improvizational Concerts
at the New Music Centre — 6/10 Page St. C/Hill.
(Get that summer fee ling ......)
[WEDNESDAYS — 8·30 pm]

① JANURARY 16th : ERNIE ALTOFF "IMPROVISING WITH ERNIE"
(Join in or just listen — its your choice. Bring an instrument — low budget, of course.)

② JANURARY 23rd : CHRIS WYATT "MORE OF THE SAME FROM CHRIS"

③ JANURARY 30th : GRAHAM DAVIS "MAYBE GRAHAM CAN THROW MORE LIGHT ON THE SUBJECT"

④ FEBURARY 6TH : ERNIE/CHRIS/GRAHAM "PREVIOUSLY UNFINISHED BITS AND PIECES"
(Tidy Improvising is happy improvising)

⑤ FEBURARY 13TH : AD HOC "THEIR WAY"

⑥ FEBURARY 20TH : 2 "BYO IDEAS/INSTRUMENTS/FOOD AND FRIENDS"
(Your side of the story).

⑦ FEBURARY 27th : DAVID + CHRIS : "IF THEY ANNOY YOU CARRY ON TALKING"

"MORE INFO?" DAVID CHESWORTH — 3174184

CLIFTON HILL

1. Jan. 16th. Ernie ALTHOFF - "Improvising with Ernie"

This evening consisted of an all in and don't be caught out
affair. You were invited to bring along any instrument you
liked, the only stipulation being that it didn't cost much.
So on entering the room you were presented with a jumble-sale
affair of tins, toy whistles anything that could make a sound.
Primarily the improvisation area worked with was group participation,
we were invited to become familiar with the instruments working on
what they could produce. Then the evening commenced ....
ending in chaos. Basically I think it is agreed there were just
too many instruments and players and no attempt to relate any
of the sounds to one another in any way. It was found though that
(after coffee break time) with a limited group up to five people on
unfamiliar instruments some of them novices, we could achieve a lot
more than a GUNG HO attitude that preceeded.

2. Jan. 23rd. Chris Wyatt "More of the same from Chris"

Chris Wyatt with David Chesworth and Robert Goodge presented an
evening of improvising within a frame-work. Chris played amplified
violin, David piano and Robert a prepared electric guitar. The
Metaphor (framework) set up by Chris was that each player would
represent either the sun, an object, or the shades cast from the sun
and object.

As an improvisation set up what you have then is 1. a leader,
2. an interactor, 3. a type of resultant fill in, this could be
argued though in the sense of how each person tried towork with
the Metaphor. This structure was tried three times resulting in
each player having been one part of the Metaphor once. i.e. Sun-
Object-Shadow. I personally would have liked to have seen an
attempt at rotating the instruments as well.

The actual music produced was interesting, exploratory and related
at times to one another, I liked it. I don't really know whether
musically the relationship was strictly as in the Metaphor, but it
worked. This perception of a metaphorical relationship was the subject
of discussion for the rest of the evening.

The success of the work also I feel relied on familiarity with one
another's music i.e. Chris, David and Rob and a competent knowledge
of music.

3. ME (written by David Chesworth)

The emphasis of Graeme's concert was on involving the audience. He
presented three pieces. One of the pieces required the audience to
listen to a recording of Malcolm Fraser's New Years Eve speech.
The audience was required to make vocal commentaries on what was heard.

Another piece again involved the audience making responses to what
was heard. Several members of the audience had previously whispered
two of their secrets into a cassette;on playback the audience was
told to make gasps, ums and ahhhs if they were able to hear a secret.
Unfortunately one channel did not record so only a few of the secrets
were heard on replay.

4. Feb. 6th. Ernie/Chris/Graeme. "Previously unfinished bits and pieces"

This was a varied night of ideas.

Firstly Ernie presented us all with balloons and demonstrated to us that you could blow one up, let it down so that it squeaks by stretching the neck and also just let it go so that it makes a fluttering sound. The improvising on the balloons worked really well as a participation piece. This time there was a structure on common ground. We all had the same instruments and same amount of competance (nobody could feel left out). People really got stuck into this one and even came up with more than was suggested to them e.g. rubbing the balloons when inflated sounded very interesting.

Secondly Ernie g ave us a text each, of which there were two, one male and one female. They were smaltzy advertizing raves on sexists uses of encyclopeadias (very amusing). The method was a random one in production but the concern of the piece was of vocal textural levels. This was readily achieved and involved everyone, another success (we all had a turn at being Chuck or Carol?).

Thirdly Chris tried an idea using phrases of our own choice. We randomly moved amongst one another listening to each other's phrases. You could switch to a segment of someone else's phrase when you had heard yours repeated by another person. The process broke down the phrases to single words and vowels. Most people liked the idea but felt it didn't work (maybe some practise needed).

Fourthly Chris tried his previous concert idea but without a metaphor. We started with three people improvising together and after an undetermined time an audience member would take over and replace one of the three. This both worked and didn't work. Maybe it is a personal reason, but I feel that there were areas that were suspect. It appears alianated to me that some people feel pressurised when required to improvise.

They have been asked to step out of their accustomed frame work (which they may be very good at) to improvise, which I feel is misinterpreted as letting loose of their restrictions to vent some type of anger.

5. Feb.13th. AD HOC "Their way"

"Their way" I feel was an appropriate title. This was a straight concert which didn't involve anybody else except the group. Their music is improvisational in nature, it appears to me to have no direction or structure. Maybe they need to decide just what they want to do and get on with it. I personally don't consider it enough to make just pleasant sounds. Even though I get sucked in and find myself passively lying back, I still prefer to be activated than passified.

6. Feb.20th B.Y.O.

Malcolm Tattersal and friends hung around until an audience turned up, and then presented a few pieces. The one I remember most vividly required the audience to select an envelope in which a simple graphic score was drawn. Over a defined time span each person could interpret the drawn symbols in any way whatsoever. Quite a few variations of this form were tried, quite successfully.

7. Feb.27th. David and Chris "if they annoy you carry on talking"

An electric evening (did the technology scare you). Two Serge Synthesizers were used. Chris's interests were mainly textural

and sound orientated where as David's was structural and pitch orientated. Chris for me has a good sense of sounds and textures with the use of a synthesizer. He generally cuts the crap and has no synth silly sounds or gimmicks. David's improviations I felt were aptly described to me by Ernie. He said it was like watching a dice roll over and seeing the transition from one facet to the other.

I felt this was generally interesting in its application to synthesizer improvisation. Seeing synthesizers are programmed how do you improvise? I guess it lies in the variants and their transitions.

Chris suggested setting up a system which people in the audience could simply explore and vary with a joy-stick. It would have been good if that happened for some people's understanding of this type of relationship. Anyhow it was another good night.

Some type of conclusion

This series was very beneficial in showing where people gravitated to,and how they understood improvising; in fact I found it quite clear cut in some cases. Areas that became clear to me (there maybe others).

1. Adopting a framework and advancing from there to allow constructive exploration and improvisation.

2. Purely experimental work, not necessarily looking for a product.

3. Improvisation being regarded as some type of exploration beyond what people normally do to reveal some new virtuoso techniques. This is for those who still emphasize formal music training.

Graeme Davis

NEW MUSIC

6-20 Page St. C/Hill : details - 483 005

1. march 12 : laughing hands.
2. march 19 : → ↑ → "promotional concert for 3rd. E.P."
3. march 26 : essendon airport - "fly by night (its cheaper)."
4. april 2 : chris wyatt + bruno burghetto.
5. april 9 : ad hoc.
6. april 16 : i.o.4. - "give 2/3 rds of what they've got."
7. april 23 : paul fletcher + campbell day - "films + things like that."
8. april 30 : frank bendinelli + robert randall - "video work for 2, 3 + 4 monitors - including 'figures in a landscape.'"

all concerts are on Wednesday nights at 8.30 p.m.

CLIFTON HILL COMMUNITY MUSIC CENTRE

LAUGHING HANDS

Description of the concert - quiet, short pieces, mainly percussive, a tendency to more repeated, non pitched and pitched sequences of beats on a vibraphone, tablas, pitche and non pitched gongs, electric bass and flange effects, an echo machine, guitar and electric piano.

I associated the music at the time of listening to reminiscences of John Cage's prepared piano pieces, via some Asian musics, particularly gamelan, without meaning to be comparative. I didn't find it particularly complex in structure or content. It was pleasant and undemanding.

Someone from "Laughing Hands" said at the beginning of the evening that they were going to do a concert of totally improvised music on an instrumental line-up due among other things to the contingency of a power strike that night.

The music didn't seem improvised to me, for a number of reasons - the constraint on all the players behalf regarding the nature of the sounds they made extended for me to areas that don't fall under improvised music. All pieces were around five minutes long, some shorter, rarely one longer.

John Cage and Brian Eno's music for films sprang to mind - maybe because of the percussion instruments and the soft metallic pitched and 'half-pitched' sounds they made, and because of the duration of the pieces.

Intention aside, the process and approach seemed structured to me - I guess for want of a better word by 'style'. I personally find style in improvised music a rather sticky subject to tackle.

I hope to be shot down in flames for writing this.

Chris Wyatt

I - IAN RUSSELL
P - PAUL SCHUTZ
G - GORDON
CW - CHRIS WYATT

P: Do you want to ask us specific questions?

CW: Oh..er..no.

P It might be better otherwise we'll just rave uncontrollably.

CW: Er...em.

G Okay, I wish to announce that all the music that we played on that night was totally improvised.

CW: Yeah, I know you said that...

I Especially on that night.

P It may seem that we're sort of neurotic about this but we're kind of ...

CW: Oh no, look I think we just have a difference in terms as to what's meant by improvised music that's all.

P: Yeah, well we'd rather not have to use the word improvised but it's the only word available until we invent a new one.

I: The thing is that for every piece we played that night we had no idea a few seconds beforehand what each of us were going to do.

G: Yes, and that night was especially that way because -

I: We hadn't had a chance to practise in that format before because due to the power strike we were all minus certain instruments -

P: Like that was the first night I'd every played without my synthesizer.

I: Even in the normal sense of the word it was quite an improvised night.

CW: They were just my impressions.

P: Most people when they hear us first think the music reasonably formulated, but that particular night was even more not formulated - like what we did at the Met the other night - we'd been working in that format for a couple of months - but we'd never played like that way. But that particular night we had never played with, for example, me using the synthesizer at all.

CW: But even disregarding the instruments you were playing on the night, and the other times I've heard you play, and in the studio - the approach is similar.

P: I think the approach is always more or less the same actually; in that its a subliminally understood approach in that, we very rarely have to talk about what we're going to do.

CW: Can you understand why those sort of things come into my head when I listened to that concert that night?

It was obviously improvised music of sorts but it seems to me there were structural constraints there as well.

P: The way we started off was by using the oblique strategy cards - that was just a kind of mental stimulus - what we used to do was: we'd pick a card each, we'd decide what we'd do according to the card and we would do what we decided to do with no embellishments or anything through till the end of the piece and the piece for some reason always ended at a particular point. So all the pieces were everyone doing the same thing, and a kind of unexpected interrelation because we wouldn't know what the other person was going to do - until the piece started - it'd be 1, 2, 3 everybody starts,everyone finishes at a certain point. And as a consequence of that, certain interactions that would never naturally occur - occurred. Because normally when you hear someone start playing you have certain stock responses to what they're doing - but this way we all had to start at the same time - we couldn't change what we were doing - that was the crux of what we did. After that it changed quite a lot from that so we could change to a certain degree, but a lot of what we did was kind of based around an idea that there would be no climax to a piece, no build up; it would start off, constantly run for two or three minutes and then stop.

I: But when we first started playing together we never ever spoke like this about the music. It just happened that way - there was no rule about changing what you first started to play - in fact I often used to change - ignore the card and stuff like that. It

was just used as a starting point wasn't it?

P: Well, that was the point. See when we started playing it was Gordon, Paul and I. And we'd just got out of free jazz improvising situation, and using those cards rigidly was the total antithesis of the jazz situation.

CW: When you say you got out of free jazz improvisation what do you mean by that? I mean do you mean people like Ornette Coleman or Anthony Braxton or Behop or?

P: No, it was quite original in the realm of free jazz but it was nevertheless free jazz in that we were quite governed by the timbres we were using, i.e. sax player - Gordon often played double bass for example as compared to treated bass guitar and I didn't have the synthesizer for most of the time we were playing so I mostly played acoustic percussion; really - it was very kind of esoteric but nevertheless distinctively jazzy because of the tones involved.

G: One of the things that characterized it as jazz to me was that we were all improvising within ourselves along parallel lines rather than for the sake of a particular piece - we weren't thinking about getting an autonomous piece together, we were thinking of just playing -

P: Extremely self conscious!

G: We were each of us just responding according to what we felt like doing in context of what everybody else was doing. And the difference in what we do now is that we're now thinking about our contribution to a total piece.

P: And when we broke away from that, Paul and Grodon and I started quite rigidly following the strategy cards, and when we discovered how well that worked - about three weeks after we started doing that Ian Joined us. The way it worked - it worked so well the first time Ian played with us we saw no need to verbalize the understanding. After about two practises we stopped even using the cards because they weren't necessary any more. Paul occasionally used to feel like he needed a card so we just gave him one. Those cards broke us away from the stock responses which I reckon are an enormous part of jazz - you hear something from another player and you have an expected response. If you follow the cards or any system rigidly then you can't produce your own physical stock response because you're limited. You find that certain other responses will work and as a consequence your own stock of responses broadens enormously.

CW: Possibly why I wrote what I did was because my experience of improvisation has been different to that. My experience has been in much less connected environments - in a non structured course situation at a University. The main constraint upon us was 'Do what that wilt', and in listening to your playing that night - it seemed there was something which unified your music that was quite different from that constraint.

P: We had an understanding that the pieces were going to be short. That was a fairly significant thing. Because Paul and Gordon and I had been playing for a fairly long time before we met Ian, and we'd been involved in among other things the 1976 Cosmic Music business. We played pieces including in the free jazz

format that covered both sides of a 90 minute cassette tape without a break, and we used to edit those tapes and get 15 minutes of good material out of say, 120 minutes. We were sick to death of this kind of approach and we were quite rigid that the pieces would as a result be short and complete and self indulgence was something that was not going to be involved in this process. Because all our music up to this point had been virtually pure self indulgence.

CW: I find it very hard to think about improvised music in terms of indulgence. In this artificial environment I was in, you knew when it wasn't working, but as for the actual reason ... I find improvisation a problem, perhaps because I get tied up in the philosophical aspects of it. My closest thoughts about improvisation were at the first Clifton Hill concert series this year. I found them very strange.

P: The summer improvisation series we found - I think because our thing is improvisation - we have definite ideas about it - quite extraneous.

CW: If there was an idea behind the series it was to make some time and space available for people who didn't have definite ideas about improvisation. My ideas about improvisation are not definite.

I: I think we're talking about different things in terms of the word improvisation. We're talking about improvisation within definite limits. If we were genuinely going to improvise every number, one night I'd turn up with a truck without a muffler and Paul would turn up with something else. As it is we have certain instruments and we use them. Also we have certain sound contexts we're happy with and we use. We're not open to anything, you know. It's definitely got certain upper and lower limits. It's not strictly random improvisation as such. All it means is we don't structure pieces. There's a certain limit within which we like to work, and within that circular limit we don't structure things. But it's not an improvisation in the sense of someone makes a noise, and someone makes another noise.

CW: I don't think that's improvisation actually. That looks more like cause and effect.

P: It is cause and effect, that's a very good way to describe it. That seems contrived to me because it's very much 'I'm going to make a definite statement' - so and on and on.

But we often decide what we are going to do individually, before we know what the other people are going to do. We have a count in and then we all play what we previously decided to. Those elements have no relationship to one another; and because they have no previous central relationship to one another we get interactions that we've never considered, because we don't have time to adjust what we're doing.

CW: You've all made the effort to start together, so that the sound made is not one person but all of you, and as a result we ('the audience') listen to you listening. The reason I wrote about John Cage is because he defined that as a form. So in that sense - you decided to make the pieces short - why?

P: Well, Gordon and I and Paul because we had previously been doing really long pieces - like two hours - and short pieces were just the total antithesis of everything we'd been doing when as far as we were concerned was in the majority self indulgence. We wanted to make short pieces that created an atmosphere. Possibly this way due to the fact that I get bored and impatient very easily. I can get involved in long pieces if they are structured to unfold over that length of time. I can't get involved in a long piece that obviously has no intention over a period of time, because people are afraid to stop - they're afraid of what will happen so they just keep going.

Obviously it can't be denied that this feeling for short pieces is made up by music I've heard which is made up of short impressions. Music for Films comes to mind.

I: But I think that our decision to play short pieces is completely independent of any record really.

P: Given that everything you listen to affects you in some way. I can't say that anything I do is independent of records because I listen to so many of them.

I: I think we're very much appreciative of the fact that an audience is going to listen to it and so we don't want to play long tedious pieces.

P: I mean we get bored probably just as soon as the audience does.

G: I think we're conscious of playing pieces which are entertaining, and so we're conscious that if they're too long they'll start getting boring, and we're just as conscious of ourselves as listeners as anybody else.

P: Our performance over a long period of time deteriorates rapidly. If we do short pieces they are much better.

CW: Why do you think that is?

P: Purely concentration, attention span.

CW: Just fatigue then?

P: If we were designing pieces to last a long time then we would get ourselves into a frame of mind that would suit a long time. Since we recorded the album our format has changed a lot, which indicates very quick change - what we want is a set of constant impressions.

I: That's not necessarily true though is it? We don't aim to create a constant impression.

Laughing Hands contact address:
171 Beach Rd. Sandringham 3191 Melb.

I first saw ⟶↑⟶ in April 1978. Equipped with a fairly small amplification system and a spluttering synthesizer, the three red banners taped bravely to the white brick wall, they performed this same program of minimal music to a small but enthusiastic audience. We were also treated to photographs, a mountain of literature from past exploits, and arrow-shaped biscuits!

Since then I've seen the band play more and more music, perform pop-plays, do film and video work, delve deep into structuralism and textism, and even change sex a couple of times. The minimal repertoire reappeared to debut the third ⟶↑⟶ E.P., and I found it very satisfying to hear it again.

The first thing I noticed as the band launched into "One Note Song (-)" was the unification present after nearly two years on from that April concert. True, the equipment had improved slightly, but considering the nature of the music, I don't think this accounted for the quality of the concert. The band had gone through line-up changes, and some small additions had been made to some of the pieces, but basically it was the same minimal music programme enhanced by competent and now experienced players.

The ultra-minimal "One Note Song (-)" was followed by "Sound of Music" - a piece employing 'saturated musical conventions'. Then came "Four Note Song"; Ralph's saxophone leading into "I'm Overcome by the Weight of Things"; "C.B." (not the truckies' delight, but a highlighting of the friction/tension between the C and the B of the C Major 7th chord); and "Entertainment Diversion" with its phasing synth-pulse ending.

After interval came "Off-Screen Space", where this cinematic concept is brilliantly employed in a musical/theatrical context. To quote Phil Brophy: 'Each instrument builds up to make a single complete little framework. The sax is outside and starts playing with the other three. But as he starts the others start speeding up - because of his distance from the others he has difficulty in hearing them, and thus has trouble keeping time. The audience on the other hand can acknowledge everything that is happening, and is anticipating the visual presence of what they hear to be the fourth and final layer of the musical motifs'. The ideas in this piece and the way it is played, particularly Ralph's mobile sax, make this one my favourite. "E" is a piece based around the disruptive influence of the note E to the scale of A♯ Major. Then came "One Note Song (+)", a piece of layered musical structures exercising the audience's memory of sound, and then the overtly expressive "Fucking at Banging Cock" (Brophy; 'Music is a language just like anything else'). "Only Quantity Counts" had a new ending to it: a strange fragmentary decay where the melody lingered on but the instruments did not - a bit like someone playing with the individual channel volumes on a four-track tape-recorder. A lovely addition. Finally we heard "A Song for Sleep", a beautifully lyrical piece conjuring up images of gently cascading streams, happily tolling church bells on a clear spring day, and Mr. Sandman sprinkling sleep-dust into the eyes of rosy-cheeked children all around the world. Goodnight.

PS: A large and responsive audience filled the theatre, including quite a few parents and children (New Music is Family Music!).

Ernie Althoff

Interview with ⟶↑⟶ following 'Minimal Music' concert at CHCMC on 19/3/80. Ernie Althoff interviews Phil, Ralph, Leigh and Maria. David Chesworth also adds comments. Interview on 27/4/80. (P.T.O.)

E: Ernie   L: Leigh
P: Phil   M: Maria
R: Ralph   D: David

E: After I said I'd write the review on your concert I had to ask myself what I could actually write about you. I concluded that the best thing I could do was to describe the concert and the music itself, hopefully giving people a little more insight into it.

R: I was surprised to hear you say we've attained some sort of technical polish.

E: It really was noticeable. Everything was clear, the balance was good, resulting in a whole night of beautifully flowing music.

P: I don't know what gives that impression. That was the first time both Leigh and Maria had played the minimal set, and that was after only two practices.

E: What about the feeling that arises from say Leigh playing with Phil, Ralph and Maria? The feeling of getting used to knowing not necessarily what the other people are going to do, but how they are going to do it.

L: But structured music means that you know in advance what is going to happen.

D: You've also got the tempo.

P: Yes, but the tempo always alters. That's my fault because I always give different counts. Often we're half way through a song and I realize I've given the count too slowly or too fast. As regards being tight, I personally don't feel I'm playing any tighter one night than I am on another. I feel differently, because of the audience and the way I feel it's going down out there, which is usually wrong anyway. Perhaps the tightness is embedded in the music itself like Leigh says. We've got these parts and that way it's so easy for us to learn.

D: Yes, but that's just it: it wasn't embedded earlier on.

P: But that time was a first time as I said before.

D: But Leigh is a guitarist and consequently thinks directly into the music, not having to think about the actual act of hitting the notes. I detected that unity there as well.

E: How do you feel about your audience size? Comparing the two minimal concerts; one was in the back room with a small audience, and this one was in the theatre to pretty well, a full house.

L: Well, we've had a lot of exposure in two years.

R: It's interesting to note that due to our exposure even more people come to see us. They must see some value in us.

E: A good thing is that people see you elsewhere, and then come to Clifton Hill and consequently see you do other material, the other _↑ → as it were.

P: We've gone long enough without people knowing about us, it's nice to have a change.

E: Do you get much feedback from audiences? Do people ask you questions about what you're doing, and why in fact you're doing it?

P: Usually after each performance there are at least two people, even when its 'Nice Noise' supporting Jo Jo Zep or someone like that, that will come up and say 'Gee, I didn't know you existed, how long have you been playing? I didn't know this was happening in Melbourne!' There's always that kind of interest. It's a reaction, but it's certainly not heavy. As for someone coming up and discussing our music with us, well no. There's no musical analysis.

E: When I first saw you I thought 'This is impressive!', but I didn't really understand what it was all about. There were certain pieces that reminded me in a way of the British Neo-Art Rock movement, and I tried to fit you into that context, but it really took me quite a while before I could realize that _↑ → music was _↑ → music and nothing else.

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P: People are usually impressed with us. Why that happens is that people are surprised by the 'production' involved, but that production to us really is insignificant: there is not that much work involved. That's why we do so much material. We've got the 'production' down to us getting together, writing the songs, rehearsing them and organizing concert details. It's all very matter of fact.

R: I think it's because we're not concerned with conveying anything, given that what spectators see is totally up to them. We worry about the presentation only, there's no concern for getting it right.

P: Yes, there's a continual allowance for the mistakes that happen, and the attitudes that embody that.

E: Something I didn't mention in the review was your visual presentation.

P: Our image?

E: Yes, I'm always really impressed by the set-up: the two keyboards in the centre with the two players facing each other, almost like something clock-work out of an Alice in Wonderland scene, and the other two players 'outside', not attached to the statis keyboard fixture, with more mobile instruments.

P: I'm pretty sure we did that deliberately. When we started we used to set up very carefully, making sure we were all centred and symmetrical. It's a physical balance thing.

E: It's really nice. In a rock-band context, you'd have each keyboard facing 3/4 on at the outer edges, but instead you're not looking at the audience, you're looking at each other, and the audience gets a side-view, rather than an over-the-keyboard full-frontal.

P: I think we're past even perceiving this, but do you find that we ignore the audience? When we first started, we got comments like that.

R: I get the feeling that when we're playing we're up there in a cell, a glass case, I never look up.

L: We just play!

D: I've noticed that, but when someone with the band does do something like make an ad-lib comment, it really breaks it. It's such a change. Snap! It really accentuates the previous separation.

E: But then I've always considered that to be part of the ⟶↑⟶ feel.

R: I think many people find the way we act on stage unprofessional in a sense. People have said to me, 'You don't look like you're enjoying it'.

P: We don't work as a group - we're not all 'vibing with each other!'

D: There seems to be an absence of the person embodying a musical anticipation.

E: The other thing you don't do is project yourselves as individuals.

R: Part of the initial idea, even of the arrangements, was to reduce everything and streamline it to almost a graphic scale. All we're doing is, for example in 'Nice Noise', looking at something like rock music, studying it's face value and then reproducing it in exactly the same spirit. So we appear as a rock band, i.e. four people on stage playing rock music. We look at something on its surface and reproduce it on the surface.

P: Yes - that's the whole structural thing with us. It doesn't mean though that we just regurgitate gestures, symbols and structures. They're not devoid of meaning. It's just how we do it. That's also why our 'production' is so easy. For a band that has to constantly interrelate every aspect of its existence to its music it takes years for all the musicians to align themselves to this procedure. With us it's almost an unnatural element that makes it easier.

R: Actually, more 'manufactured' than unnatural. It's almost an expression

of our dislike of artistic decision.

P: That's funny! At the beginning, the whole rejection thing was very deliberate. Now we don't even think of those things when we write a song. We used to be so conscious of our whole projection, but no more. Perhaps this counts for your expression of unity of sound.

E: You are also people who perform long pieces, especially those involving long fade-ins and fade-outs. You're not purveyors of four minute music.

P: Length like that is really comparative. Three years ago, what would have been a long fade-in now feels just too fast. The 'Minimal Music' record makes us sound amazingly so.

R: I think the most amazing thing has been to introduce very long songs into hotels. I can't believe it. We've done 'Only Quantity Counts' for fifty minutes at the Crystal Ballroom.

E: The processes involving time are fairly simple. Do you get comments like 'I got into it in the first five minutes, and for the next twenty-five I was basically bored?'

P: Yes. There are things where a saturation point comes into it, and then its completely redundant to introduce that concept for others. If we are going to play for an hour, and someone introduces their own saturation point after five minutes, its just stupid because its just going to go on for that much longer. That perspective completely unbalances the whole thing. The saturation point is so arbitrary; with our strict repetition pieces we present the audience with a stubborn block of music. They come into it at any point, they leave it any point.

I was speaking to an acquaintance recently about the 'Minimal Music' EP. I was trying to explain what the 'graphic reduction' of the music is, and I had difficulty in doing so. Okay, it's minimal: its the product of a refining process, a getting down to the essence; but the problem is what is it getting down to the essence of? If its minimal, what is maximal? I stated that the music is actually very like a microscope, in the way that a microscope can enlarge things for you to see in detail, for example our use of long fade-ins and our careful articulation of musical statements, but that still really didn't solve the question of what the microscope was being aimed at. Is it the basic diatonic tonal music conventions? To me it seems that, but I'm not sure how accurate that is.

R: Isn't it more of an attitude, where you choose to write a song that is itself?

P: Yes, but its the making of ultimate gestures, like a search for the purity of the songs. The minimal songs are an attempt to remind you of every song you've ever heard before. What you're hearing is every song in the world thrown in together and boiled down for their pure music concepts. I don't mean to say this is the way everyone would do it, it is though, a possible way of boiling down to still recognize all the original ingredients. The songs themselves are very definite, but how they actually got there is multi-level, complex and difficult to pinpoint.

L: The microscope analogy also works in reverse: the whole song is placed under the lens and by enlargement the different details are observed, but the songs also show how microscopic elements are assembled and, as the song progresses, the microscope is wound up until the complete song is totally in view, the coherent whole.

P: Yes! Yes! The music has a vertical progression, but also has a horizontal relationship between the parts. We carefully show the relationships.

E: Like colour theory. Add a blue to a yellow and you get green. That's why, apart from the visual part of it, I think 'Off-Screen Space' works so well. The four levels are just so different, and just fitted on so nicely as the piece progresses, plus the little bit of trickery with the fourth level.

P:	I don't mean to say though that all the minimal music is concerned with the demonstration of levels. It is a basic underlying thing in that we show what the four instruments are doing.

R:	Our ideal song would be one that writes itself, when every single decision was determined by expedients. That's something we tried to do all the time at the start, get around artistic and arbitrary decisions.

P:	I've shifted from that now. In those days I believed more than I do now; that an individual who comes into contact with a medium has no control. Now I feel you can't make anything without it having meaning that's already there. You really can't do pure things because you've got a whole history behind you. In that sense its redundant for us to bother, but we are still working with expediency. I don't think anybody does anything completely pure; music doesn't write itself, although dealing with expediency gets it pretty close to it.

R:	In the beginning we were really aware of the influence of contexts: the differences between playing in hotels and at Clifton Hill. It alters the perception of what you're doing, and also changes it to a degree as well.

P:	People used to think - and this always struck me as really dumb - that we'd bought our instruments, wrote all the music, spent all our time rehearsing it, gone to the trouble of getting a job, and then deliberately played so that everybody would run out! Ha! Ha! People would say: 'You're deliberately trying to get us to walk away, aren't you?' We've been thought of as a bunch of rich kids with lots of money to get outselves set up. This is a good chance to set everyone straight. We've struggled to get our stuff. Most of it is falling apart, and some of it is even on loan. The K-Mart guitar was borrowed!

R:	Our motto with equipment has always been 'cheapest is best', and by using things like the K-Mart guitar I think we've shown there is no such thing as a good or a bad sound.

L:	People also assume a high quality instrument indicates a brilliant player!

P:	Our music has changed slightly over the years, but structurally it's still four components thrown together to see what relationships form as a result.

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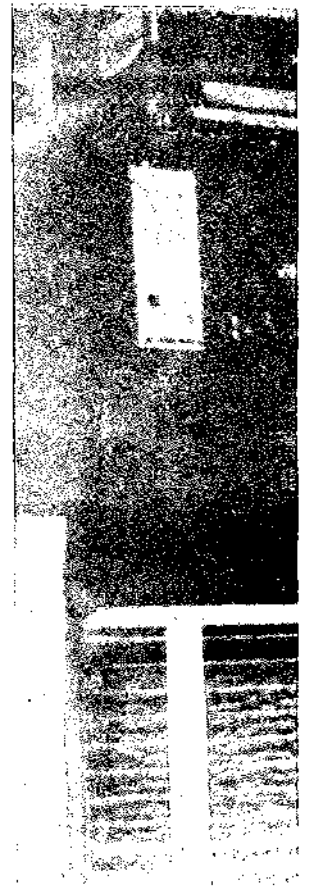
ESSENDON AIRPORT

Beginning -

The first half of the concert consisted of pieces utilizing the EP format of electric piano and guitar accompanied by the taped sounds of rhythm machine and, in some cases, synthesizer. The volume was well chosen at a comfortable level sufficient for the sounds of the piano and guitar to merge into a single entity. The resulting overall sound was rich and - to borrow a word - seductive. The audience offered no resistance to this seduction and remained quiet and attentive.

The attentive listener was rewarded with clever compositional pieces which embodies catchy melodies and unusual rhythms. These pieces were executed by a fairly tense-looking David on piano and nonchalant Robert on guitar - the tape recorder maintained a neutral stance throughout (although according to David it's counter had stage fright).

Intermission -

The beginning of the second half caught the audience by surprise. What was he doing? David was at the front of the stage gesturing as if he was a politician delivering an animated speech.

The listener slowly realized that this must be a silent piece and that David's randomly repeated motions would continue for some time. The limited number of gestures utilized by David provided an array of sequences and combinations normally expected from a written piece of music. Robert suddenly began playing heavily distorted block chords to provide a noise type background and the piece took on a decidedly sinister feel.

The second piece was a tape delay piece using two tape recorders and was quite long since a number of segments were allowed to degenerate into noise before the next segment was commenced. Robert played single notes to form chords on the tape delay while David played piano and spoke two brief texts. The texts and music were played with and without tape delay in various combinations. The two texts seemed to be one and the same with slight re-arrangements of the words. The text (especially the phrase 'Hi there, are you enjoying the music?') was delivered in a particularly DJ manner and pulled the audience up from the depths that the hypnotic tape delay was pulling them down to.

David's inclination toward movement gathered momentum in the last piece as he tumbled and bumbled his way around the stage with a double bass. Robert played suitable guitar and provided deadpan accompaniment to the intricate ballet for human, double bass, obstacles and organ factory. David and double bass finally exited via the entrance point and left the audience to chuckle, clap and marvel at the meaning of music.

End of an excellent concert.

Ian Russell

I = Ian
D = David
R = Robert

I: Do you have any comments to make on the first half of the concert?

D: Well, as we said in the first issue (of New Music), we play around with small patterns which permute either rhythmically or melodically. For example we may use a phrase in which there are six crotchets, but which only has five notes and so . . .

R: Yeah. I'll play five and David will play six. We run through the whole cycle once and when it finishes, that's the end.

[24]

D: So we often play number games really, just for our own kicks.

I: Are all those pieces then based on that sort of thing like three against four, five against six etc?

D: Some of them use that as a basis, but the music serves something else, like on 'How Low Can You Go'. That piece is based on the title and being witty etc.

R: Some of them aren't just numbers in the notes though, they are more like just rhythms.

D: Yeah, like the one in seven.

R: The drums play six and we play seven so the drums keep phasing with us.

D: What we aim for though is not to keep apart, but to blend into a whole.

I: Yeah, that works very well actually, the guitar and piano blend well tonally. Now, what about the second half of the concert? The first piece - were the movements just random?

D: Well, I'd worked the movements out and I just selected during the performance what movements to use when. And so I just played with these patterns of movement . . . and then Robert came in with those chords which basically were the major, minor, deminished and augmented . . . is that right?

R: No, just major and minor chords. Moving upwards.

D: The thing behind that piece was that the image takes on more meaning when there's a certain type of music behind it.

I: Yes, well, that's exactly what happened.

R: Now for the second piece we wanted to do something with a tape delay and we knew how well that sort of music works with a text so we thought we'd make the text a comment on the piece.

D: And also that sort of piece sounds good when you just play a minor chord . . .

R: And that sort of thing never confronts the audience, you just lay back and relax.

D: Yes. We realized how little we were doing, and how the audience would be blown out by it. All we were playing was a simple triad.

      So the text was based on the fact that we can easily hand over the goods and that . . . er . . . we know we're seducing you but look, its really easy, so I say 'So Aminor is you kind of chord' etc.

I: So what you were saying during the performance was quite true then.

D: Yes.

R: Then we feed that text into the delay machine and it makes what's happening quite obvious.

D: The text itself undergoes the same process as the music. Also there's the thing that a text does sound good with that sort of music but the choice of text could be quite random, you know, you could choose anything. So we decided to choose a text that would confront the audience in a way and tell them that we know we can choose any text.

R: And then by saying we havn't got a text, that becomes a text to comment on the next time around. So the second part recognized why we said we didn't have a text but that that in itself is a text.

D: So in the first part we say 'the fact is, text sounds really good with music like this' and in the second part what we do is take the A minor chord and invert it so it becomes a major and then we say 'the fact is, music sounds really good with a text like this' and invert the whole situation. That is, you can play anything over the text.

I: What about the final piece?

R: That was a little comedy really.

D: It was interesting really because initially you were going to play arpeggiations, but during the performance you just started doing Mickey Mouse type things . . . so you were playing off what I was doing.

The intension was to have the music not related to the movements but to have a relationship realized by the audience. But . . . er . . . that didn't happen. It doesn't matter really, it's just that a different piece eventuated - probably as a result of the stage set we were using.

I: What was the idea behind that piece?

D: Well, all the pieces in the second half were based on the use of music. Very basic music. The first piece was just major and minor chords, the second piece was just major and minor triads and the third piece was going to be arpeggiated . . .

R: It was. Just major, minor, diminished and augmented.

D: So the three pieces all used just basic triads in different contexts - with different relations between the actions, or text as in the second piece, and the music. How that relationship was construed was in the hands of the audience.

I: Well, that certainly throws a new light on the second half. I never realized that there was that overall concept. Is there anything we've forgotten?

D: Well, in relation to the first part of the performance there's also the thing of what we chose to use. Like what we choose is very tonal and is sometimes based on very hackneyed phrases.

R: Yeah, like hackneyed scales and things. For example, the start of 'How Low Can You Go' is just a chord scale in major, minor, major.

D: And the fact that there's a first section that progresses to another section and then back to the first section. How obvious. So we deliberately include these obvious cliched things. Also, some of these chiches are so comical, especially when we use them out of their original context.

I: Are you playing mindgames all the time, or do you enjoy the sound of your music?

D: Yeah, we really like it.

I: I never intellectualize about it really, I just listen to it because I like it.

R: Yes, well the structural aspect is just like a means to an end.

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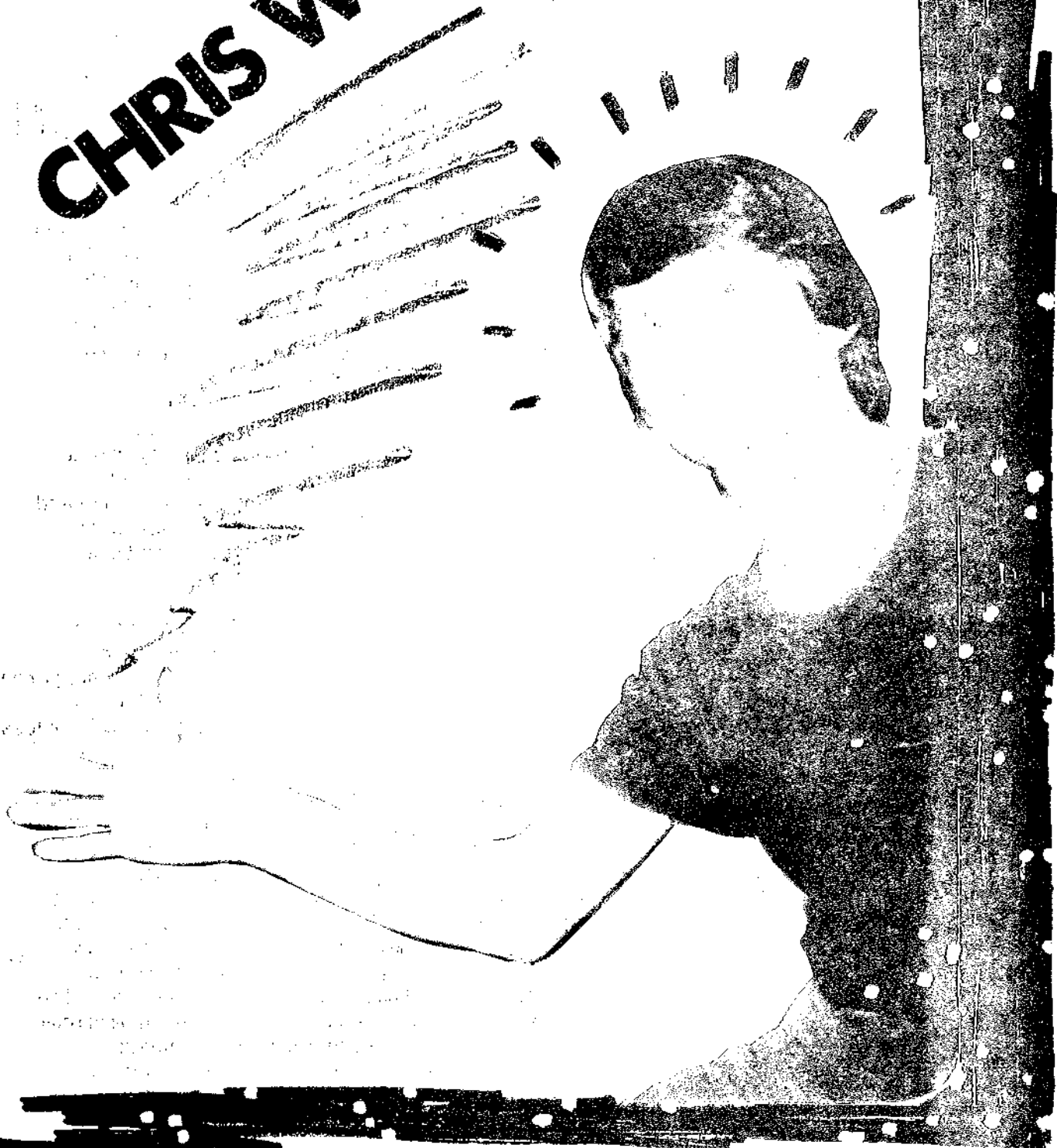36 Stafford St. Northcote 3070 Melb.

[26]

CHRIS WYATT

This was a double concert. Chris Wyatt had the first part of the evening, and Bruno Borghetto the second part.

Chris played tapes of electronic music. We heard three pieces. The sound sources used were analogue systhesis (with the odd digital peripheral), and acoustic.

What struck me about the tapes was their clarity. I knew beforehand of the care Chris had taken to ensure that the recordings were of the highest standard. The major interest of the music concerns the various and complex and textures which result from precise and intricate assembling techniques, and so after you've spent ages creating a controlled and complex sound it makes sense to try and retain as much detail as possible. What Chris wanted to avoid was to have any kind of haphazard sound modification due to the sound storage system.

Although I was aware of the nature of the source material, such a realization had no relevance in the listening situation.

The sounds we heard in the pieces had both depth and a kind of physicality which I feel can only be defined in relation to that sound alone. That is to say, the sounds appeared to be physically active, structural, and object like with an almost touchable outer edge and yet for the most part they weren't manual; the music didn't seem to suggest any actual playable or performable process. The existance of what was heard could not be explained or defined through its source. What we heard did not seem to result from any external interacting gesture, (a drum is hit, a string is plucked, a surface is rubbed etc). We recognize and interpret many sounds by the memory of the process involved in that sounds own production (i.e. that's a scraping sound, that's a metallic percussive sound etc.). Traditionally, all sounds are accompanied by a gesture. When the sound generating process cannot be seen, the listener must create/imagine the gesture for himself, either by memory (sound = piano ∴ gesture = fingers depressing keyboard or hammers hitting strings), or by analogy where the sound itself can only be concisely define in terms of a gesture (sound = similar to breaking glass = gesture).

In much of Chris' music gesture does not seem to function as an applicable term. Instead the sound seems to have been assembled piece by piece and then presented complete like some kind of architectural form. Therefore the pieces have a history (the history of assemblage) but again only in regard to a particular piece. The process of construction (adding bits to other bits linearly or horizontally) or the awareness of that process provides us with a history.

In Chris's case we only hear the completed piece, not the process (or gesture) itself, which is no different from what happens when we encounter a piece of static visual art - in that the process of its production remains unapparent. Even when there are visual or in Chris's cases aural consequences of production techniques, they are nothing more than signs, we do not experience the actual process of production.

Linear forms are different. Because of the linear nature of music the history or process of production is intrisically linked with the actual musical encounter. Here, I'm not referring to the gesture thing mentioned earlier, because both static visual images and sound images in some way suggest the gesture behind them. What I am referring to is the fact that to fully experience a piece of music the listener must hear the piece from beginning to end. As soon as a piece finishes it is complete for the first time. However once it is complete, we can no longer encounter it directly, as one can a painting. Once time has elapsed, an event that existed within a portion of that time can only be recalled via memory, and it is this recollection which is the fundamental force in musical perception and understanding because the listener interpretes what he hears currently on the basis of its relation to all of what he has heard previously. To actually experience a linear, chronological form we must experience an on-going

process which itself imbodies the meaning and identity of that form.

The point I want to make about much of Chris's music, of which the three pieces heard at this concert are examples, is that the music doesn't exist in any linear/chronological way. The musical information is complete from the start. If there is any linear movement, whether it be the audience that moves around the object (as our eyes move around a painting), or the object that turns for the audience; it serves only to present another facet of the same structure.

The audience has immediate access to the complete piece, and so all the information could be assessed immediately if it were humanly possible because the information is piled up horizontally, not vertically (linearly). The function of the linear existance is simply to give the listener time to examine the sound structure, to piece all the parts and layers of sound together. To examine the structural hierarchies, and, as the actual chronological process of construction cannot be encountered then the listener may formulate his own historical perspective regarding the activity behind the establishment of the complete structure.

<div align="right">David Chesworth</div>

C: Chris   Chris Wyatt contact address:
D: David   36 Stafford St. Northcote 3070 Northcote

D: Okay, react react.

C: Rather than react I might just point to specific things because the article is more explicative than critical. The first thing is clarity. For me, clarity is the subjective quantity rather than an objectively measurable quantity. Clarity is defined by the kind of object I want to make audible.

D: And very often in your music you want to make a lot of fine detail audible.

C: I'm interested in aspects of timbral change, and the only way to get that across is with fidelity, and that's a problem for me. I want to try and get outside of that to look at different aspects of it. Dealing with lower fidelity is a problem because I'm always aware of the sonic implications of using fidelity.

What else ... another thing you were pointing out was the way it worked linearly. That's the way I feel about it too. End points were always difficult for me until I realized that that was the way I was thinking, and that was, that I wanted the piece to go for the length of time for people to see the totality of what I was doing.

D: I could imagine different people in the audience having different end points where they stop listening to the music.

C: Yes, for me the end point is a kind of gesture.

I personally find what I do expressive. The objects I try to make express something for me.

D: Yes, I find them expressive too.

C: All I have to rely on is intuition. Its not as if I'm following any set, rigid pattern. I'm very concerned with how its sounding.

D: This is when you're constructing the sound, layer upon layer. Your intuitive moves aren't actually experienced.

C: Yes, there is this shift.

D: A shift whereby the intuitive moves are made by you before the listener encounters the piece. For him the moves are historical, and he evaluates them in his own time.

C: That's right, and as I say, it makes me very conscious of the fact, that a lot of people mightn't get it. I'm aware that its not the way that a lot people listen to what's called music.

D: I compared it, maybe a bit crudely, to looking at paintings.

C: When I first started, I used to think of my work in terms of sculpture.

There are some problems stemming from this area. I'm very wary of making things which can be ignored. Ican't make things which are in the area of being taken or left. The concert, I thought, was pretty imposing really. There was this stuff coming out of speakers and you really couldn't ignore it. Some people left the room because the volume disturbed them. I think all this comes back to my problems with linear music and the fact that for me it never quite seemed to be enough or it seemed to work in the wrong area. When I first started learning the violin, the whole metrical time element of it seemed totally artificial to me. I don't know if you're noticed that about my sense of time?

D: Well ... er

C: It was idiosyncratic because I was interested in other aspects of it and the tape medium best expressed, these things, though I'm aware that it's a limitation.

D: People who only compose linearly have the same limitation. Instead of working things out horizontally, you work them out vertically. I don't see it as being limiting, just different.

C: I've always found it unnecessary to use segmentation and bridge passages or create situations where one thing flows or melts into something else.

D: Well, it goes against what your music is about. You would have this

strange linearly defined element against everything else which is ordered vertically. Every part of your sound would have to be modulated individually. It would be difficult. It would take so much time and the music would then be defined in chronological terms.

C : I would be conscious of style to do that. That is what the last piece seemed to be about, the drone piece. That was a way of looking at objects created out of loud speakers. It wasn't really a drone piece. It changed its pitches all the time although timbrally it regenerates itself. When the pitch changes and the volume changes it changes your perspective.

D : It re-orders the hierarchy of the layerings. It shifts the emphasis from one thing to another. It presents another facet of the sound that is there.

C : I'd like to broaden what I do. If I include pitch work, tunes, anything like that in my work, they are used as aspects of the thing I'm trying to make rather than the other way round as it were. I kind of feel that if someone asked me to sit down and make a tune I'd be kind of lost. I hear tunes or harmonies within my work. Ihaven't got to the stage where I want to pin them down yet.
The area I am in is that of high technology which depends on fidelity. Its a bit worrying. I don't know if it could be said that I'd be happy if I was just left in the room with a rubber-band, unlike some people. There could be a way I could get around this. To write pieces which are notated (I personally think that by-and-large notation is a bit of a waste of time). I would try and see if something could be done in that format.

D : You seem to want to approach other things because you can't do them, or can't caome to terms with them.

C : Yeah.

D : I'm just making an observation. I could say, that's not right, you should stick with what you're doing, or I could say "well that's good because something new could come out of it". So I don't think I'll say anything.

C : Yes well. I've hung around universities and done bits and pieces of courses, and I know a lot about music course structure, and I can see that there's a lot of stuff there which isn't useful.

D : Mmm, like harmony.

C : Not useful for composition. You only learn it to forget it. I feel that the point of a lot of notated music totally eludes me.

D : Well, there is the practical aspect of it. With synthesis you get immediate feedback, you don't have to wait for a ten thousand piece orchestra to play your music.

BRUNO BORGETTO
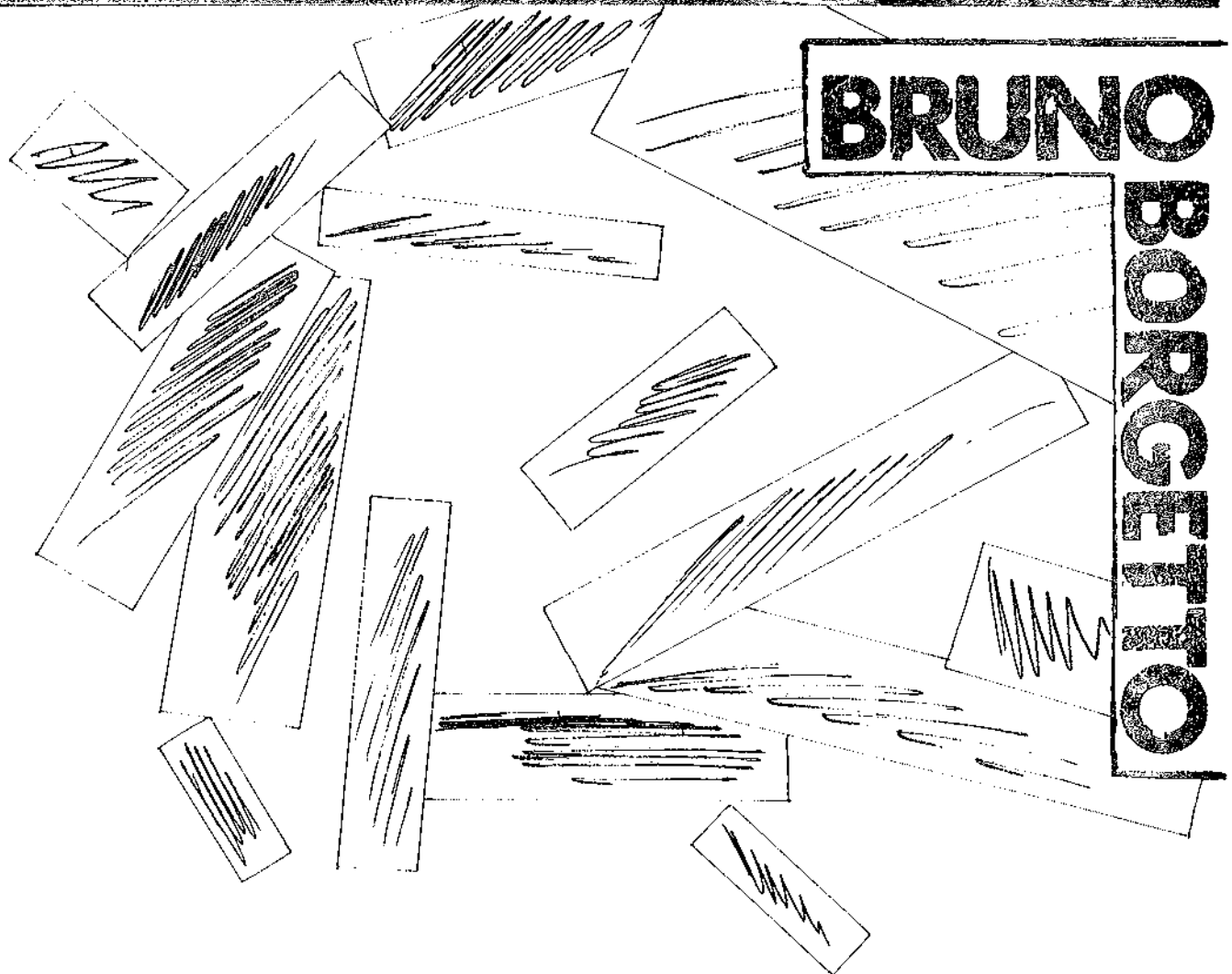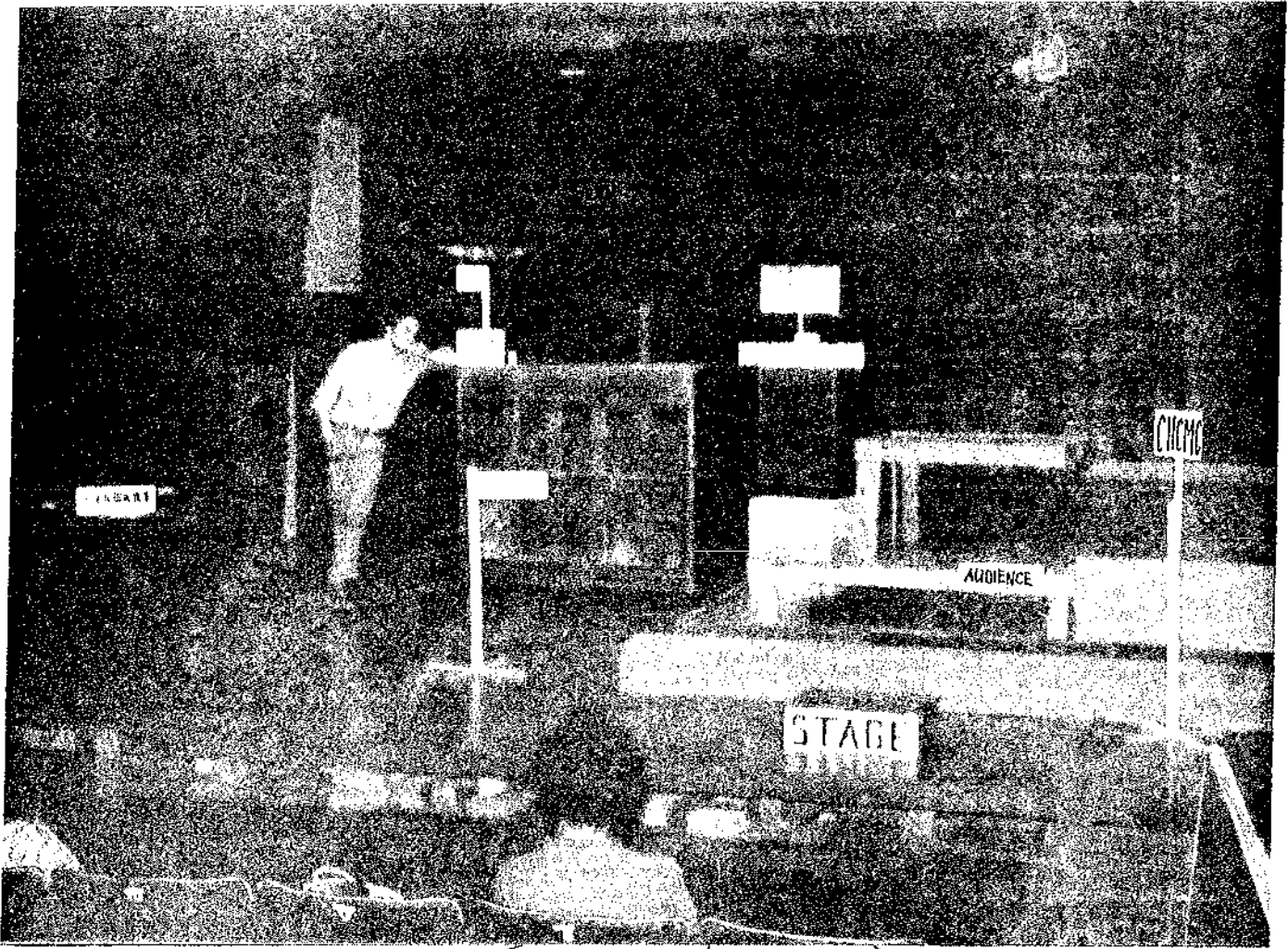
Bruno's part of the evening consisted of a series of performance/ musical pieces. They were presented on stage in the theatre. In all, there were five pieces which were collectively titled "Overcast Toilet Symphony".

The first four pieces were performed in darkness and without interruption. The first thing that struck me about these pieces was that there was nothing to suggest that they were or were not 'performance pieces'. As to what constitutes performance one can argue about til the cows come home. Why bother catagorizing things which don't ask to be - its irrelevant, forget it!

Each of the four pieces were completely different in terms of content and medium usage. The first piece 'In Tune with Gertrude', described in the programme as an environmental soundscape, was precisely that. Via a stereo cassette playback system we heard familiar city street sounds - in this case Gertrude street sounds.

Now there are two ways (generalizing of course) in which the listener can perceive an environmental sound piece of this kind. The first is to accept the role of the sound as being that of representing an environment outside of its assumed context - where the audience listens to the recorded sounds solely in abstract/aural terms, that is, where the listener abandones visual references and so no longer interpretes any sound visually (ie. sound A = a car driving past). In so doing the listener hears any sound as an event which occurs concomitably with other aural components, thus making up a comprehensively related whole. The other way one may interprete an environmental sound piece is simply for the listener to let him/herself be seduced and drawn into the environment being portrayed. In this case, the sounds themselves serve as a kind of framework upon which the seduced listener builds and completes the visual and physical environment, drawing on either past experience or acquired information in part or whole via other media, complete with varying degrees of circumstances, information processing, and all subsequent distortion. Which of the two listening situations the audience assumes, be it for all, or only part of the performance, may depend on how much consideration the performer gives to presentation, if any. Then again, the influence of some sort of contrived presentation may be minimal with regard to how the listener perceives the pieces for himself.

Anyway, getting back to 'In Tune with Gertrude'. The fact that the pieces title was presented beforehand on the programme, and also, barely visible on stage, I recognized various props, indicating a street scene, I was inclined to perceive the piece in the latter manner.

The second piece was again a tape piece called 'Left, Right'. The sound sources were the spoken words 'left', 'right', and various vocal substitutions and imitations of these words. This piece also made no attempt to hide the medium (ie. stereo cassette) from the listener. Clicks, speed variations and tape saturation abounded. The listener was left exposed to the various crude goings on of cassette techniques.

One more tape piece followed. This time the sound source was completely synthesized.

The last of the four pieces was performed live on stage. Bruno played a series of tonal chords on the piano. This piece was called 'Beautiful Gertrude'.

After a short break, Bruno presented a piece he had just completed, 'Givin It Away'. For this piece the lights were turned on. On the stage there were a number of small props, mostly street and place names. This piece was concerned with a selection of typical events which beset a dweller of one of our supposedly more colourful environs. To be more specific, the events portrayed delt with both personal problems (ie. trying to give up smoking), and those encountered with society (ie. the fact that an individual can assimilate himself with only part of the total environment.

David Chesworth

D: How did you approach the concert?

B: Well, I'm involved with various kinds of performance. I thought I'd save my more theatrical stuff for some other place. It seemed logical to present sound oriented stuff here. All in all though I'm mainly concerned with the theatricality of performance. This is because I like the objective approach. I feel an audience is often alienated by the concept approach. I'm pretty concerned about the audience in terms of making what I present communicable to them. That's why I use props, everyone uses a bit of padding, it helps.

D: In what way did you see the relationship between the first four pieces?

B: Well, I was primarily concerned with sound. I have tried to learn an instrument - harmonica, violin, but I didn't have it in me. I then heard John Crawford talking about music at PIT and the different ways in which sould could be used in music, and something clicked then. So I started from scratch. I didn't have any real musical knowhow, so I figured,okay, there are tapes, tape methods, and there's synthesizers and there's environmental soundscapes. So I thought I'd try them all. And there was a piano in the house I shared, so the challenge was to use all these different things - the piano being an example of a traditional music making instrument, and to have a theme linking them all together. To do that I used traffic and also all pieces have a meloncholic feeling about them. I was pretty happy with the way they tied up. I used a cassette because I didn't have any access to a reel-to-reel machine. But this was interesting because I got clicks which I couldn't edit out. I thought that this was a bit of a bugger, but then I heard the way in which it manipulated the sound. I was only stopping and starting the tape. I'd make a high sound then click it off, then a low sound and click it off, and I got this kind of distortion so I thought I'd use the clicks anyway. It was a bit of padding perhaps, to me it it served as part of a learning process.
The first piece with the four sections;I didn't really see it as a performance thing, though I did play the piano in the final piece. It was only a kind of scenario and I did it because to play it in public was a challange. If you're there doing something the whole thing can mean a lot more than just hearing a tape.

D: In the fifth piece 'Givin It Away' you used props - and, as you were saying earlier, you were interested in the theatrical aspect of performance.

B: Yes, I think I might be a bit up myself when I say theatrical. By theatrical I mean I use props and a bit of acting to get some sort of concept across to the audience.

D: Was there anything in the performance that didn't go the way you expected?

B: Well, the last piece, I'd only thought of the week before and so I'd only rehearsed the cues, nothing else. I was too busy making props and getting sounds together. At the start of the tape I left a fifty second gap before any sounds start, but it took ages because I forgot to rewind the bastard. Anyway, it worked out as a plus because I'll know for next time. And if I do it again I'll keep the pause in - though not as long.

D: What about the environmental piece. Were you concerned with how the audience would perceive it?

B: Well, I hadn't really thought about it until you brought it up. But it doesn't surprise me that the audience may have been seduced into the environment. I mean they read the title beforehand and saw the props. So it was due to the circumstances of the listening environment. Also the melancholy thing was there at the time I did the piece.

D: It is possible that the audience's perception of environmental music happens regardless of the performers intention.

AD
HOC

This was Ad Hocs 2nd performance at CHCMC and the first I had seen. Unfortunately there were few people there on the night and the emptiness of the building combined with the music gave the place a rather desolate atmosphere - which was not necessarily undesirable. Ad Hoc did not communicate verbally with us (the audience) and two of their rank had their backs to us constantly, this increased the vacuous intimacy all the more as did the appearance of the playing space which was no longer the intimate "in the comfort of your lounge" backdrop which had been there for the previous few weeks, but a stark black box with two spotlights which pointed acusingly straight at the audience.

All the sounds used in the performance were electronic coming either from guitars (treated), organ-synthesizer or tapes. The pieces seemed to have been worked out before hand and to have predetermined length etc. They varied from extremely dense buildups of complex machine like sounds which emphasized slight changes in timbre and tone colour, mainly because of the lack of silence or dynamic variation. The listener confronted with an even wall of sound will take foothold in the slightest variation from which to observe the rest of the piece - to move "subtle" melodic items which used the recall capacity of the AKS as a base structure for the organ and guitar. Personally, I found the more dense and oppressive pieces considerably more interesting as skilfull manipulations of sound, particularly when played against the "safer" more predictable structures offered in the third and last pieces. One thing I enjoyed a lot was the way in which a mass of one particular tone and volume would be set up and allowed time to engrave itself upon the frontal lobes and then another quite different sound would happen creating the illusion of coming from behind or above the listening area until the ears adjusted to its novelty.

I thought at one point that a piece of corrigated iron was dragging across the gravel outside and the sound was coming in the back wall.

One piece in the middle of the evening was obviously plagued with technical problems, but I got the feeling that this was unusual; the use of tapes for example was carried off with no apparent problems which is quite an achievement.

A good evening of interesting work of the type which is not often heard in the provinces of "serious" new music and cheap technological experi mentation.

<div align="right">Paul Shutz</div>

Well, another idealistic concept bites the dust. I refer to the creatively coreographed duets between performers and reviewer which the editors of New Music are so keen about. Ad Hoc were quite reticent to discuss their music or the performance in question. During the ensuing discussion they briefly gave some ideas and views on music and playing, but afterwards asked me not to write about what had been said. Instead at my request, that they write their own review or at least comment on mine, they offered the brief reply printed below.
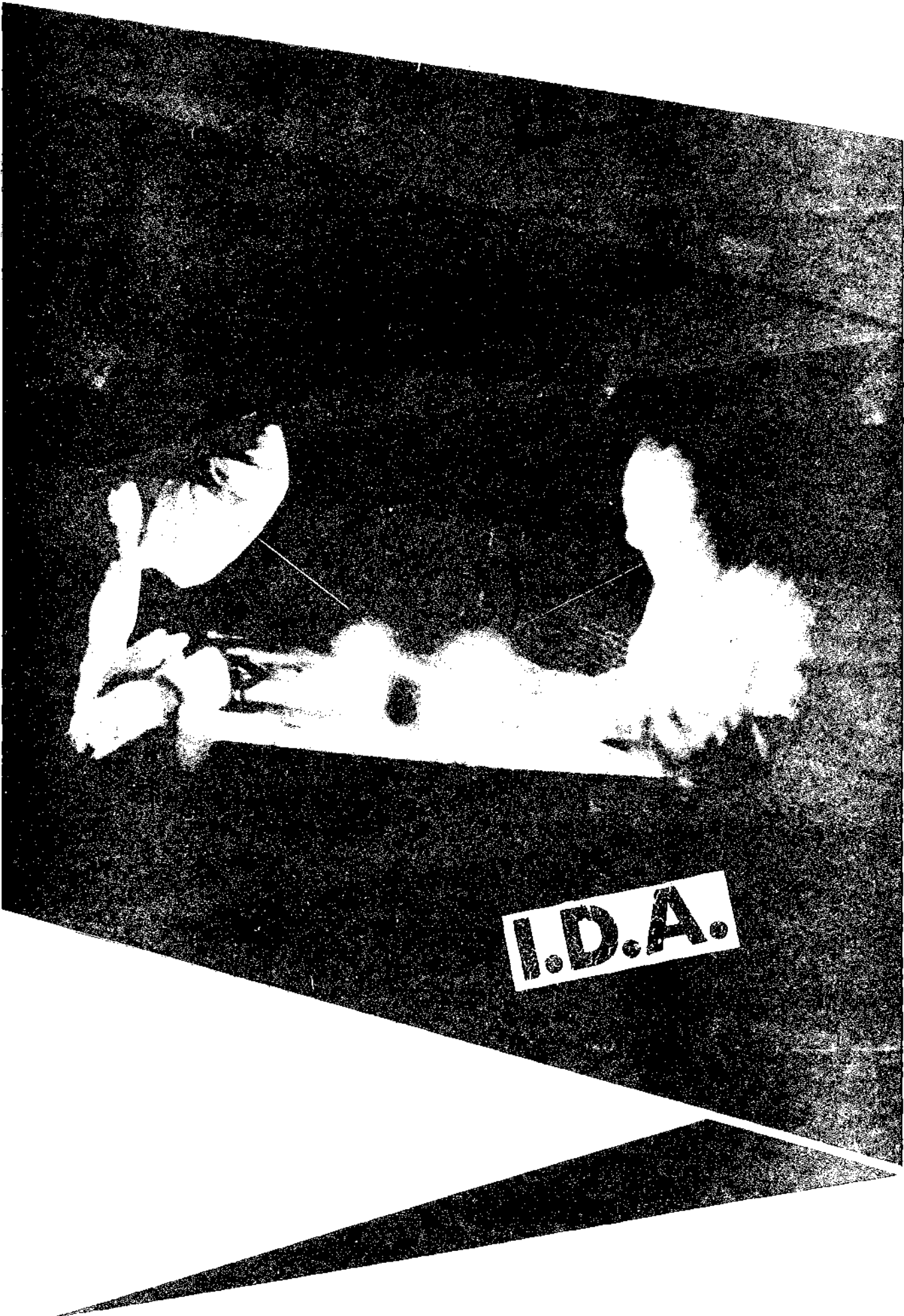
"Not spotlights: two bare bulbs to see with.
No accusation
No pre-recorded tapes: magnetic tape for delays/loops.
For this
For the particular end or case at hand without
consideration of wider application."

<div align="right">Ad Hoc</div>

Ad Hoc contact address:-
61 Little George St. Fitzroy Melb. 3065

I.D.A.

Tonight the I.D.A. - usually three-piece - perform as a duo: Graeme Davies and Ernie Altoff.

They work with a sense of fun and excitement. They are uncool.

Tonight they perform seven pieces, giving a verbal introduction to all but one of them, thus providing an insight into the logic of each. Titles range from the analogous (Terminal Moraine) to the downright descriptive (Longwinded). I suspect that these titles emerge while conceiving pieces, not before or after, so firmly are they rooted in the nature of the pieces to which they apply.

Terminal Moraine, we are told, is the stuff that a glacier drapes at the bottom of a hill and, we are further told, it bears no resemblance to the surroundings in which it comes to exist. For that piece I.D.A. use a zither, a drumstick and a microphone hooked up to three cassette recorders (cassette recorders incidentially, are to I.D.A. what roughage is to Dr. James Wright). A performer wearing a head-band labelled "Artiste" plays the zither with the drumstick. He is standing stage-rear and the zither is elevated. He plays into the microphone. Sound travels down leads to cassette recorders where a performer wearing a "Technician" head-band operates them in sequence, from left to right. The "Artiste" starts by softly strumming the high strings of the zither and then works his way down, both in pitch and technique, until he ends up actually hitting the body of the instrument. The "Technician". stage-front and on his knees, puts the sound onto loops, moving from recorder to recorder, and playing it back just as soon as he does so. Each subsequent recording, therefore, draws on a source which becomes progressively more removed from the originating zither sound as it picks up the play-back of previous recordings also. A snow-balling of distortion? This idea of descent/degeneration is also played for a little didactic fun. Through their gooney labels and staging, the action is seen to descent from the lofty heights of artistic decision to that of the common knob twiddling technician ... a not too subtle dig at popular unthinkingness regarding those two roles. Ha! Ha! Ha!!!

So that's what I think is Happening.

Now, here am I, a regular guy sitting in the audience and paying close attention. I perceive an almost air-tight cohesion between the various components of the piece and that affords me some satisfaction. However, I also realize that I have been presented, right from the beginning,with a series of exhaustive explanations ... the title explains the performance which explains the idea which explains the title which explains the staging which also explains the idea and so on ... hence the function of criticism is largely pre-empted (as a part of the piece) and that's a really exciting thing because you don't know what to make of it. By explaining itself every it disarms all that analytical/interpretational horse-shit through which art is pulled into line with modern day utilitarian thinking ...... "MYSTERY RESTORED BY
                                                  STRUCTURAL DEMYSTIFICATION"..
what irony!

"Terminal Moraine is loosely representative of the structural I.D.A., there is also the textural I.D.A. which is well represented in tonight's concert too. By textural I mean that which concerns itself exclusively with the physical qualities of sound or to put it another way, with sound itself. Three pieces fall into this category: "Tautology","Me Mo Mu", and "Longwinded".

"Tautology" is a long repetitive piece in which both performers hit the one zither with one drumstick each, one playing time to the others simple 1-2-3-4. The sound was fundmentally metallic and constant - but for some slight variations in attack achieved by loosening or tightening their respective grips. So it's the Bash Bash Crash of the sheet metal factory Bash Bash Crash ... until something unexpected happens; a third whirring noise emerges, on top of the other two sounds. This can only be put down to a shift of perception I'd say,so I don't know if it was heard by anyone else, at least not at the same time, no doubt I.D.A. will shed some light on this.

"Me Mo Mu" is short for Metal Motor Music and that's exactly what it is.
Two tiny electric motors whirring and sliding across the bottoms of two inverted,
medium-sized tins with microphones inside them. When amplified, these low-tech
sounds, sound really hi-tech; smooth, clean and tubular. The piece has true
entertainment value and the audience is suitably charmed by it's cleverness ...
"why who'd ever think of that two little 'ol tin cans could make such a pretty
sound,". This would be a hard act to follow, but follow it they did, with
"Insufficient Information". A piece so rigorously alienating that it nearly
defies discussion.

This, needless to say, was the one piece without introduction. Wearing
white klu klux klan type shrouds, white gloves and white dust coats they sit
opposite each other at a table. On the table there are two candles, two decks of
white instruction cards and a table cloth - white also. The theatre is in
darkness but for the candles. The instruction cards tell the performers what
to do with their two cassette recorders: recording, playing-back, rewinding,
whatever. There is no controlled sound source but rather, the recorders pick
things out of the air and then amplify them into quite loud hums and whines.
Someone likened the whole to a seance and that strikes me as a highly plausible,
given it's moody theatricality. The medium as medium !!! It was extremely
long and tedious. The audience grew increasingly restless and noisy - quite rude.
All I can say is that "Insufficient Information" is about deliberately leaving
the audience out of the game, the purpose of which I am unsure of. I don't think
it was done to excite a reaction which it nevertheless did.

I have looked at four of the seven pieces performed; the remainder are
covered - to various degrees - in an interview between the I.D.A. and myself,
an edited transcript of which follows.

Ralph Traviato

R: Ralph
G: Graeme
E: Ernie

G: Like you say, it's very hard to know what to write about. You
want to have an input but the thoughts triggered off don't always
relate to the concert.

R: Yes, I was aware when I was writing it that you become preoccupied with
language so you are already one step away from what you're talking
about.

E: Well, just to correct a few things said in the article. "Terminal
Moraine" uses three microphones hooked up to three cassette
recorders.

R: It's a glacier.

E: Yeah, that's right its' a glacier and not an avalanche which
incorporates a slow movement down a mountain but that's really
got nothing to do with the piece, it just explains the title,
The other thing I should mention is that in tautology there
is a third sound, the sound being a recording of 50,000,000,000
birds in a tramway depot.

R : Which doesn't sound so much different from all that bashing of metal.

E : Yeah, it fits in really nicely, it's pre-recorded and it emerges from the cassette recorder that was sitting next to the zither as we were playing it. The sound fits in so well with the metallic sort of crashing that some people didn't hear it at all.

R : Is that the idea of tautology - you reproducing that recording by different means?

E : Tautology is repeating what you say in the same sentence and we introduced it by saying "Graeme and I are going to do a duet together , its called tautology, and what's more this duet that we do together we perform on the same instrument".

G : Everyone's just punning away.

E : You can have a lot of fun with titles but basically they're just little labels and they're easier to remember if you call something "Tautology" and not "Zither piece No. 2".

R : Yes but I though that the names were related to what you were doing.

E : Oh well, we try.

R : Obviously what I say in the article is very subjective because what you do on-stage is really ambiguous or neutral in terms of what it expresses. Has anything I said in it occurred to your before?

G : I don't know about the intentions of each piece but we've talked about those problems existing.

E : I've discovered, just from talking about this concert alone, that everybody comes out with completely different opinions on any music. It's almost pointless to say we are going to attempt to convey say ... an emotion. All you can do is put sound into the air, music into the air. You are really not in control of what people are going to pick up.

R : Knowing that, I find it hard to know what to write because, although I would like to write something broader, I know that what I write can only apply to myself.

E : Yes, you'll find that people will not agree with what you've written.

R : Well, to move one, there was one piece which I found completely mysterious - "Insufficient Information". I figured that sounds were just being picked out of the air by the recorders but I found it frustrating not knowing what your instruction cards said.

E: What the cards are, basically, are a set of randomized instructions
on how to build any tape crescendo piece. Things like "recorder one
record for 10 seconds and speed up".

R: That piece was more consciously theatrical than anything else you did
that night.Was there any particular reason for that.

E: We felt like doing it I guess. Graham once said "I'd like to do a piece
recording nothing" and it built up from there. It's interesting for us
to watch, amongst ourselves, how I.D.A. compositions come about. We
can't really say anymore; this is an Ernie piece or this is a Graham piece
or this is a Ron piece. Someone will come up with the original concept
but by the time we've all played with it it's quite different. Pieces
change from performance to performance. We might find that the criticism
of the length of "Insufficient Information" might be such that we'll
change it to make the piece more accessible although I can't see it
happening, at the moment.

R : You have to consider accessibility when you're performing to an audience.
I often wonder about the length of performance. A lot of new music concerts
go for a long time so that by the end of it people can't be listening to
their full capacity.

E: Well you must remember that we are, if you're going to label us, experimental
musicians - stroke-composers and experimenting with time is one of the
things you can do.

R: But when you're playing to an audience it's different, it's not just you
experimenting,it's you experimenting in front of an audience whose
attention you want to be as full as possible.

E: That's up to them. Where is the thin line between catering for the
audience and perhaps stimulating or educating them to view concepts
they are familiar with in a new way, that's the whole thing. Sitting
in front of a painting for an hour and getting an understanding of it
that way is an accepted idea but people said that after 5 minutes of
"Insufficient Information" they'd got the point ... but they weren't
expecting the unexpected.

R: Did you think it was fair and accurate to label some of your pieces
as textural, being concerned purely with sounds themselves.

E/
G: Yeah, Yeah.

R: The one I really liked was "Longwinded" though I didn't write about it.
As I listened I found myself making associations with the sounds -
you know I thought of things like fog-horns and owls.

G: I don't know what to say about those pieces because we just improvise.

E: That was a fairly straight improvising piece basically to show the

audience two new instruments and what can be done with them. The reason we amplified was because you get other sounds out of it. Yes, without microphone that bamboo 'Mekon Whistle' is a far more plaintive and quiet instrument but when you stick a microphone inside it you get all that sort of echo and all the mouth noises on the mouthpiece, all the clicks, the little percussive noises, the actual tongue sounds on the mouthpiece which completely changes the instrument. We find that when we improvise it works very nicely, we fit quite comfortably together.

R : Just on "Terminal Moraine" I now realize that the recorders were not being picked up by each other, yet the sound underwent some process of distortion from its acoustic inception to its final form on cassette.

E : Possibly the most ingenious part of that piece is the use of the pause button on the cassette recorders to cut out the percussive hits when I hit the case of the instrument to only record the dying resonance of it and the fact that sounds are altered by doing things like knocking off the attack as I did. So the whole context of the sound was altered because there wasn't this "BANG!!" in front of it, all you got was the dying "Aeoowhhowhh!!"

R : What about the labels you were wearing: "Technician" and "Artiste"

E : They've been amazingly misinterpreted.

R , I thought they gave the piece a twisted humour.

E , Exactly - Twisted humour. The idea of the "Artiste" playing the musical instrument - "aethetic" "aesthetic" - and the idea of the mere technician working metallic knobs. In reality all the "Artiste" is actually doing is putting in the raw material, it's actually the technician who is providing the relevant sound of the piece. So the "technician" is the "artiste" and the "artiste" is the "technician" and neither is neither.

R : Which is the point you were making.

E : Also the labels were fun to look at.

R : How 'bout "Me Mo Mu", the cute one.

E : Motors on tin cans, amplified.

R : We haven't spoken about the last piece, which I didn't talk about because by that stage I wasn't really completely there anymore but only because of what had gone before.

E : Did you think seven pieces was too much?

R : It was for me, but that depends on a lot of things, you know, you've

been to work, it just depends.

R : i think most concerts at Clifton Hill go on too long.

G : More for your money.

E : Or more for your lack of money ... just about that last piece ...

\ . I didn't catch the introduction. It was about some dead guy.

G : Yeah. I'd just done a performance in the Botanical Gardens of Adelaide and
the piece was about sense of perceptions and that sort of thing. The
gardener there started telling me about how he sensed things, when things
were going wrong. Then he started telling me about this guy, one of his
mates, who he couldn't find and after looking around he discovered that
his mate had died. Then he told me all about the history of this guy.
He'd been divorced and was very sad and he'd sing for people. The
gardener would whistle the dead man's songs as a bereavement or durge
and when I was there I recorded him whistling 'Love is a beautiful song'
in the gardens. Loops of that recording form the basis of the piece
which is basically a reconstruction - using eight cassette recorders -
of the experience of hearing this man whistling while I moved around
the gardens.

R : The cassette recorder has been prominent in all your performances.

E : It turns out that both Graham and I realized the capabilities the cassette
recorder has from seeing what Ron and Warren had done with them. In
turn we have done other and different things with them. We're probably
as tired of them as are Ron and everyone else but then there are so
many people who say they're tired of cassette recorders yet they
haven't done anything with them.

R : Do you think they are regarded as a novelty in that musical useage?

G : I just got into them because I didn't know anything about music and
I saw these two guys playing cassette recorders. I can play a
cassette but I can't play a musical instrument. Accessibility
is the thing-I realized immediately I could do it too.

R : Do you reckon there's the possibility of refinement in playing cassette
recorders?

G : Yes. A lot.

E : People see us using cassette recorders but a lot of them don't know
what we're doing with them. I mean how many people know that we've
got speed controls and the fact the speed control alters the pitch of
the sound. The beautiful varnished wood, iron-framed piano or the
$4,000 French horn is far more of a wonderfully intrinsic art object
than the cassette recorder. There should be a selmer cassette recorder

R: Some marketing person will think of selling cassette recorders as
   musical instruments, sooner or later.... Well ... I think that's about
   it ... anything you'd like to say to wrap up.

G: WHERE DO WE GO?

E: Well we go to a concert without any cassette recorders entitled
   "No Cassettes Whatsoever" on June 11.

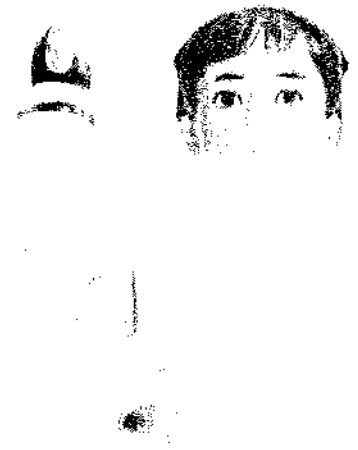R: (dramatic pause) not one cassette?

G: (slyly) Aaw, there might be.

E: That I.D.A. concert was only two thirds of the group because Ron's
   wife was have a baby so he had other things on his mind. However,
   next concert Ron will be back.

I.D.A. contact address:
20 Redvers St. Surrey Hills Melb. 3127
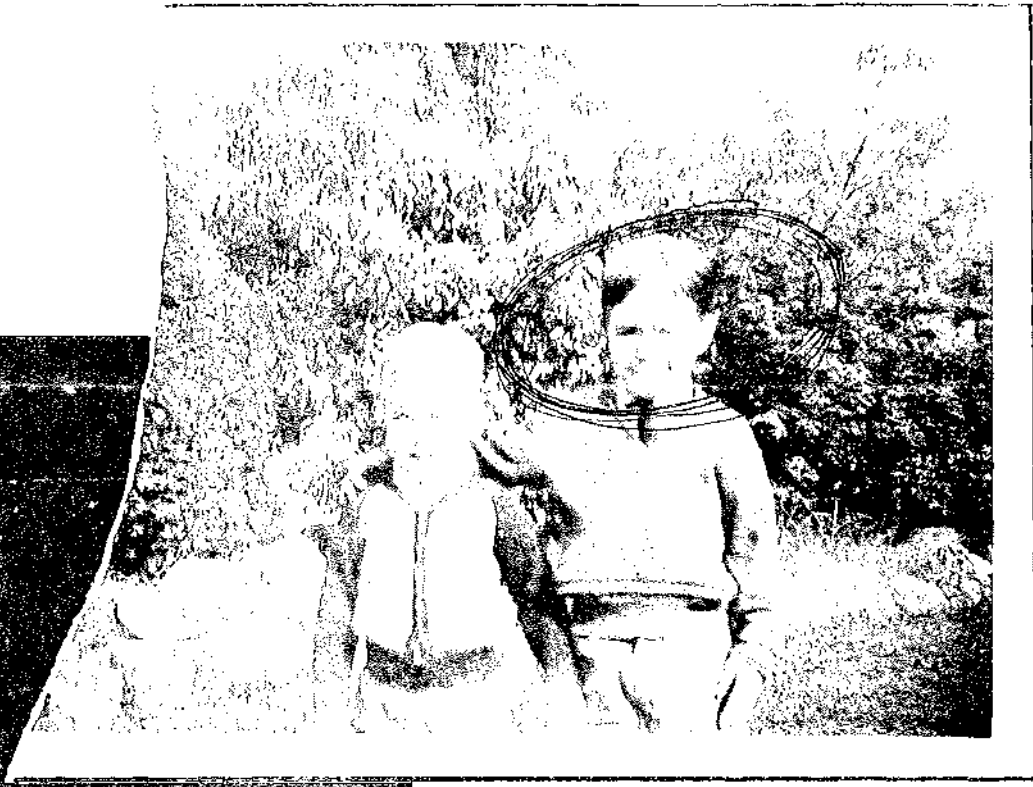
PAUL FLETCHER
CAMPBELL DAY

Paul Fletcher and Campbell Day's first presentation at CHCMC was a twenty minute epic at the last concert of 1979. Titled, naturally enough, "No Title", it was a dense barage of fleeting, distorted imagery: a relentless and manic montage of mutilated film scraps and leader tape. Sounds dramatic, eh? But on the other hand it was quite soothing in that the wild mess of footage seemed to be impregnated with a stubborn nature as if once it had started it would never stop. The aimless and random complexity of the film was virtually like a brick wall that confronted the audience, refusing to give us any time or space to grasp determined fragments of what the film's intention, concept or structure might be. Such a thick mass of meaning can, through saturation, revert itself into a pile of potent meaningless - which can be very soothing indeed, not having to worry about intention, concept or structure.

At their concert on 23rd April 1980, Paul and Campbell presented five films (one by Campbell and the remainder by Paul) all spiced with that frantic sense of speed. Just as the hand can be quicker than the eye, these films were quicker than the brain. By the end of the night, the whole audience was understandably drained numb.

Basically, the films consisted of footage shot with the camera (both real time filming and camera animation); treated film scraps and leader tape; and film loops. The sound track was either on the film itself, or provided by a separate cassette tape sound track, or a combination of both. The sound material was a mixture of radios, televisions, records, musical instruments, and any other available source of noise. Apart from the technical interest in manufacturing film in these ways, there was an experimental preoccupation with the repetition of structures; images out of context; saturation point (or the lack of it); and sound-versus-image.

All five films had no titles which made it difficult to recall which remembered fragment belonged to which film - which probably isn't all that necessary anyway. One film had a superb play with conflicting languages, where a film of "Destroy All Monsters" (either actual footage or filmed from the television) was deprived of its original sound track and coupled with some menancing piano doodling. When added to the written subtitles of this Japanese movie, a disorienting effect was produced by placing such a instantly recogniz-able series of images in a new and strange context. Such a procedure happened in another film where quick snippets of the Jetsons suddently burst out of a maze of mangled film scraps and a heavy blanket of noise. The placing of iconic images out of their context was usually humourous, and a strong sense of humour was evident in most of the films. One film was based upon a Monty Pythonesque juxtaposition of a film loop of single frame pictures of the Royal Family with a satirical reading of a text telling us of the wonderfully exciting life of Royalty. The animation involved in some of the films was quite intricate (and obviously very time-consuming), especially the scratching of exposed film which produced some interesting illusions of abstract movement.

On a superficial level, the films could survive the shallow catagory of "abstract" because of the incredible violence done to the photographic image and conventional modes of narrative continuity. A strong attempt was made to throw realistic representation and semantic coherency out the door. The rapid succession of images and the continual whirlpool of noise was both awsome and agrivating, each film relying on the avant-garde tradition of the film that is to be experienced rather than read.

But tagging the films as "abstract" because of their assault on the senses is an easy and sneaky way out of coming to terms with the problematics of reading such films. The fact is that although the films might have been intentionally haphazard constructions, they all generated a strong internal tension that adds to the wild rhythm of their fast editing technique. There is tension between sound and image; between the images themselves; between film time and real time; between methods of manufacturing the image; etc. etc.

Each film was a framework of such tensions, held together by its temporal duration. The films simply started and finished, devoid of any substantial linear progression or process format, but between these two points was not merely a cinematic sheet of noise, but a multi-leveled construction of film language. The five films converged into what was both a huge semantic blurr and a visual/aural saturation.

This is to simply say that there was more to this evening of films than the senses could bother to cope with in the one night. (One could start to recapture all the excitement by going to a department store and trying to watch about twenty colour televisions with the sound on, each showing a different programme.) But most importaly the evening was enjoyable because it was so demanding. All headaches should be like this.

Philip Brophy

PB: Phil   Paul Fletcher contact address:
PF: Paul   "Wallangara" Old Coach Rd. Montrose 3765 Melb.

PB: Let's find an easy starting point . . .um . . . I know - how did you start making films? There's got to be a story behind that.

PF: I just read a book about it. The first thing I did was animation, cut-out things, but it didn't work because the camera wasn't working. Then I found a book on experimental animation and got a bit interested in all the different ways of making film. I suppose its sort of like a craft in that I do it all myself, instead of with others. I treat it like painting and making music, I think.

PB: I found it hard to look at the films in terms of aesthetics, as in discussing the craft of a painting or something, because I go more for the problematic angle of analyzing something. Are you conscious of the whole level of dealing with how film functions? Like, in my review I picked out areas dealing with the audience/film relationship, the sound versus the image, and the iconographic image.

PF: Symbols?

PB: Yeah, like the Jetsons cartoon fragments.

PF: I was just trying to utilize things and experiment with them, and exploit them.

PB: Do you chuck it together and then look at it, or look at it and then chuck it together?

PF: With the first one (shown in December '79) I didn't have a very long time, and just chucked it together. With the other ones shown in this concert, I sort of had some ideas about what I was going to do. I don't know . . . its really sort of . . . its easy! Just reading your review, you were saying about all the conflicts in it, and thats about the one thing I was trying to achieve in the last film of the evening in the sound track. You could take it much further with references between the sound and the film, and within film. It just depends on time - how much time you've got to do it in.

PB: Are they like fast food in that approach?

PF: It still takes a long time to do, but you still do it quickly. Most of the time you do it quickly.

PB: Does Campbell work in a similar vein to you?

PF: My films I made myself, except for a few places where we worked together

spontaneously in the live filming where I filmed him and he filmed me. He does work differently from me, but that's because we're different people. But on the other hand our work is similar

PB: What I noticed most in the films was that there was always a dual function, where you could either take it like this thing sitting in front of you that won't stop making you scream 'lemme outta here!', or you could lay there snatching bits of it, getting more drawn into it and then thrown back out, etc.

PF: They aren't constructed with any sort of progression or peaks and that stuff. Just a straight line - its hard for the film with that sort of thing where people make up their own peaks and rises along that line. It should just depend on how you're watching it, which ones you remember. Everyone reconstructs it differently after they've seen it. That's what I like about it, that's what I find interesting.

PB: There was a lot of filming done without using the camera. Was there any definite reason for not giving us any basic representational images in any form whatsoever? I mean even the more orthodox photographic images were upside down, out of focus, etc.

PF: Big confession here: all of it wasn't meant to be upside down. Half of Campbell's film was upside down, and although we deliberately left it that way, it became that way through accident because it was the first time Campbell had spliced film. And the loops (of the catholic film) were up-side down because we brought the wrong splices at the last moment. I didn't want to take it apart because its a miracle to get them done in the first place. (Pause) I did have reasons for filming certain things, but they're all different for each image or object, like a lot of it is reflect-ing Box Hill, how dull and boring it is - the car park, the shopping centre, etc. One of the loops was of this man mowing his lawn, which we didn't show because of time and the projector breaking down. It actually had a title 'Mowing around the world in 80 days'. It had slides of English country gardens and other tourist photos to be superimposed on the film loop.

PB: How finely do you like to have control in regards to intention?

PF: It's hard to control it because of what it is. When I started out I had definite plans/ideas. For example, the scratched film worked out best in this respect, because I stuck to 3 or 4 basic movements. In that film I was trying to keep everything as simple as possible, and I was able to control what I was doing. The longest film didn't live up to my expecta-tions, because it was too complex to control. But I've got a thing against themes that you can sum up in a phrase.

PB: You didn't present films with singular usages of film making (ie. just scratched film, just animation). The changes were wild - an incessant onslaught of images. It's hard to figure out what kind of structure can embody a variety of methods of film technique that are conventionally un-related to each other.

PF: That was deliberate. Doing a film on just animation, or just TV shots is just like working on one simple theme or statement, like 'man's inhumanity man' or whatever.

PB: Do you get pressure to not do that?

PF: When I suggested this to my art teacher he was totally against it because he said that it would just be like a demonstration film of techniques and that the effect of the techniques would be ruined. But when he saw it he didn't make that same criticism.

PB: A lot of your stuff borders on what would be considered 'bad film-making', ie. incoherent and aimless. It's strange that we can accept the likes of Goddard and Straub and still maintain a notion of 'bad film-making'. It was like you didn't want anyone to read the film's in any way whatsoever.

PF: Yes.

PB: It's futile to bother.

PF: I don't really feel like taking it incredibly seriously as if I've got something fantastic to say to all you little people. You should be able to accept that you can get something out of it if you want to. I get something out of doing it. I enjoy watching it and it does say something to me.

PB: Is the length of the film's arbitrary?

PF: You can play them at different speeds. The loops can go forever. The only problem is that you can't change the speed of the soundtrack.

PB: How closely are the sound track and the images related?

PF: The relationship was different depending on the film. In the scratch film the relationship was random, but it seemed planned. In the long film it was planned, but it got messed up because the projector broke down and the film got ahead of the soundtrack. The Queen loop was almost like a straight narrative in these terms.

PB: Would you see the distorted images in abstract terms or representational terms.

PF: I want people to recognize the images as well as seeing them as being interesting abstractions.

PB: Will you continue doing film next year?

PF: I'm sure I'll still do it for myself, but I don't know whether I'll be learning it anywhere.

PB: Are you working on any more films at the moment?

PF: Yes.

PB: All your work was silent Super 8. Would you consider moving into sync sound or whatever.

PF: Not really, because of the expense involved and you wouldn't be able to do as much with the sound because it would only be in mono and one track.

PB: This might sound silly, but are their any problems that you have in trying to come to terms with film?

PF: There are lots of practical and technical problems, and you can't see how the film will turn out until its finished. You can't also tell how other people will see it. But all those other type of problems I haven't learnt about, so they don't worry me. I tend to sometimes go around problems when I come to them. I solve them that way.

PB: What about video?

PF: It's hopeless because there's no access to it for me. I haven't seen much video. Robert Randall's stuff was the only experimental video I've seen. I found it interesting. But there seemed to be a lot of technology involved and it would take a while for me to get used to it. It puts you off. It would be interesting if video was like Super 8, now in terms of accessibility. The thing I didn't like about their work was it seemed so slick.

PB: What do you think of boredom?

PF: Depends on the spirit that it's done in. My film's being a barrage of stuff, seemingly random, create the same effect of boredom as the heavily structured repetitive approach. The boredom is interesting when its the same sort of boredom as you get out of being in the city or everyday life.

PB: How did you think the films went down with the audience on the night?

PF: The next morning I had lots of ideas on how I should have done it better. At the time I thought how bad they all were, but I was really pleased to show them in front of people because it makes you see them in a different way. They're not much use if nobody else sees them. I don't like worrying about whether its good or bad most of the time because I'm just doing it.

ROBERT RANDALL

FRANK BENDINELLI

Here I am at Mrs. Jelic's place. I've just had a colossal meal.
Everyone's still eating. The TV's on and there's some youngsters in the
lounge here where I am. I'm looking at all the points I've already jotted
down ready to start to piece it all together.

First up is 'Video on the Rocks'. I enjoyed watching this piece
very much. It was a colour video of a glass with three iceblocks in it; one
iceblock white, one iceblock blue and one iceblock yellow. I watched the ices
slowly melt producing green water (blue and yellow make green). This was a
very slow process, which to me, was a sort of hypnotizing experience; watching,
relaxing and enjoying every minute movement as they happened. Because of the
simplicity of the visuals, every change the iceblocks made were magnified, so
that a lot was happening because there was so little to concentrate on with no
distractions. The sound track I didn't bother listening to. A combination of
discussion on the piece (I think) and some sort of sound, I found to be useless
to the piece. I felt the visual side to be so much stronger in its simplicity
that the sound track was blurred out into the extreme background. Great visuals,
lousy sound.

Next was 'Beyond Interview'. As I was feeling sick on that night, my
perception of this piece might have been altered. In this piece we saw Robert
Randall and another guy, strolling around somewhere in Sydney. Robert was playing
the part of Marianne Faithful although looking like Robert Randall. And the other
guy was interviewing him (with a copy of 'Interview' in his hands). In the
middle of the interview, Robert stops and speaks to the camera, saying that he
has forgotten his lines. So he looks in the guys 'Interview' to see what he has
to say next, and then continues. The whole interview is repeated, including the
little camera communication bit by Robert. I think it could have been more neat
and complete if it was in black and white. All the colours got boring. I
reckon there was too much aimless-type unnecessary fiddling around with all the
colours. Just the straight interview would have been enough, plus there was
already enough happening with the multiple role playing, ie: Robert Randall
playing, Robert Randall, an actor, and Marianne Faithfull.

'Figures In A Landscape' came next. There were three monitors each
with a representation made by the video medium, of a famous painting ('Figures
in a Landscape'). The top monitor had a video computer graphic analysis of the
painting. The middle monitor had actors portraying the scene in the painting,
filmed in a video studio with situational dialogue based around a picnic, and
chromakeyed onto an outdoor picnic spot similar to that in the painting. The
bottom monitor has the same actors which are actually at the outdoor picnic spot,
having a picnic, but with subtitles instead of sound dialogue. Each monitor
went through a series of changes until they all evolved into a distinct represent-
ation of the painting.

I found it hard to concentrate on all three monitors at the same time
and concentrate on what was going on. But I soon found that the top monitor
wasn't very interesting, probably because it was so visually different from the
other two. So then I just concentrated on the middle and bottom monitors, which
was more comfortable switching from one to the other. People might say, 'Why
use a painting like that?'. I say, why not? If thats the painting they choose,
then thats that. To me, the basic idea was simple and obvious - distort a
famous painting through the medium of video.

The next piece was 'Disco Blob', where there were three monitors
all facing inwards around a floor space like a dance floor area. On these
monitors are goony looking people dancing to goony drum rhythms on tape loops.
The disco dancers were treated in some way, making them colourful and patterny
using many different visual effects. The visuals and tape loops were alternat-
ing in each monitor throughout the piece. I guess it was like being in a disco,
though I haven't been in one yet. I enjoyed this piece a lot because it had me
laughing on a night that I was so sick and almost fainting from nausea (not
implying that the video pieces were the cause). Anyway, the dancers kept danc-

ing and the beat went on. Which is another good thing about the piece, the fact that it was continually alternating from monitor to monitor to monitor . . .

The last piece, 'Space Invaded' was an abstract-type piece of a close up of a striped jumper with the screen splitting the image into sections, the sections slowly moving up and down, to and fro. All of this was treated through a video synthesizer so that the slow moving strips of stripes changed colours with the movement. There were numerous colours changing with other colours taking there place. The colours were fantastic, just so many colours, it was great, colours, colours, colours. Plus, a sound track that may be suited or maybe not. It was organ music; very minimal organ sounds. Also the music I enjoyed (inbetween feeling sick).

<div align="right">Maria Kozic</div>

M = Maria
F = Frank
R = Robert
P = Philip

M: Do you have any queries about the reivew?

F: I don't think you've really hit on the content or our approach in terms of
        video. You basically related what you saw but you haven't got any further
        than that, and you have't tried to analyse or suggest what the tapes were
        trying to do. Why film a glass with three melting blocks of ice with
        dialogue? It's called "Video On The Rocks" and is basically an attack on
        Open Channel because we believe that place is fucked, and as an example,
        we feel that Paddington is a better place to work at. The soundtrack is
        based upon an interview with Bronwyn Barwell (head of Paddington) and is an
        attack on where access centres - like Open Channel - have gone in the last
        few years, i.e. towards commercialism. The whole concept of having access
        to a medium that the community could use has gone overboard, and what we've
        got is access centres producing commercials for things that are left to the
        capitalist media monopolies and production houses like Arstrong's. I see
        that there's no role at all for places like Open Channel to be in that field.
        But that's only my view and I will attack Open Channel as much as I can and
        whenever I can.

R: There are two takes - one deals with the real time concept, of the blocks melting
        under the forced artificial condition of four radiators and four lights; and
        then one deals with symbolic associations with the ice, so that the ice becomes
        to symbolize the video access movement, and a statement on the video access
        movement in Australia. That was all on the sound track you did'nt listen to.

M: Well ..... I always find it hard to listen to the soundtracks. That one was
        all muffled and in the background there. I've looked at your tapes and
        written what happened to me. I could't hear the soundtrack. There was a lot
        of tension in trying to <u>look</u> and trying to <u>hear</u>.

R: It's sort of designed that way so that the first tape you more or less look at
        visually and in the second take you're forced to listen to it because you know
        what the visuals are going to be.

M: But... it didn't force me to listen to it, because I found the visuals so good
        to look at. Just watching them slowly dissolve was really good in itself.

P: The only problem I could really see in the piece is that there are a lot of
        people who know nothing about the politics of the structures of video access
        centres, and I think its quite understandable for people to look at the tape
        in terms of it being a minimal video piece. The other thing is that although

the voice on the tape wasn't seductive in its monotone monologue, it had a soft pitter-patter type of effect. The polemic nature was there in the way it was being used but it did stand there a bit distant. Everyone could click in or click out to the content of that text, but the tape itself didn't really determine that.

F: Well, we've had quite a few arguments about that soundtrack. I wanted the soundtrack right up but Robert, not wanting to be as political as I am, and it is his piece, wanted that kind of airport-intercom atmosphere with her voice.

R: Sound was of second importance to me. The visuals I felt were much more stronger, much more important in the piece, which is what you've picked up in your review.

M: The piece really looked like an Ad on T.V. very sharp and clean.

R: Right. I was watching the Shmirnoff Ad, and wanted to, sort of, re-do it using real time instead of editing.

M: Let's talk about the next piece: "Beyond Interview".

R: This is more your concept than mine, Frank. I saw it as a piece of super realism, by the recycling of information, and that§why I did the tape twice. We had a big argument about that, but to me it was necessary to repeat the tape twice to re-echo the whole point of super realism - taking something out of its context and recreating it into another medium.

F: Basically, you had the historical intent, Marianne Faithful interviewed by a guy, it was reported in "Interview" magazine and we constructed that interview as per what was said exactly in that interview. We changed the cultural context of the material - we were recreating the interview, I would have shot it once, made that point, and finished it.

M: I thought it was good to include the two takes.

P: You've mentioned a simple recreation of a historical event, but there are a hell of a lot of complex implications resultant from every manoevre and gesture that was made. Everything within the tape had a multiple role, and the subtle changes made in the tape whilst actually performing this recreation in such a theatrical situation became noticeable splits and ruptures. You weren't simply recreating a situation and a new context. That, to me, was interesting.

F: Robert introduced it, reading out the intro from the magazine. I didn't want that to happen. I really cringed when I heard the song "Why Did You Do It" because I don't like using pre-recorded music. The aim wasn't to highlight her meaningful lyrics or whatever. Some of the ideas visually included trying to be one of the longest tracking shots. But Robert edited it up in Sydney because we shot it in Sydney, and I'd left the tapes up there and he came up with that final product.

M: You shouldn't have left it there.

R: Its just our different attitudes to the work.

F: It's the same material but its a continual fight because I've got a different approach to him, and we're both either compromising or attacking each other's throats.

P: But that's good because it means that the object hasn't got an artistic intention but it's just got artistic tension.

M: What about all the colour effect?

R: That's what actually happened. The equipment was broken down and we
       didn't know what we were getting till we got back into the studio. And
       I thought well, why not? It was part of the experiment of what happened
       so I'll shove it into the tape. Does that make sense?

M: Maybe ...... could have done without it really. See, we don't know,when
       we're watching it, that you weren't fiddling around with the colours. It
       didn't come out that way .... but we'll drop that now.

R: Not one of the best, but you gotta keep making them.

F: Shall we move onto Figures In A Landscape? What do you think it was about?

M: Was it about a painting?

F: Yes - Manet's "Dejeuner Sur Les Herbs". That was only a starting point,
       but there are a lot of other things to do with "figures". I've done
       all the talking so far, I think Robert can talk now.

R: I can't even remember now, it was so long ago. Well, it is about Manet's
       painting (Luncheon On The Grass) and about how I interpret it.

M: Is it called "Luncheon On The Grass"?

R: It's called "Dejeuner Sur Les Herbs".

M: I thought it might have been "Figures in a Landscape".

R: My interpretion of it was highly symbolic. We chose that particular
       painting because Manet himself when he chose that subject was basing it
       on a painting from the Renaissance, which in turn was based on some Greek
       Sculpture. So the actual positioning of the four people has this
       historical thing about it. It's all about art, a recurring theme - Manet's
       painting has all this heavy symbolism in it, pictorially depicted in two
       major things -

       (i)   the bird flying through the trees being a symbol of spiritual love; and

       (ii)   the frog symbolising profane love - which we parodi ed with a white
              crow tomato sauce bottle and a chocolate Freddo Frog. Sort of like in
              jokes.

       What it also does is study how the subject matter of the picnic can be
       re-interpreted as a theatrical performance, where the bottom monitor and
       its subtitles presented a sort of montage of still photographs resultant
       from the performers moving to a metronomic beat, freezing in various
       positions, but filmed in real time.

F: That was the original conception, but once we were on location it just looked
       too stilted, so its not that emphasized in the final product, because they
       were much more loose. The beat is not regular, someone read out 1, 2, 3, 4
       etc., slowing down and fastening up. You see, the original concept of the
       whole tape was to present three different views of the one image. The idea
       was you could hear it, read it, and see it, getting a total impression of
       what the piece is all about. No monitor was more important than the others.
       One image, one feeling, one emotion, one concept.

R: It's also designed so that you can look at the tapes individually and they
       stand up on their own.

M: But I found the top monitor hard to watch. The other two seemed to attract
       my attention more.

P: A lot of people did neglect the top monitor, and it almost seemed like the

bottom two monitors were weighing down the whole presentation. The location that the spectator was given in relationship to the middle monitor was more orthodox than the other two monitors, and it was most easily assimilated in terms of progressing through time with an object because of its basic narrative structure. There are still thousands of problematic issues concerning the spectator's location with those type of abstract synthesized images on the top monitor. Furthermore, the bottom two monitors were related more apparently, in terms of narrative, than in any way that the top monitor could relate to either the middle or bottom monitors. A definite play was set up between juxtaposing the spoken word of the middle middle monitor and the written word of the bottom monitor. In this sense, they were similar. You appreciate and recognize the place of the top monitor in the 3-in-1 structure of the piece, but the top monitor didn't have the linear, temporal progression of the bottom two.

R: It was sort of like a distancing structure in the way they were stacked. The one closest to you was the most old-fashioned in its dealing with a theatrical, proscenium arch type of thing; the middle one was treating it as a movie or television production, with very banal situational dialogue like you have in an everyday - life type of picnic; and the furtherest one was treating it as a very modern piece of avant garde art, with a John Berger type thing of filming different sections and putting them into sequence, thereby constructing a story, all with the use of video computer graphics.

F: The second monitor has an interesting approach, which was Robert's conception. The tape is split into three distinct parts -

       (i)   the long shot;
       (ii)   the series of close-ups; and
       (iii) the fades and chroma-key effects.

       The second section is interesting in the way he frames the people. You never see them. Very rarely do they speak to the camera. You're always seeing just parts of their bodies because Robert wanted to get "off-framing".

R: I was trying to bring the viewer more into the B-B-Q. When you're in that situation, you never see people beautifully framed, you only catch glimpses of everyone's eating and drinking.

F: And the background was actually viewpoints of the real outdoor background (this second monitor was all shot in the studio) dependent on perspectives from the actual characters at the B-B-Q.

P: The only problem with such an obviously tightly constructed framework is that it is very easy to look at it only in terms of a real-time experience without bothering to analyse it structually or whatever. It becomes easy for the audience to superficially comprehend the basis of the piece. Did you consider that as a problem while you were making it?

R: I think it still breathes spontonaeity.

P: Sure. But what I mean is not that you've created a piece that is absurdly over-structured, but that even though you can validly and legitimately qualify every procedure and manoeuvre made with the piece, you are mainly talking about making it, and it is that bit different when we talk about seeing or experiencing it.

F: I also think it is important to remember that it was a grant tape, and to get money out of the government you have to present them with an idea that is ...... complete. Are you saying that the tape was too tight or something like that?

P: No - I'm not saying its too anything. With the ..... um ..... "badly-
       made" structure, it's very easy to see the structure, because the
       structure overpowers or deadens the effect or whatever, whereas with
       the well-designed type of structure, the well-qualified construct, its much
       harder, because you get that veneer type of effect from it. You sit there
       and just ... watch it.

F: You can get it at that level, and you get it at a whole series of levels -
       the old "levels" thing. We've shown it in quite a few places, and I
       don't think anyone - and this goes for people from galleries and all that
       shit - none of them understood it. And you would expect someone with an
       art history background - which that tape reeks of - to have a clue about
       Manet's painting and our useage of it. But that's fine. You can appreciate
       it for three different things happening, or if you're in-the-know, then
       that's fair enough, too.

R: We're not trying to make film. This comes up all the time, and
       when people discuss our work they expect it to be like film, and
       I don't like making film. I'm trying to throw back onto the
       audience the viewing experience, of just watching the imagery on
       the screen, and I like people to relate to the screen in the same way as if I
       was looking at a Warhol poster, or a piece of sculpture, or a painting,
       or something like that. To me, its a series of visual images, and the
       script is basically unimportant as far as I'm concerned.

P: I find that to be a problem with all your work: simply, which way to
       tackle it outside of just watching it. Just even from a semiological
       viewpoint, your work is so complicated, you don't know where to begin.
       There are a lot of further implications outside of the intention of what
       you do and I think that makes it very free to take it anyway, depending
       on your own background. It's probably to do with video itself, too,
       because you're trying to grapple with video on the terms of some other
       medium.

F: I think our tape is difficult to understand. I really think its
       complex - its not being egotistical, its just that our backgrounds
       are such. I'm a fine arts graduate, I'm an architect and I was also in
       theatre for a few years. Robert's got an arts degree and has done theatre
       for six years. And now we're in video. The tapes reflect that.

R: Because we taught ourselves video, through the access centres, we're
       trying to bring to it a naive point of view which is completely free of
       previous associations of what television or film are all about. And
       we're trying to experiment with it and find new ways of communication,
       new ways of visual imagery through it, and trying to rid ourselves of
       other influences. Because if is a new medium and it is open to however
       you want to interpret it. We're trying to bring to it a new and completely
       different way of using it. It's incredibly hard.

P: It's definitely hard because even though video is a new medium, it is
       dependent on a number of technological histories that have converged to
       produce the medium of video, and because of the ideological development
       that goes with that, you can't really expect to get such a pure thing
       with it.

R: It's grown out of T.V. and T.V. grew out of film and so on. But by the
       same token, because of its accessibility and freedom and portability, it
       can be open now for musicians, artists, sculptures, performers or dancers
       to use, and to use for their own ends and not have to worry about the
       commercialization of their product for television or cinema.

F: What are our tapes? Are they film? Is it Art? Is it video? What is
       it? That's the main problem that we're always grappling with. I think

"no". If something's going too filmatically, I say no, we can't do that. We're always fighting - where are we?

P: Your're always working with opposition and negative approaches.

F: Yes. We want everyone to understand our work, but just because of our training, some of the concepts we're doing are very involved. We're basically producing, hoping that something will come out of it. It's all slowly evolved over five years. We're trying to develop the area of art video, to gain acceptance for it. It basically doesn't fit into the gallery situation. Some galleries even now have one deck and one monitor, but even that is still seeing video as a one-monitor thing, like a talking painting (and sound, too, is a problem in galleries) but not like sculpture or anything like that.

R: This easily leads us onto "Disco $B|ob$ ". I considered this at the time a very important piece, because we were trying to break down this concept of monitor pieces, and to introduce a concept of space in that video can be used as a spatial thing as well. The whole concept of the tape is about this circular movement around the three monitors. I don't think that there's much more to be said in it, because it's a very visual orientated piece.

F: I think you could also talk about the blandness of disco, the people dressing up, and that whole disco trip.

R: Well, in Tasmania, where we first presented it, the whole thing was more of a performance as well as a video installation, with dancers dancing with their own image on the screen and moving around the space as the images changed from monitor to monitor. The music is actually the first three bars of Blondie's "Heart of Glass" slowed down, sped up etc. etc. a song of the times.

F: Well .... next is "Space Invaded". I hate that title. Idon't like the music, but there are problems with getting musicians to write music specifically for our tapes, or getting access to machines to make music ourselves for our tapes. We didn't want to do just a drone or something.

M: I really liked the music anyway.

F: It's the first sort of video-synthesis peice that we, or Robert I should say, has done.

R: The colourizing was done in real-time, which I'm proud of. I selected fifteen different patterns which I liked, and I just rolled the tape and went through them using pre-determined cues on the tape to change the pattern. I left the beginning and the end in black and white to show off the fact that it was a shirt on a human person slowly breathing in and out, and that it wasn't all done with a machine.

F: You could do the same with just a video synthesizer, but it was approaching the same visual style of imagery in a more real way.

M: The colours were the best thing about it, and they never got boring. Most colourized stuff I find boring no matter which way I look at it.

R: The frustrating thing about colourizing is that when you're actually doing it live, the colours are fantastic, but as soon as you record it and replay it something happens inthat process and you loose the original quality. There's that certain amount of lack of control.

M: But we don't know that. It usually happens with a lot of art forms where you get the idea and it ends up being different. Outsiders don't know this

usually. It's very similar to the difference, technically, between the master tape and the vinyl record pressed from that tape.

R: That tape I considered a real sleeper, an important piece, and its turned out to be the one that people have reacted most favourably to.

F: Most people who aren't aware of video are most readily attracted to synthesis, with all the pretty colours and patterns.

M: But it wasn't just colours and patterns because they were a lot more interesting than that.

F: It wasn't wanky video-wallpaper type of stuff, but you wouldn't expect that from us would you?

M & P: Oh, no! no! no! Not at all! (Nervous Laughter)

R: Well, from going through all this, I think that you can see that our work has got a definite theme. Most of the work to a certain extent is analytical and that it is based on art history, and that its basically a re-interpretation of art history tradition, namely figuring out how it can be re-interpreted in video. What I'm hoping will happen in the next couple of years is that we'll get fed up with that, but from through that, we'll get a background ourselves of art history and styles and be able to use that knowledge towards what will hopefully become a completely new style all of our own.

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WHATS ON

The next issue of "New Music" comes out on August 6th. This "Whats On" attempts to give you an overall view of what will be happening in the broad area of new and experimental music in Melbourne up until then. For accuracy, all dates should be checked nearer towards the event; and there are also a number of concerts that were not comfirmed or arranged at the time we went to print.

● WED. 21st MAY \ 8·30 pm :
"The Three" plus " Bryce / Melliso / Philips."
CLIFTON HILL COMMUNITY MUSIC CENTRE

● THUR. 22nd MAY / 8·30 pm :
Met ○ : Ad Hoc plus Essendon Airport.
MET - M'KILLOP St. CITY

● WED. 28th. MAY / 8·30 pm :
" A Mixed Bag " - Mark Pollard / Rainer Lintz
Brian Parrish / Cathy Semple /
Graham Grennard.
CLIFTON HILL COMMUNITY MUSIC CENTRE

● THUR. 29th. MAY / 8·30 pm :
Met ④ : →↑→ plus Laughing Hands.
MET - M'KILLOP St. CITY

● WED. 4th JUNE / 8·30 pm :
Ad Hoc.
CLIFTON HILL COMMUNITY MUSIC CENTRE

● SAT. 7th. JUNE / 8·15 pm :
NEW AUDIENCE CONCERT :
Felix Werder
MELBA HALL - MELB. UNI.

● WED. 11th. JUNE / 1·30 pm :
I.D.A. — "No Cassettes Whatsoever !"
CLIFTON HILL COMMUNITY MUSIC CENTRE.

● WED. 18th. JUNE / 8·30 pm :
Laughing Hands
CLIFTON HILL COMMUNITY MUSIC CENTRE

● WED. 25th JUNE / 8·30 pm :
L.I.G. - "Alone and Togethers ;
Improvizations for familiar
and Non-Familiar Instruments."
CLIFTON HILL COMMUNITY MUSIC CENTRE.

● WED. 2ND. JULY / 8·30 pm :
Paul Shutz and Chris Wyatt
CLIFTON HILL COMMUNITY MUSIC CENTRE.

● TUES 8th. JULY — THURS. 31st JULY :
→↑→ present "ASPHYXIATION" —
an installation with performances at
EWING GALLERY - MELB. UNI.

● WED. 9th. JULY / 8·30 pm :
The Carrington Group from the Dorian
le Gallienchei music society.
CLIFTON HILL COMMUNITY MUSIC CENTRE.

● THUR. 10th JULY / 8·15 pm :
ASTRA CONCERT :
Works by Weber / Carter / Davidovsky.
CAIRNS MEMORIAL CHURCH EAST MELB. CNR
POWLETT + HOTHAM STS.

● SAT. 12th. JULY / 8·15 pm :
NEW AUDIENCE CONCERT :
Vincent Plush.
MELBA HALL. MELB. UNI.

● WED. 16th. JULY / 1·00 pm :
Ron Nagorka's Students.
ROOM 205 MELB. STATE COLLEGE.

● WED 16th. JULY / 8·30 pm :
David Chesworth - "does quite a few things."
CLIFTON HILL COMMUNITY MUSIC CENTRE.

⟨ plus ⟩

"THE NEW + EXPERIMENTAL MUSIC
SHOW " — thursdays 10·30 pm
3C R·840 am. radio.