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**NEW
MUSIC**

Melbourne

COMMUNITY
CLIFTON HILL
MUSIC CENTRE
1978-1979 . . .

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Editorial

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 recognition. ('Hey! there's this incredible guy - a real artist, y'know - from New York, and he picks his nose while improvising on tortoise shells which he blah blah blah etc.')

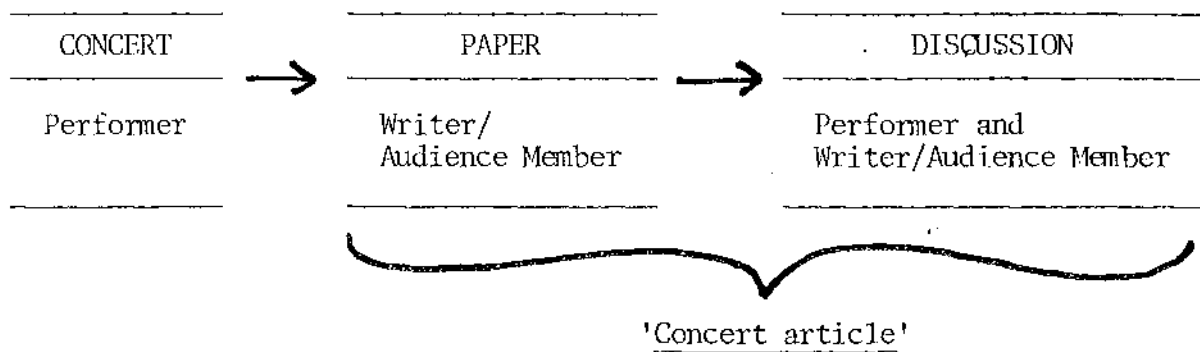
'New Music' does not at all reject or condemn global or national communication with whatever is currently happening. The magazine simply devotes its energy to matters closer to home. It does, though, publish a comprehensive 'What's On' guide to what is happening around Melbourne in new and experimental 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 separated 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.

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 dilemma 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:



(The magazine will also publish whatever programmes or scores that went with the appropriate concert, as well as printing photographs of the actual performance.) 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 interaction, 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 advertise 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.

The Clifton Hill Community Music Centre

The Clifton Hill Community Music Centre was set up in the Organ Factory in 1976. Its main aim was, and still is to encourage and provide an outlet for participatory music making in the community. The Clifton Hill Community Music Centre (CHCMC) was trying to break out of institutionalized systems which imposed academic criteria on what music should be. Ron Nagorcka initiated the centre and was co-ordinator during the first two years. Both Ron and Warren Burt, brimming with energy and ideas, proved over these two years, that the centres format was a workable one. This proof of course came in the form of music, music and more music.

New music was admittedly being performed and encountered in other areas around this same time, most notably at the A.B.C. Waverley Workshops, commandeered by Felix Warder; the Victorian Time Machines concert presentations at the Grant Street Theatre; ACME (The Australia Contemporary Music Ensemble); the Composers Collective; and the New Audience concert series, but it must further be admitted that these areas of new and experimental music were mushrooms in the shade of the academic tree. The CHCMC differed from these formalized areas because it was community orientated, as opposed to such academic or composer orientated formats.

In the first couple of years the centre attracted a small, but dedicated audience. During this time the centres existence was known to only a few people. The reason for this was twofold. Firstly, there was no way of knowing just who in the community would be a potential participant (audience/performer), and so it was difficult to know how and where to advertise the venue; secondly, there was no money whatsoever available for costly publicity. A partial solution was at hand in the form of photocopied posters. In the early days they were rather plain and to the point, and only covered colleges, universities and places like La Mamma, The Commune, etc. Consequently, the early participants at the CHCMC were mainly either people who had already been involved in some form of new music making or who were primarily into some other art form; the 'community' as such was not validly represented.

In 1977, two developments accrued which dramatically increased awareness and interest in new music in Melbourne. The first of these was the commencement of 'The New and Experimental Music Program' on 3CR (originally called 'Amputations' - 'we were stumped for a title'). This show presented new and experimental music from Melbourne and overseas, and included discussions and interviews with the people producing the music. With the start of the radio show, nearly all performances at the Centre were recorded and replayed on air. The program also informed people of interesting musical events in and around Melbourne, and interstate for that matter. Attendances at the CHCMC concerts increased as more people became aware of both the venue and the music (hey! that's just like the stuff I do at home, etc.).

The second development was the publication of 'The New Music Newspaper' in August 1977. It was an ambitious project (aren't they all), which came to grief after only three editions. The reason for this was financial, not musical. The paper was subsidised alternately by the La Trobe University Union and Melbourne University's Faculty of Music. As it happened, a fourth issue was ready to be pressed, but Melbourne's Faculty of Music was not. The money never came and so the paper had to fold. Unlike 'New Music' (which is what you're reading now), the 'New Music Newspaper' attempted to cover all aspects and areas of contemporary music (concert reviews; composers scores; the odd serious article; people profiles, etc.). Unfortunately, the paper did not receive enough time to develop its aims further. Such an all-encompassing, non-discriminating publication needed an existence beyond the

boundaries imposed by it being dependent on academic institutions (is there life after academia?).

In 1978 I took over as co-ordinator of the CHCMC. Ron, the founder had judiciously stepped aside to let someone else take over. Someone ignorant and innocent of the whole what-it-means-to-be-organizer bit. This move undoubtedly led to more people finding and assuming small organizational responsibilities. More people involved meant more concerts, more publicity and heaps more music.

Throughout 1978 and 1979 audience numbers picked up dramatically. A reasonable audience was no longer 5 but 25. The reason for this leap was due partly to a general increase in community awareness brought about by more successful publicity, but more significantly, a new audience had developed. One which had its roots in punk and new wave music. The musical ideology of punk/new wave is in many ways similar to that of early new and experimental music. Both basically involve a rejection of accepted musical values and formats in favour of re-asserting and re-defining the fundamental processes involved in music making. The 'anyone can do it' attitude figures prominently in both areas.

In many ways the boundaries separating new music from popular music such as 'rock' had become blurred. Through punk and new wave mass communication became accessible (independent record production; new media outlets such as pop magazines and alternative radio, etc.) This new audience came to the CHCMC firstly to hear bands like ↑ (a band which had recently moved into the 'mass media' area), and then stayed on as regular audience/performer participants.

'What's happening these days?' you ask. Well, CHCMC is still going as strong as ever - stronger even. Its basic policy remains the same: anybody can perform there, all you have to do is come to a concert and speak to me (David Chesworth), or ring me on 48-3005; as before all concerts are recorded and replayed on 'The New and Experimental Music Program' (3CR 10.30pm. Thursdays); the concerts are free, no money changes hands, and so there are no money induced hierarchies (ie. where the audience pays for the privilege of the venue and performer); nobody is intimidated; there are no expectations.

Finally, it must be stressed that the CHCMC does not consider itself as the 'B' all and end all of new music in Melbourne. Performances of new music do occur in other venues (though not on any regular basis). Last year, for example, there was a series of video performances at Open Channel called 'Vido-Plus', an electronic music festival 'Smorgasbord', and a week of various new music performances at La Trobe University which went under the heading 'Just About', to mention only a few. As well as this, the degree to which people are involved as performance/audience members in the CHCMC varies considerably. For some people the centre serves as only one of many outlets for performance and musical experience, whereas for others, the centre has provided the sole opportunity for them to realise and develop their performance aims. The CHCMC therefore functions as an important and integral part of the music scene in general. And don't you forget it.

David Chesworth

New Music

Explaining why
it can't be explained.

The term 'new music' is actually quite an archaic resort to terminology, where language as a means of categorization can be seen to be quite impractical. Firstly, new music is not necessarily new, nor is it directly or solely related to music. Obviously the term 'new music' is not descriptive at all: our task is to find out not what it describes, but what it means.

New music most definitely is not a school, which is defined either primarily or solely in terms of a stylistic handling of the medium, only erring from its definition because of the artistic temperament and personal idiosyncracies of its artists in their approach to the medium. Nor is new music legitimately a movement because, quite simply, the huge amount of work that has been and is being classified as new music is too broad, diverse and conflicting, not only in what each performer or piece has to say, but also in what each performer or piece is commenting upon.

The dilemma of new music has a double edge: (i) how do I, as a writer, clarify 'new music' as a useful and practical term?; and (ii) how do I, as a composer, make 'new music'? Discussing this dilemma involves discussing the problematics of art as it stands today.

It is a valid observation that the further the history of art has progressed the less direct, simple, straightforward and singular are the references, commentaries and criticisms (either artistically deliberated or historically determined) made by the most contemporary art. The 20th century has witnessed a gradual but noticeable change from form and structure as the primary means of identifying and classifying art, to concept and ideology as the primary means for discussing and analyzing art. But such a statement on history is undoubtedly problematic, mainly because I am making such a statement from a point within history (the only position from which I could make such a statement anyway!) This 'gradual change' is most likely more based on the way that the dichotomy between 'idea' and 'product' has been articulated throughout history as a hierarchical concept oscillating between both sides, rather than a change in the actual works themselves. What remains, though, is that a simple handling of the medium usually overlooks or is unaware of regarding the problematics of the totality of history. The making^{of} new music (which is happening now at time where it would be considered as part of 'the most contemporary art') involves coming to grips with the ideological base of what one is doing, not merely establishing a basic, expressive relation between oneself and the medium of music. It is the medium of music that allows one the freedom to say something - but it is the history of music that implicates whatever is said.

Each wave of contemporary thought in art is getting more oblique and complex in the way that it relates itself to either the immediately preceding wave of thought* to handle. To complicate matters more, art history, although it is in the past, is determined by a continual process of change, as each current philosophical trend alters the preceding perspective given to the remainder of art history. Each instance of the present changes all the instances of the past. This is to say that while new music is undoubtedly involved in new ways of hearing, it is also involved in different ways of interpreting and evaluating these new ways of hearing and their implications, as well as re-evaluating the old ways of hearing.

So how does new music relate itself to music history? Firstly it is not simply the symmetrical opposite to 'old' music. The difference now between Old and New cannot be seen how it used to be seen, i.e. in terms of historical changes within the medium, where changes in direction, attitude and methodology

(* or the rest of art history, mainly because each time there is one extra wave of thought)

were located and named from a temporal, linear perspective. New music is not merely what comes after 'old music'. It is the whole history of music, each piece of new music being a statement on music; too transparent to be analyzed stylistically; too vaporous to be held within the walls of a singular school or movement. Its complex, conceptual relationship with music history is a regular pain in the arse.

What is important to realize, though, is that this notion of a 'statement' has got very little to do with artistic intention or political determination. It is inevitable (though not natural) that any piece of music stands as a statement, simply through it evoking the music of the past. The primary perspective that new music affords us is that all music says something - whether we want it to or not. Art can currently be defined as the definitive Tower of Bable: a whirlpool of language beyond our control, meaning everything but saying nothing. Such a state of affairs easily gives rise to supposed credibility of fallacys like 'beauty is in the eye/ear of the beholder' etc. Art is so saturated with meaning (historical, social, political, cultural and mythological) that it is virtually impossible to perform an exercise in meaninglessness - every move, every thought, every gesture, every concept is loaded. Meaning runs rampant - but the artist is tongue-tied. Ironically, now is the time that articulation is desperately needed.

Why is articulation so difficult? Because it is impossible to fully talk about a piece of new music without relating it to the history of music. Movements, schools and individual artists allow one to make clean comparisons between isolated components/elements of music, as well as allowing one to handle only fragments of the history of music. But all these supposedly innocent and warranted uses of formal catagorization can no longer be used so easily. We are at a stage where there is no immediate or current school/movement/ etc. that one can belong to. We are therefore forced to confront history as a whole and not simply arbitrary fragments of it from our choosing.

To adhere to any 'past' movement can only be critically discussed under the previously defined terms of that movement - i.e. utilization of the medium; subsequent analysis of style; method of expression; etc. Of course the history of music is not typified by a singular, regular pace, because as I write about new music, every other type of music from the whole history of music exists and is currently being played. The fore-front of any history of art doesn't totally destroy its preceeding history - it merely voices the uselessness, in concept, of whatever preceeded it. Stylistically, one can revive a past movement, but the original ideological base of that movement is lost in history, and can only be substituted with a new ideological base determined by the shifting of such a movement out of its original context and into the present. Thus, to be involved in what is happening now is to be located somewhere in no-man's land. New music is such a no-man's land, where meaning runs wild because of the implications that we cannot fully explain, because we would be evoking the whole history of music - the politics of tonality, composition and performance. Articulation is difficult because one cannot easily isolate components/tangents of new music for analysis, because its relation to the rest of music is indirect, complex, oblique and multiple.

Art has generally avoided articulation of a deliberately self-reflexive, critical nature, and has only recently (in historical terms) followed such lines. In avoiding explanation, and preventing attempts to explain, art survives through mystification. Surely the most common question in art is the hackneyed 'What does it all mean?' Even now, such a question has degenerated into a cute joke - a joke that suppresses articulation and thereby gives artists a licence for unqualified and indulgent doodlings. The magic and mystery of art exists as long as art can deny and defy definition,

description, articulation and justification. The weapons for the survival of art here are religious myths and manufactured altruisms, all based around honouring the wondrous act of creation, and praising those gifted enough to master it. Artists are therefore seen to be beyond the crudeness of justification. But just as the linear nature of historical categories is no longer a sufficient means of examining history from this current point in time, so too have artistic myths become impotent: the artist is no longer an innocent, indulgent being. Engulfed in a whirlpool of language beyond his control, the artist must strive to explain himself or else accept his vulnerable position and drown in the criticisms of the implications of his apparently innocent move. He must acknowledge the loss of artistic control. And the greatest myth of all is that of 'artistic control'.

Even the fore-front of any contemporary art, with all its radical proclamations, is guilty of such a safe life, as it tends to divert attention away from itself to what it is attacking. Inevitably, new music - or parts of it thereof - must fall under this heading. But the act of rejection is nevertheless important as it is the starting point of articulation. The meaning contained by the term new music is bound by what it stands for and what it rejects. More importantly, what is integral to new music is not only the reason for such a political stance, but the foundation of reason: is it because of belief? philosophy? concept? or instinct? Such would be the terms of articulation, taking in anything from the bemused idea, to the purist action, to the most fearful axiom.

I talk of the 'foundation of reason' because a political stance in new music need not at all be deliberate, as the artist's 'reason' would not cover the multiple complex of implications resultant from the relevant political stance. The basic act of rejection is inevitable due to the saturated state of current art. Even the most innocent, natural move one makes within the context of art stands in opposition to a whole series or complex of other possible moves. To accept is to reject, and vice versa. If anything, it is the foundation of reason that is deliberate, and not the political stance.

Articulation is getting more specific when one chooses to discuss the politics of tonality, composition and performance in terms of either belief, philosophy, concept or instinct. New music encompasses these vastly differing ways in handling the history of music; of coming to terms with the pieces' ideological, conceptual base; and of realizing how one's piece relates itself to music history.

Let us recall the double-edged dilemma of new music: (i) how do I, as a writer, clarify 'new music' as a useful and practical term; and (ii) how do I, as a composer, make 'new music'? We discover that rather than having a double edge (two separate, individual sides) these two sides are more of a front-and-back nature, where one cannot exist without the other. To clarify new music as a term is to realize what it is to actually make new music. The functional difference between the roles of writer and composer becomes blurred, dissolved in the quest for articulation. New music covers any music happening now that realises the need for a wholistic awareness of (i) what statement the composers' music is making irrespective of their intention; and (ii) how they inter-relate themselves, their music and the history of music. Talking about new music and making new music involves the same problematics - the problematics of art as it stands today. Not everyone in art is guilty - but no one is innocent.

Philip Brophy

NB: This article does not represent the views of anyone or everyone involved in performing new music at the Clifton Hill Community Music Centre or anywhere else in Melbourne. It just stands here . . . vulnerable . . .

Profiles —

Emie Althoff



My interests in sound, the structuring of sound and its effects on people's minds came to fruition after doing a C.A.E. course in electronic music with Ron Nagorcka in January 1978. I joined CHCMC soon after and found the people and the level of operation of the centre greatly beneficial, as it has been ever since.

August 1978 saw my first performance, a tape piece, at CHCMC, and from then on I have been performing there fairly regularly. The latest thing I have been involved in is the improvisation series that started this year. I think possibly the high spot of my solo CHCMC performances was my 'Accentuate the Positive' concert of October 1979 - a carefully structured evening of six voice-pieces, including free vocal improvisation, live vocals, vocal process pieces with cassettes, pre-recorded tape pieces and a bit of music theatre as well. This concert also debuted 'I.D.A.' at CHCMC, who followed with a concert of trio-pieces in November 1979. More work is constantly in progress.

I have never had any training in learning to play a musical instrument, but regard myself as being able to 'play' everything - as long as I can use the sound creatively. The whole world is my cupboard of sound sources, from environmental sound to home-made instruments. To me, the important thing is the mental processes involved in creating music, and the actual participation in 'music-making'. I think everybody is capable of producing music, as long as they think carefully about what they produce or wish to produce. I attempt to convey this with most of my pieces. I think 'self-indulgent' is probably the silliest of criticisms of anybody who participates in any of the arts, considering the vast majority of 'passive audiences' in today's society. Practice may not make perfect, but it certainly makes better, and gives a great deal of enjoyment in the process.



Warren
Bunt

Some memories of CHCMC.

When being involved in starting the place, thinking that here we could have a place where non-commercial, non-establishment new music could take place and grow in its own way, making its own mistakes, not those imposed by other systems.

A place where acanemia (a degeneration of the humours) can be avoided.

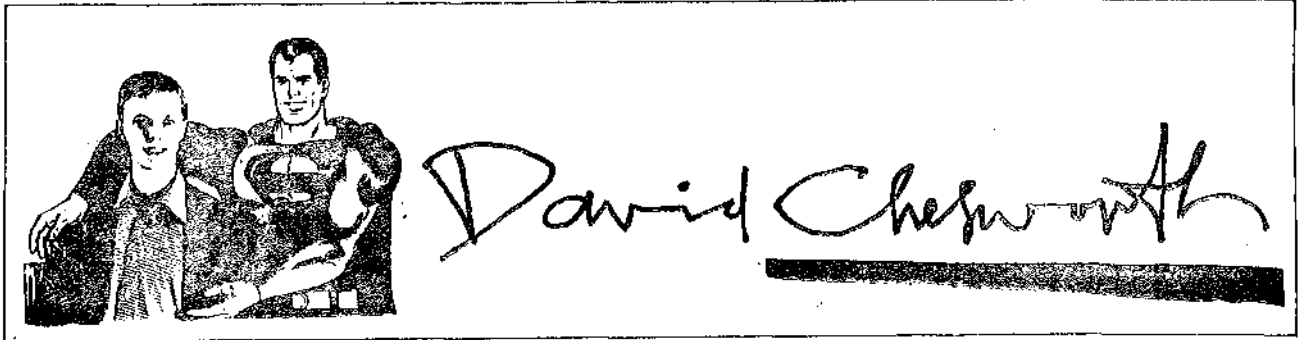
In 1976, doing a piece called 'Taking the Fifth' with a pick up group of musicians and non-musicians. It fell apart completely. The piece was lousy. The environment at Clifton Hill was such that there was room for failure. This is the most important aspect of Clifton Hill. Its a place where ideas can be tried out, and fail. No negative judgements or results await this failure. This is an extremely unique resource. Certainly New York, with all its vaunted 'experimental' art, has no such place where one can grow through failure without condemnation. And I don't think such an environment can exist in schools, unless the teachers are hip enough not to confuse style/evaluation/grading/etc. And the single most valuable resource of Clifton Hill for me was - NO CRITIC HAS EVER REVIEWED ANY EVENT THAT HAS HAPPENED THERE. To be free of that journalistic leech sucking the blood of art is a joy. But back to 'Taking the Fifth'. Gawhd, what a turkey!

The nature of Plastic Platypus was such that either Ron or I could do solo gigs as the Platypus. I remember one, done in freezing winter, on two reed organs and four cassette recorders in 1977 for five people. It felt great. The audiences small size didn't matter - nor the cold - what counted was doing work.

By the way, this freezing in winter is hardly unique to Melbourne. The Kitchen, one of New York's top new music/art/dance/video spots, has chronic heating problems. Patrons often leave their heavy winter coats on during performances. And in March 1979, Nagorcka and I froze our bums off in the London Musicians Collective. Yes, after substantial international travel, I can truly state that Clifton Hill's coldness in winter is of WORLD CLASS . . .

Phil Brophy coming up to me after a performance in 1978 ('Searching for Echoes at Launching Place' with lots of slides of mountain vistas) and saying 'Gee, I feel like smoking a Malboro!'

After shamelessly exposing to the public in 1979 what I was doing with their taxpayers money, finding to my horror and consternation, that they approved.



Most of my work at the CHMC has been with various groups. I do however, present full concerts of my music.

The first of these was called '50 Synthesizer Greats'. In the first part of the concert the aim was to show or demonstrate that the way in which music is packaged, more often than not determines, via many factors, its reception and subsequent interpretation by the audience.

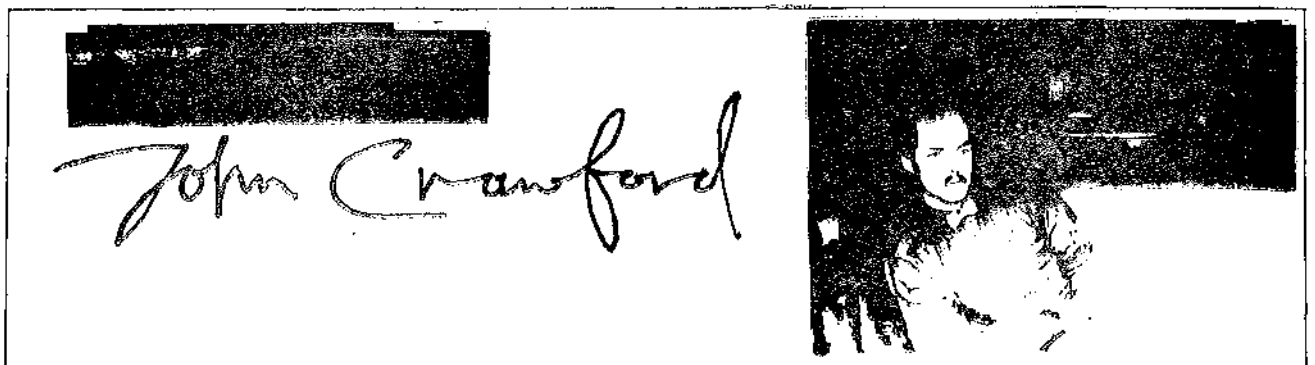
The term 'packaging' in this case refers to a conscious and contrived use of the areas of control (ie. musical style/structure, instrumentation, presentation etc.), in an attempt to specify audience response and to establish a musical context.

The performance consisted of 3 people pretending to play a recording of '50 Synthesizer Greats'. What was seen, and what was heard was for the audience intrinsically related. In physical terms however, the music could in no way be affected by the 3 performers.

The second part of the concert consisted of a piece for drum-machine and tape-delay in which the stable rhythmic delay interacted with the gradually changing tempo of the drum-machine. This resulted in complex rhythmic patterns that vacillated between stability and instability. I ended the concert with 4 short pieces for chord organ.

Late on in 1979, I presented 'More Synthesizer Goodies'. This concert consisted of my work on Serge analogue synthesizer systems during that year, and a tape piece in which I try to illustrate the complexities of the tape medium with regard to sound semantics.

As for 'musical' ideas and aims: I snatch at whatever's available at the time (I have a bad memory) er.

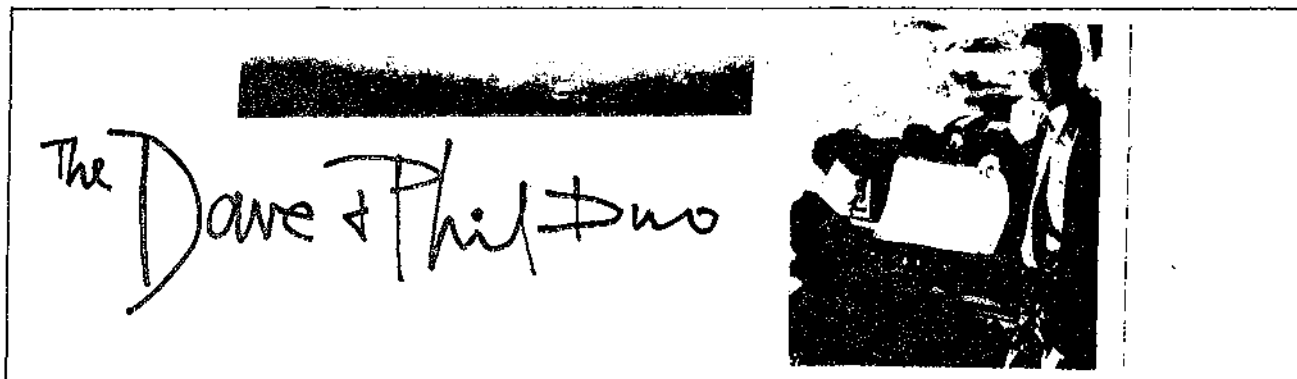


My desire to write music has been relatively recent, and my university training was instrumental in that. I went there with a curiosity about twentieth century music, and came away with some knowledge of that, a desire to know more and a wish to write music.

My musical preferences are for the 'experimental music' tradition because I see in it a new philosophical base, not re-conditioning of pitch content philosophies. It seems a broader and less exclusively intellectual approach to

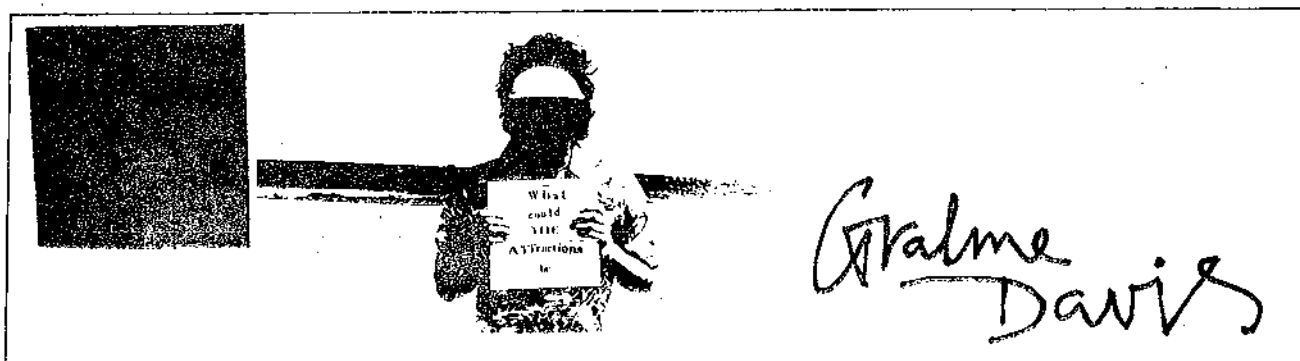
music. The necessary radical re-assessment of music came, for me, from the Futurists and the Americans (John Cage, et al). I think another re-assessment is due, but in what ways I am not yet clear. I think that the form, pitch, rhythmic and timbral characteristics have thrown open, but not always with a clear idea of what musical characteristics are desired. That this is less so with 'experimental' music composers than others explains for me my leanings. To me, music needs a hierarchy of structural level (of whatever kind) and a consideration of event/time ratio.

To write music is like making a life which is self-contained and dynamic, with its own special 'fluidity', and we like to do that.



(A) Two nice young guys; (B) two slightly out-of-tune electric pianos; (C) music that is relatively melodic and technically simple - yet rigorously structured; and (D) little tunes that are short, sharp and (sometimes) sweet.

The Dave and Phil Duo formed, rather informally in January 1979; has performed now and again at various places ranging from parties to outdoor theatres; and are releasing their first E.P. on Innocent Records in April, 1980. The music mightn't have much guts, but it sure ain't harmless.



The realization of my musical interest is fairly new (2-1/2 years). Before this, my activities centred on painting, sculpture, and performance art.

Ah alas, these offered no satisfaction, so I spent most of my time watching T.V. and listening to the radio. Yes, I had given up my artistic pursuits.

Then . . . I heard an announcement (with a funny American accent): 'Free concerts for new and experimental music - Clifton Hill, 9-10 Page St.'

Along I went and became an avid audience to what I felt was exciting and accessible music.

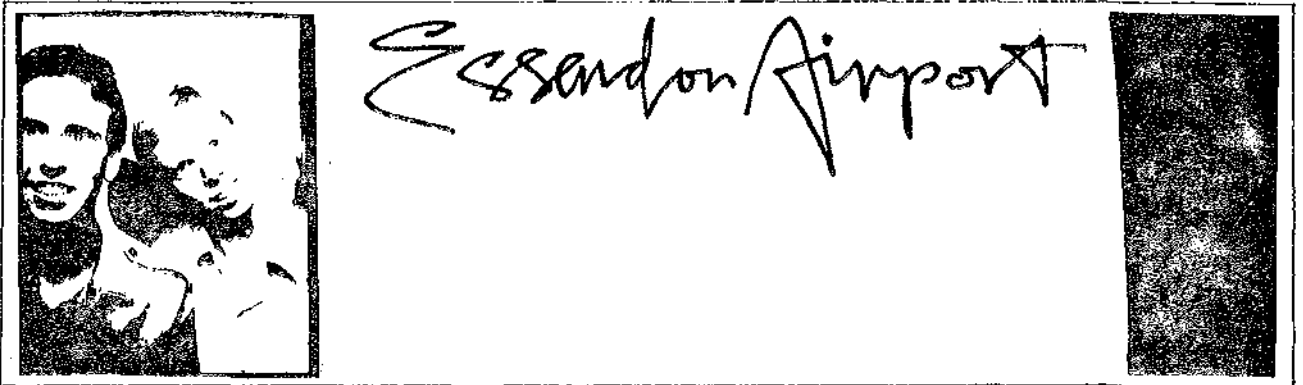
Soon enough the opportunity to participate I found was open to us all. So thanks to the Clifton Hill crowd.

About my music . . . well it's something like watching T.V. All of a sudden you find that you have invested in the H.P. agreement of T.V. love. 'Lassie Come Home', 'Father Knows Best', and all that stuff. Well, how do you get out of this one? Alas, there appears to be no loop-holes in any H.P. agreement I have come across. This is how I learn't to make the best of what you got. My only committment is to that of experimenting with sound and concepts. There is nothing else at the moment that I wish to invest in. Mainly because I feel that they are beyond my means.

Once again, looking at what you have, I believe anyone can make music if they decide to.

I don't mean everyone can become a virtuoso pianist as this type of investment may not suit everyone. 'Like T.V. love' sooner or later you realise some things are just not realistic. Culturally do you want to be a Beethoven? maybe Stockhausen? or Cage? But what about just making music?

So look to yourself, make a decision and if you want you can make music. Make any sense?



July 18th, 1979: Sonic Investigations (of the trivial). We release our own set of bubblegum cards to act as programs for this concert, and to allow the audience to munch in time to the music. The show is divided into two halves with a different sort of music in each. The first half is the music that will later provide the basis for the music we present as 'Essendon Airport'. The songs at this stage, though, were slightly more minimal, all six being ten minutes long with not as much variation. Both David and I write the music and find we are both fetishists for simple number games, such as placing three beats against four, etc. The instruments we use are electric piano, electric guitar, drum machine, electronic sounds and recorded voices.

The second half of this concert was a mixed bag using a lot of different instruments such as piano, guitar, walkie-talkie, C.B. Radio, plastic saxophone, amplifier feedback and David's favourite egg-cups, etc. One tune celebrates our skylab phobia. As a spin-off of the concert we decide to release an E.P. and become 'Essendon Airport'. We rapidly gain a reputation as the group that never plays due to booking troubles. We finally debut at 475 Club to an escatic standing ovation (there are no seats). We follow this up playing with ↪↑↪ at the same place on 5th Feb. 1980. More gigs to follow.



The Fab Four



Following the presentation of 'live' compositions designed for radio, on 3CR in August 1978, the Fab Four decide to present these pieces, and more, in concert form. By a stroke of luck the perfect set is already struck at Clifton Hill by the New Theatre Group. There are three identical numbered doors and a fourth opening onto a 'balcony' - one for each of the four. A living room scene is devised . . .

"At last the long awaited night arrives. The lady of the house is awaiting her guests. Her favourite artist, Liberace, is playing on the gramophone. A knock at the door, and three tuxedoed gentlemen enter in unison, bearing gifts of books. They are served coloured champagne and begin to parade around the room to the music from the record. Each of the four wear numbers on their backs, corresponding to their own door. In turn they read scraps of paper describing an unseen mansion and the thoughts of its owner, Liberace, which are attached to odd corners of the room and furniture". ('The Things I love, by Liberace' - Philip Brophy.)

As the music dies away, the lady and her guests seat themselves at the table and begin to discuss the whereabouts of the blue and the black birds, ad nauseum. They cannot decide between the sky and the cellar. ('Cellar Song' - Emmett Williams.)

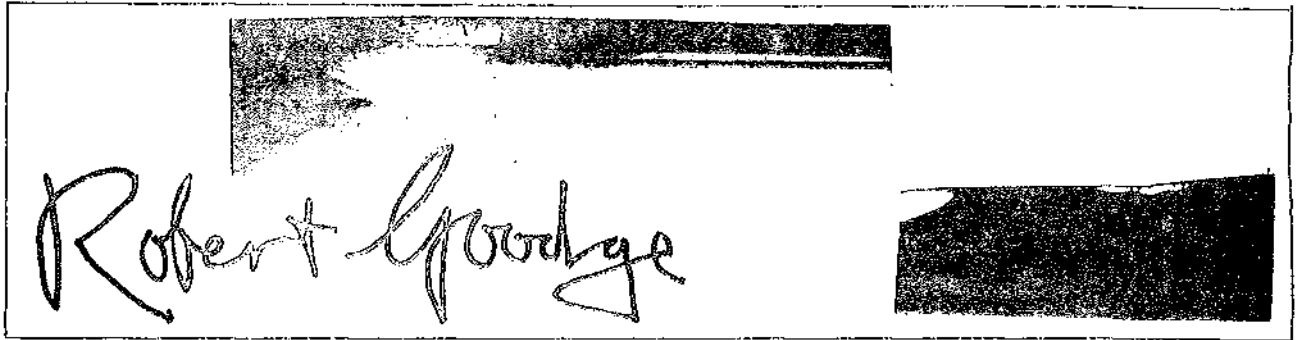
Dinner is now served, and its for real. The tantalizing smell of cold pizza wafts from the stage. The four take their time to finish, ignoring the drooling audience. The plates are cleared away. ('We Eat A Pizza' - Phillip Brophy.)

The food has loosened the conversation which now turns to trivial gossip, mainly about a certain Judith Crown and her artist daughter Nadine. The gentlemen are becoming quite rowdy turning the radios on and off, banging the typewriter, blowing whistles, banging gongs, and one of them persists in taking his glasses on and off continually. The lady tries to calm things with her umbrella, to no avail. Pieces of paper fly through the air, littering the room. ('Seasons of the Heart' - Jane Crawford.)

To let off steam, they all go on a tour of the house. In one door and out the other, seemingly looking for each other. There is music being played - but the only visible instrument is an electric piano which is occasionally played by one of them as they pass. Perhaps there are more behinds those closed doors. ('Behind Closed Doors' - David Chesworth.)

The evening is drawing to a close. The lady and her guests head for the lounge chairs, but soon one gentleman begins a learned dissertation on the nature of musical scales. This prompts another guest to practice on the electric piano. He is not very good. The others bury their heads in newspapers. The calm is shattered by a clumsy guest who drops his champagne glass. Everyone is surprised, and somewhat nervous when he picks up a valuable plate. He is sure to drop it, but when? There it goes, and he's up looking for more trouble. He leaves the stage and continues smashing objects behind the audience. But the tension leads to nothing and all leave the stage. The end of a boring evening. ('A piece for the Theatrical Stage' - Philip Brophy.)

The audience shake themselves awake and leave hurriedly.



(April 4th, 1979): David Chesworth and I present six guitar duets as part of a mixed bill including Graeme Davis and John Crawford. I play electric guitar and David uses his unconventional acoustic guitar, (the guitar strings are all high pitched as well as having other unique features), with a contact mike attached.

The songs are mainly short and repetitive and have been written by both of us. We use preparations on the instruments, such as, crocodile clips, blue-tack, owl clips, rulers, screwdrivers, octave-divider, fuzz, reverb, etc. The songs are later recorded by John Campbell at the La Trobe studio for possible inclusion on an album he is considering making.

(December 19th, 1979): Kangatronics - This time a daring solo bid for stardom featuring electric guitar, two tape decks, my home stereo system, foot pedals and preparations on the guitar. The whole thing is basically a very slow moving tape delay/laying of sound, system ripped off from someone else . . . the title says it all . . .



I.D.A. began its performing life at Open Channel on the 31st August, 1979. The three performers were Ron Nagorcka, Ernie Althoff and Graeme Davis. Warren Burt was enlisted as a life-member through the contribution of \$1.00.

Since then, I.D.A. has performed twice at CHMC and is now planning for an extensive program stretching well into the new decade, Russians permitting.

Ron, Ernie and Graeme originally got together because they liked each others music, mostly during performances at Clifton Hill (good place - you should go there sometime - costs nothing!).

I.D.A. is a performance ensemble interested in visual and theatrical effect, the development of new and increasingly wonderful musical instruments and the relationships people develop through art.

Currently, Graeme has ideas for political pieces: on reformation, Ernie is researching silly sounds and Ron is brooding regarding the value of rhythmic quietness. Warren is not here. This will no doubt result in music of great socio-political import, but if it doesn't, we will be very careful not to resort to acts of self-mutilation.

The name I.D.A. and the ideas presented here are capable of great mis-

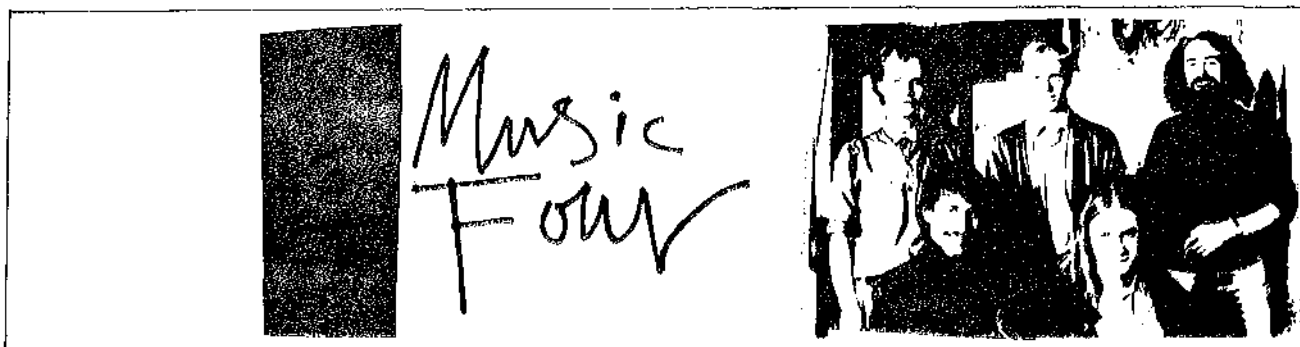
interpretation. Please come and listen to us before making judgements. And tell us what you think - we love to talk about music.



Unfortunately the great bulk of new music being heard and written in Australia at present consists mainly of effects-oriented neo-romantic schmalz. This 'comfortable' stance taken toward musical composition by the establishment so called has resulted in a lack of experimentation to the extent that a composer is admired not for the originality of his technique, but rather for more important attributes such as how well he is able to shake hands. This has become synonymous with the term 'professionalism'.

Consequently the Arts Councils and other institutions are busily cultivating a collection of professional composers, feeling comfortable with the thought that effects may come and go but schmalz will always remain.

Luckily there are a number of outlets for music which doesn't fit into the prescribed 'mould'. Its only sad that, at present, they remain virtually underground, commanding little attention from those people who need them most.



"I couldn't read a note - exactly why I was chosen!" Lotte Lenya discussing her appearance in Weill and Brecht's Mahagonny.

The group was initiated in 1979, with the intention of playing 20th century music suitable for non-virtuoso performers. It comprises three keyboard players, one keyboard player/guitarist, and one electric bass player; we also play various percussion instruments. (In addition, two singers - Irene and Gerri - joined with us for some pieces performed last year.)

So - our repertoire had to be based on (i) existing pieces which could be arranged to suit this apparently idiosyncratic line-up; and (ii) pieces written by members of the group. We have played/are playing music by Hobbs, Hindemith, Eisler, Weill, Cardew, Gibson, Riley, Schoenberg, Pollard, Linz, Crawford, Chesworth, and Campbell.

So far, we have aimed at including all members of the group in each piece we undertake. We now intend to also work in smaller groups as circumstances require, and to invite other musicians to join us for certain pieces. We'd like to be flexible enough to perform a variety of pieces, including work by any local composers who'd like to write for us.

We have not yet established a consensus on the 'the philosophy of the group'. Contradictions/questions/problems relating to the kinds of music we play, the way we play it, and who we play it for, remain to be explored in practice. For example, what does it mean to be 'amateurs' (Latin 'amator' = 'a lover') in a world of specialist 'professionals'? Can one aim to develop instrumental skill without going in for over kill?



Ron Nagorcka

My concern is largely with context - with the ways in which music interacts with the cultural parameters which contain it.

In our society, musical form and structure is increasingly determined by the context of musical presentation. Challenging these contexts and the assumptions behind them will inevitably produce new musical experience.

The implied relationships in most contemporary musical experience are increasingly hierarchical and totalitarian. This is especially true of electronic media which distort musical presentation and context, and inundate us with cultural assumption beyond our control.

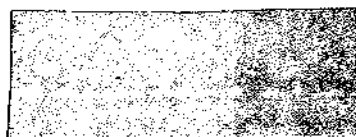
The complexities of relationship residing in musical context are virtually ignored by the academic music world. This is inevitable as the main criteria for academic success is expressed as 'excellence'. An academy that operated on any other basis would be committing suicide.

Most contexts for composition are dictatorial. Three minutes here, a film-mood there, a ten-minute piece to present in Germany. We fill the gaps and reinforce the assumptions the culture makes about us and about music. The 'successful' composer is castrated as a cultural critic.

By being over-rated, musical composition is culturally belittled. Good experimental music is capable of creating its own context and challenging the cultural assumptions surrounding that context.

As a composer, I deal primarily with sounds. My particular expertise is in the manipulation of sound relationships - intuitively, emotively, mathematically, analytically. It is not possible, however, and nor is it desirable to attempt to separate aural and cultural sensitivities.

Plastic Platypus

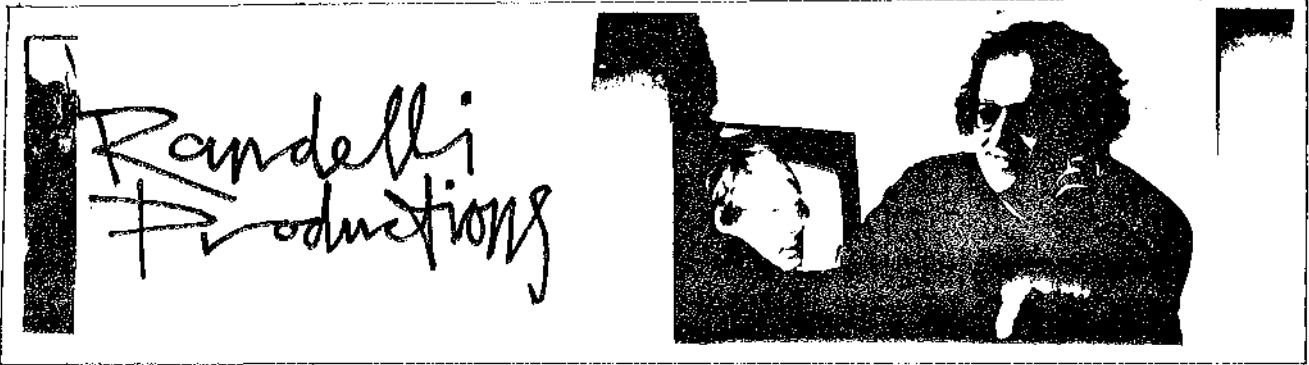


The Plastic Platypus consists of composer/performers Ron Nagorcka and Warren Burt. The group has been in existence since 1975. In that time we have given over 50 concerts of experimental music, mainly by ourselves and other

Australian composers. This has been performed on a variety of toy and other instruments, as well as homemade electronics and cassette recorders. Our programs always include at least one new work, specially written for the occasion, and are characterised by a sense of fun and a fascination with sound.

We are involved in real-time electronic performance using cheap technology. Through this we explore the essentially distortive nature of media as a musical value.

In Feb.-March 1979, the Plastic Platypus made a highly successful European tour. Since then we have not performed, but in the 1980s, who knows?



Close encounters of the Audio-visual kind:

Over three consecutive Wednesday nights between May 24th and June 7th, 1978, Robert Randall and myself organized and participated in a series of video concerts/performances at the New Music Centre, Organ Factory, Clifton Hill. Why? This question has plagued me ever since. Why cart a large amount of bulky, heavy video equipment half across Melbourne from Open Channel to Clifton Hill? Was it in the interest of muscle development, or are we insane? Neither.

We have been involved in the organization and presentation of Video Art since 1975. Apart from Video Spectrum, La Trobe University, October 1977 (organized by Warren Burt), Video Art has been in the main neglected by institutions and Art Galleries. The problem has been twofold: accessibility to a large quantity of video equipment (expensive to hire, heavy to carry), and the question of where to exhibit video tapes and video installations. Drawings and paintings are one moment of time; silent and undemanding. Video requires constant attention. Video tape replayers require electricity. Tapes have to be rewound and changed every 30 minutes. More importantly, Art Gallery patrons are not prepared to devote as much as an hour of patient, informed looking especially when most patrons are accustomed to flitting through an entire year of an artist's work in less time than a Woman's Weekly guided tour of an Art Gallery.

The New Music Centre provided the solution - a suitable space and an audience which previously had seen little or no Art Video, and the possibilities that video allows as a tool for communication. The video co-operative, Open Channel provided the equipment.

The video concerts consisted of two video performances per night separated by the showing of a number of video tapes.

The concerts reflected the various participants' highly diversified and individual handling of the medium. On the basis of this exhibition, at any rate, it could not be said that there is a 'school' of video in Melbourne with a common set of aims and intents. It is interesting to note that each contributor came to video from various backgrounds. The participants included an actor, an architect, a number of painters and musicians, all with no formal training in video tape production.

A review of the tapes and performances is outside the scope of this article, but I do wish to comment about a number of the contributions.

Warren Burt works mainly with the EMS Spectre Video synthesizer at La Trobe University. His tapes are an electronic fusion of figurative imagery and conceptual abstraction. The visualization of sound is the main motive behind many of his synthesized video tapes. 'Very Smart Microbes', for example, presented a fluid series of ever-changing geometric forms and configurations accompanied by an electronic hum. Malcolm Ellis on the other hand, uses video to record performance. In 'The Fish', Malcolm dressed in a fish costume 'swims' from Victoria Street fish market down Swanston Street, through a pub, across a bridge back to the sea.


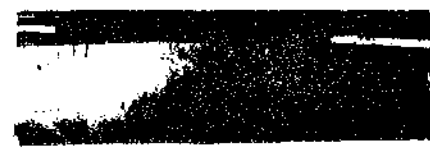
In our own work we make many direct references to works of art from the past. Sometimes the whole image is a pastiche of a well-known painting. 'Venus Reclining' takes the traditional theme of the reclining female nude. It commences with a scene of a nude female body striking a pose reminiscent of Ingres 'The Bather'. The narrator states that she is in fact a prostitute who, between 'customers' creates a fantasy world in which she becomes a Titian 'Venus', a Picasso nude and so on, through the famous nudes of art history. Artists have generally treated women as objects - fantasy objects. The quintessential woman of the twentieth century is the prostitute.

Both 'The Waltzing Instincts in Ostriches' and 'The Great Composing Race' were exercises in light humour. The latter consisted of a composing race where two contestants - in the white corner Warren Burt and in the red corner, Ron Nagorcka, both competed against time to compose a piece of music. Music was composed during the one minute rounds and replayed during the rest periods. The contest went ten rounds that night, and the judge's decision was final. A draw. Fun was had by one and all.

Warren Burt/James Fulkerson's 'Searching for Echoes at Launching Place' consisted of a sequence of partially superimposed slides to the accompaniment of some very fine spectral music. Our own work, 'Circles, Squares and Triangles' explored the video medium's possibilities of infinite regression.

The final work in the exhibition, 'Adolescent Assault' was an attempt at translating the experience of adolescence (sex, dope and rock and roll) into the raw material of a live performance. Four monitors were used - three ran pre-recorded tape of a collage of pictures of rock and roll heroes, and the fourth ran the performance itself. The performance was a parody of the sort of stage behaviour exhibited by adolescent heroes - Hendrix, Jagger et al. A highly energetic Robert Randall savaged his guitar with a microphone, swilled beer and screamed gossip from Ram music magazine. All to the accompaniment of ear-splitting synthesizer music.

Thanks Clifton Hill Community Music Centre for allowing us to use your facilities. With video concerts like 'Encounters of the Audio-visual Kind' the public will hopefully accept the fact that video is a legitimate medium for the artist to work in.

Malcolm Tattersall

Thoughts on music and the CHCMC.

My musical interests include traditional folk music, baroque music, and contemporary 'art-music' (for want of a better name). I have yet to find a venue where all three are appreciated. The Organ Factory is important to me because it is one of the few places providing regular opportunities to play and hear new music.

What is played at the Organ Factory is only a part of what could be called 'new music'. There is a tendency to provincialism, which I have reacted against by playing music from Europe, eg. Scratch Music in a concert in October '78, some of Linde's recorder music in December '79.

If one views art as communication, several consequences must be faced:

1. Any communication medium consists of a range of symbols or gestures which must be interpreted - so all participants in the communication process must understand the language or medium. Interpretation is made easier if there is repetition and/or pattern within the 'message', which is one reason why totally random music does not appeal to me.
2. Communication is also made easier if one has full control over the medium which in this case becomes a powerful reason for striving towards compositional craftsmanship and performing skill.
3. The medium must be suited to the message; it is far easier to convey mathematical equations with numbers than with music, but it is far easier to convey emotions with music than with numbers!

As a wind instrument player, I am attracted more to melodic/polyphonic composition than to harmonic or textural approaches.

No composer works in isolation. I could make a list of my pieces and the influences upon them, but it hardly seems worthwhile - in the end, I must accept full responsibility for what I have written.

I am not particularly interested in 'new music' as against 'folk music', 'jazz', 'baroque music' or any other genre. As long as CHCMC continues to encourage music, it deserves our wholehearted support.

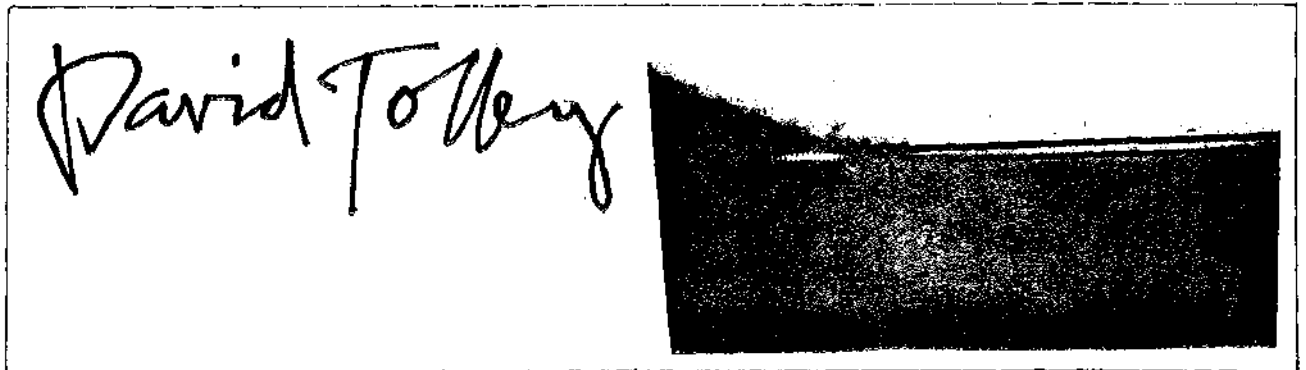


Robin Teese

General statement on personal musical directions: Ever since 1975 I have vacillated between developmental (socialist-motivic) and non-develop-

mental (minimalist) musical ideas. In earlier stages my less than full knowledge of instruments and compositional techniques well suited a minimalist position. I have since rejected the latter as a musical direction. At the same time, strict serialism has appealed to me as a composer. My present direction is towards a maximization of resources available to me either in terms of performers or instruments. Live music is especially important to me as it is a fluid approach to sound organization. A recent piece, 'For Negotiation', allows performers to choose dynamics, expression and timbre.

At present, I am exploring the possibilities of linking jazz modes to 'serious' classical contexts. My association with Malcolm Tattersall and Anne Shirley is appropriate to my current direction, while a more private involvement in jazz improvisation via the B^b trumpet, continues to provide an ever-freshening influence.



Some years ago, and for some years I made sculpture objects and drew drawings. These exist here and there. On the side I played other people's music.

Around 1968 I stopped all that to concentrate on 'new' music.

In 1976 I severed all music and art scene contacts, to make only my own music and to use it, with selected imagery, objects and theatrical gesture as a vehicle of comment in performance alone and in collaboration with specific individuals particularly my partner Dure Dara.

Several close friends simultaneously developed specific areas of engineering and production expertise on which the presentation of my ideas was dependent.

Consequently in Feb. '79 SOFT MUSCLE PRODUCTIONS was registered as a presentation/production/recording organization for Dure's and my work, the work of others in the S.M.P. team, the work of collaborative ventures, and the work of any individuals we wish to produce.

The choice and performance placement of my instruments, my approach to synthesizer programming, and my attitudes to music-making and performance, are determined by a personal approach to the use of spontaneous real-time composition and event simultaneity.

The components of my performance (alone or in the company of others) ie, duration, choice of additional performers, collaboration with other artists, use of projected imagery and lighting, inclusion of installations/objects/sets, incorporation of theatrical gesture and sequence, spatial placement of sound, audio engineering methods, event structure, composition and energy of the music, etc., are determined by current conceptual and personal pre-occupations, reflections on previous performances, size and acoustics of the performance space, anticipated size and type of audience, politics of the venue and performance situation, availability of individual members of the SOFT MUSCLE PRODUCTION team, financial support and/or possible return.

These elements are all interactive and re-generative and subject to spontaneous change.



Paul Turner

Regular to intermittent attendances at other people's concerts and one concert in which I presented some of my own music, has been the extent of my involvement with the Clifton Hill Community Music Centre, so far.

For me, Wednesday nights at the Organ Factory are nice social occasions, sometimes stimulating because of the music; a reminder that alternatives to the establishment and University music making processes are possible. Try-outs of new ideas and techniques with a sympathetic audience (more feedback and discussion would be a good thing though).

Because the venue is open to everyone who wants to present their music, the character of the concerts varies between being manifestations of an elite, aesthetic ghetto, to being workshops for concepts still in a process of development, to being completely satisfying performances of new music.

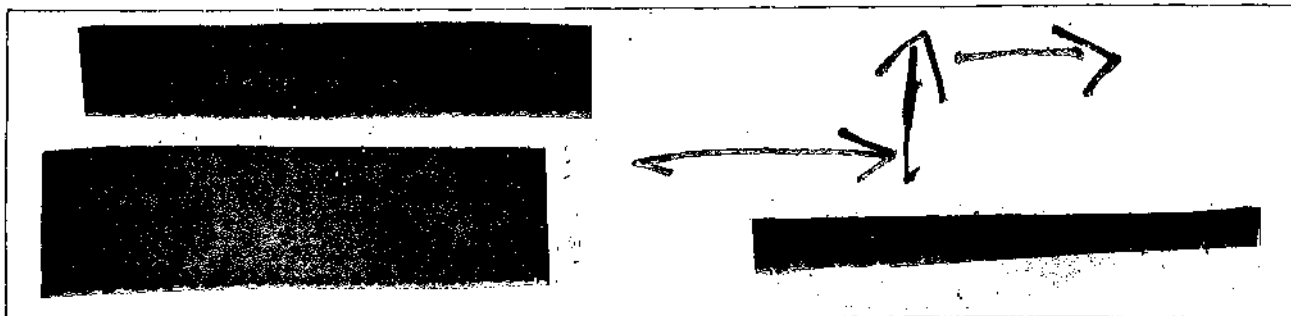
Chris Wyatt



Clifton Hill Community Music Centre is important to me for a number of reasons; the most important being it generates music. The ramifications of this I am still coming to terms with. Before I knew about Clifton Hill, despite intellectualizing about 'isms' in music, there was always 'my' music and the outside, ie. all the rest.

In a very real way I learnt, via listening and playing at Clifton Hill, more about what that relationship might mean, in an environment where I have had to constantly re-evaluate my understanding of the word 'community' in regard to music. It cemented my conviction in a way no institution could, that among other things, music is people.

So even when I put on some electronic tapes I've made, I don't feel like I am 'presenting' my music, because right before me I see people making it.



→↑→ formed in July 1976 and first performed at the Clifton Hill Community Music Centre in July 1977. To date we have released 3 E.P's and half a single, and have performed live enough times to make people sick of us.

Over the past 3-1/2 years we have produced a large and varied amount of work in just about every medium available to us (boast, boast, etc.) but having such a high output is more of a hinderance when it comes to being able to articulate our basic conceptual preoccupations. Most definitely, it seems obvious to us that to hold a position in art today, demands very specific attitudes and theories related to the conceptualization, manufacture and presentation of art and the position that an artist consequently occupies.

Quiet strongly, we believe that an artist should be held responsible for his/her work, because even though art is the ultimate void (a historical, chaotic struggle between languages and meaning - usually outside of the realm of practical communication) it does not mean that the artist is either innocent or safe. As we are coming to grips with the implications of the notion of 'guilty' art and artists, our work concentrates more primarily on semiology, history and language.

Our work has always had a violently conceptual base, and what really keeps us going is a continual strive to articulate our ideas. Such an impossibility (in purist terms) will keep us going for a long time to come. Art usually side-steps explanations/etc. with feat either because they might be demystifying or seemingly destructive, or because the relevant artists cannot hack political justification of their moves and motives. We are much more concerned with why we do something than what we do. Each attempt to explain or qualify anything within art is inevitably problematic - and problems are our staple diet. By deliberately making ourselves so vulnerable we have (we hope) an in-built mechanism against reactionary tendencies towards artistic self-awareness and bland medium-experimentation, and all their consequent implications. To be honest, hatred has always been our main inspiration. Take it or leave it.

Our relationship with the Clifton Hill Community Music Centre is quite simple - it is the only established venue where we can fall on our arses without it hurting all that much. And believe us - our rise to 'fame' is merely a never ending series of falls.

Concertography

- (P): A single piece or part of a concert.
(C): A full concert.
*: The music of this concert is available on tape.
**: A video cassette or a film.
-

ERNIE ALTOFF

- 6.12.78 'Great Expectations' (P)*
30. 5.79 'Ernie Altoff and Mr. Inadequate' (P)*
24.10.79 'Ernie Altoff accentuates the ⊕, eliminates the ⊖, and
messes with Mr. Inbetween' (C)*
(See also I.D.A.)

JULIE ANDERSON

23. 8.78 'Presents her electronic music' (C)*

WARREN BURT

15. 8.79 'What I'm doing with your tax dollars this year' (C)*
(See also PLASTIC PLATYPUS and RANDELLI PRODUCTIONS.)

DAVID CHESWORTH

19. 6.78 'Untitled' (P)*
21. 8.78 'Piano with tape-delay' (P)*
4. 4.79 'Five guitar duets' (with Robert Goodge) (P)*
20. 6.79 'Fifty Synthesizer Greats' (C)*
14.11.79 'Returning with more synthesizer goodies' (C)*
19.12.79 'Vacilatin' Rythm' (P)*
(See also THE FAB FOUR, THE DAVE & PHIL DUO, ESSENDON
AIRPORT, and MUSIC 4.)

JOHN CRAWFORD

21. 8.78 'Egg Music' (P)*
4. 4.79 'Earth Gods' (P)*
8. 8.79 'Solo Concert' (C)*
(See also THE FAB FOUR and MUSIC 4.)
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THE DAVE & PHIL DUO

(David Chesworth and Philip Brophy)

11. 4.79 'Untitled Concert' (C)*
3.10.79 'Short, bright ditties and long, arduous masterpieces' (C)*
19.12.79 'E.P. Preview' (P)*

GRAEME DAVIS

24. 4.78 'Music from Port Melbourne' (C)*
6.12.78 'Skippy Takes Valium and Why I Always Wear Overalls' * (P)
4. 4.79 'Graeme with Peter Wicks' * (P)
30. 5.79 'Ernie Altoff and Mr. Inadequate' (P)*
31.10.79 'Paul Turner and Graham Davis' (P)*
(See also I.D.A.)

ESSENDON AIRPORT

(David Chesworth and Robert Goodge)

18. 7.79 'A Sonic Investigation of the Trivial' (C)*

THE FAB FOUR

(John Crawford, Jane Crawford, David Chesworth and Philip Brophy)

- 29.11.78 'An evening of wonderful entertainment' (C)*

FALSE START

(David Tolley and Dura Dara)

- 18.10.78 'IN' (C)*
1.11.78 'OUT' (C)*

ROBERT GOODGE

4. 4.79 'Five Guitar Duets' (with David Chesworth) (P)*
19.12.79 'Kangatronics' (P)*
(See also ESSENDON AIRPORT)

JIM GOTT

- 10.10.79 'Sonata for Industrial Deafness' (C)*

HERB JERCER

19. 6.79 'Bump Out' (P)**

INSTITUTE FOR DRONAL ANARCHY - I.D.A.

(Ron Nagorcka, Graeme Davis and Ernie Altoff)

- 21.11.79 'Untitled Concert' (C)*
19.12.79 'Untitled' (P)*

LAUGHING HANDS

(Paul Shultz, Ian Russell, Gordon Harvey and Paul Widdicombe)

- 19.12.79 'Improvisations' (P)*
-

- 12.9.79 RAINER LINTZ
'Why I Spent My Holidays in Germany' (C)*
(See MUSIC 4.)
- 19.12.79 FELIX MEAGER
'Pieces and Excerpts' (P)*
11. 7.79 THE MICROTONES
'Untitled Concert' (C)
- 12.12.79 MUSIC 4
(David Chesworth, John Campbell, John Crawford, Rainer Lintz
and Mark Pollard.)
'Fortunes Ready Made' (C)*
- 15.11.78 RON NAGORCKA
'Solo Concert' (C)
2. 5.79 'With No Idea' (C)*
(See PLASTIC PLATYPUS, I.D.A. & RANDELLI PRODUCTIONS.)
- 25.10.78 JANE O'BRIEN
'Solo Concert' (C)*
- 19.12.79 PAUL FLETCHER/CAMPBELL DAY
'No Title' (P)**
- 19.12.79 MARK POLLARD
'Sounds' (P)*
(See also MUSIC 4.)
- PLASTIC PLATYPUS
(Warren Burt and Ron Nagorcka)
1. 4.78 'By Public Demand' (C)
10. 5.78 'The Continuing Saga of . . . ' (C)
4. 9.78 'Plays It Againagainagain' (C)
6. 6.79 'Triumphant Return' (C)*
(See also RANDELLI PRODUCTIONS.)
- RANDELLI PRODUCTIONS
(Robert Randall and Frank Bendinelli)
24. 5.78/ }
31. 5.78/ }
7. 6.78 } 'Close Encounters of the Audio-Visual Kind'
(A concert trilogy, organized by Robert Randall and
Frank Bendinelli, where video art/music performance by
themselves and others was presented.)
24. 5.78 'The Fish (Money goes to the moon)' Malcom Ellis and
Robert Pollock **
'Very Smart Microbes' Warren Burt **

- 'Splat...splat...splat' and 'Venus Reclining'
 Robert Randall, Frank Bendinelli and Warren Burt **
 'The Great Composing Race' Plastic Platypus, Malcom
 Ellis and Robert/Frank.
 'The Waltzing Instinct in Ostriches' Plastic Platypus,
 Malcom Ellis and Robert/Frank.
 31. 5.78 'Leo, aged 24' Robert/Frank **
 'Searching for Echoes at Launching Place' Warren Burt
 and James Fulkerson *
 'Amplified Felt' Robert/Frank
 7. 6.78 'XCVOV' Ron Nagorcka **
 'Uncovering Resonances' Plastic Platypus **
 'Anti-Uranium Video Piece' Malcom Ellis and
 Robert Pollock **
 'Lip Service' Robert/Frank **
 'Circles, Squares and Triangles' Robert/Frank and
 Philip Brophy.
 'Adolescent Assault (Sex, Drop and Rock'n Roll)' Robert/Frank
 and Philip Brophy.

MALCOM TATTERSALL

- 4.10.78 'Games of Chance and Other Music' (C)
 (See also TEESE & TATTERSALL)

ROBIN TEESE

26. 4.78 'Roger, Leo and Friends' (with Roger Smith and Leo Phillipone) (C)
 25. 4.79 'Chris Wyatt and Robin Teese' (with Chris Wyatt) (P)*
 (See also TEESE & TATTERSALL)

TEESE & TATTERSALL

- (Robin Teese and Malcolm Tattersall)
 4. 7.79 'Untitled Concert' (C)*
 5.12.79 'The Gang's All Hear' (with Anne Shirley) (C)*

DAVID TOLLEY

16. 8.78 'Solo 1 - real time' (C)*
 30. 8.78 'Solo 2 - real time' (C)*
 (See also FALSE START)

PAUL TURNER

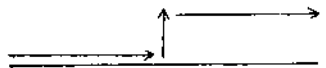
- 11.10.78 'Paul Turner Presents His Music' (C)*
 31.10.79 'Paul Turner and Graham Davis' (P)*

RICHARD VELLA

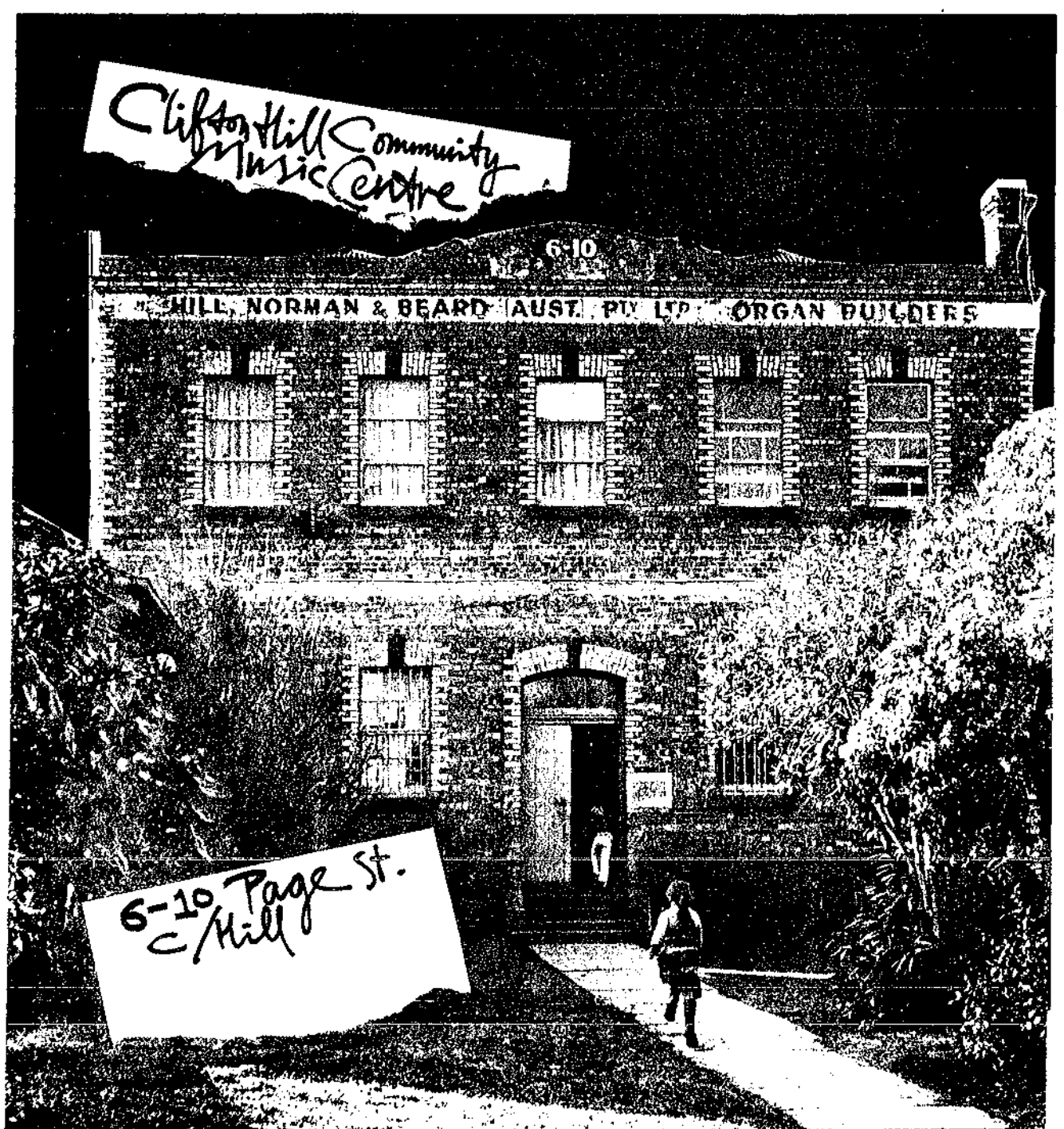
19. 6.78 'Four Piano Pieces' (P)*

CHRIS WYATT

25. 4.79 'Chris Wyatt and Robin Teese' (P)*
 26. 9.79 'How my job at a slick/shit Carlton cafe has affected
 my perspective on electronic music' (C)*
 19.12.79 '4-Dimensional Landscapes' (P)*



- 5. 4.78 'Retrospective' (C)*
- 12. 4.78 'Kangaroo and His Pals' (with Maria Kozic) (C)*
- 19. 4.78 'Female Feminism' (C)*
- 2. 8.78 'Nice Noise' (C)*
- 9. 8.78 'Kaboom' (C)*
- 11. 9.78 'Contracted Cinema I' (C)**
- 6.11.78 'Venitian Rendezvous' (C)
- 4.12.78 'Contracted Cinema II' (C)**
- 28. 3.79 'Mexican Divorce' (C)*
- 18. 4.79 'Familiar Females Return' (C)
- 13. 6.79 'Self Distortion/Self Destruction' (C)*
- 27. 7.79 'Nice Noise - new and streamlined' (C)
- 22. 8.79 'More Tedious Structuralism' (C)*
- 5. 9.79 'Even More Tedious Structuralism' (C)*
- 28.11.79 'TEXTS' (C)



NEW MUSIC

At the Organ Factory

CLIFTON HILL

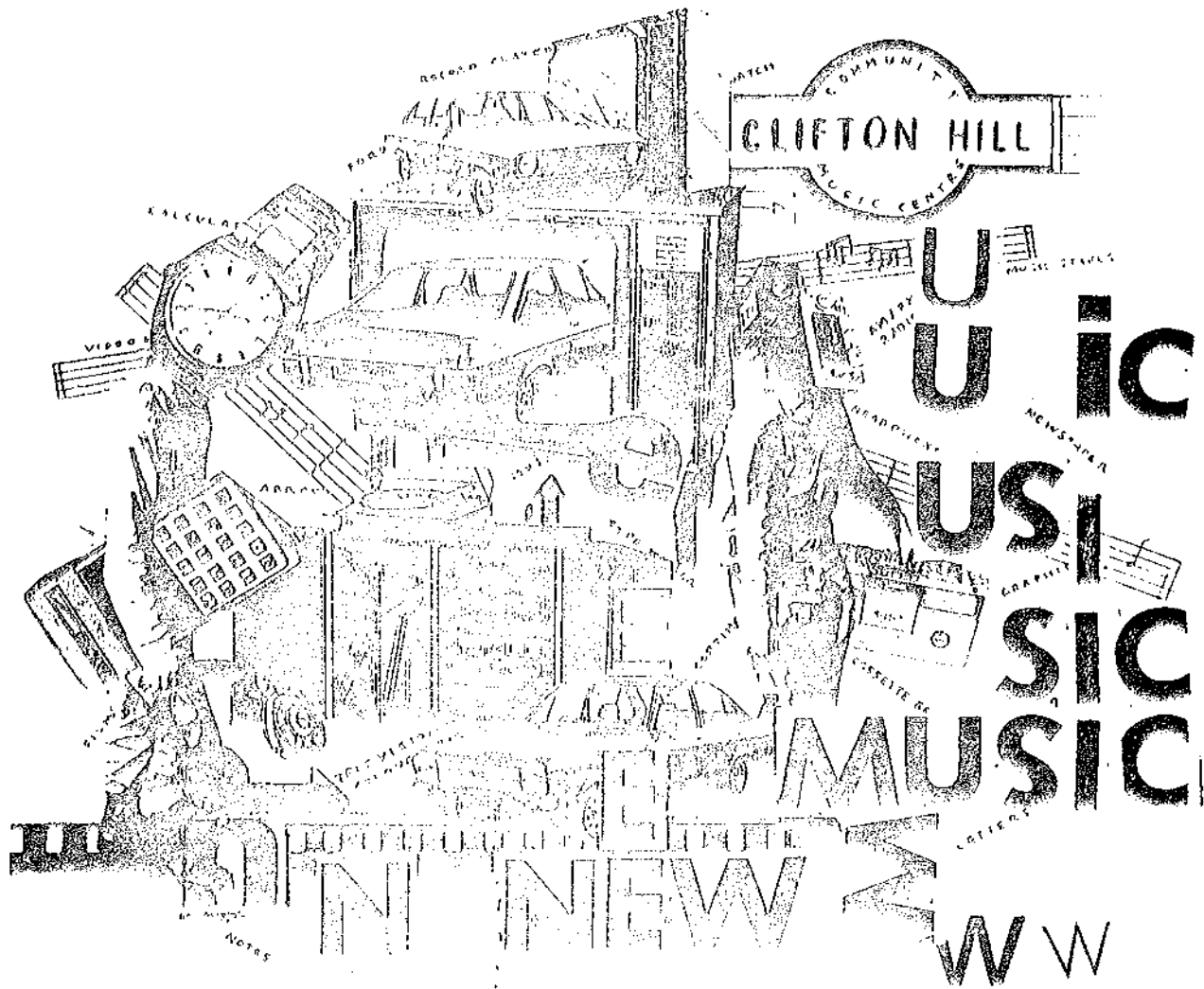
the Clifton Hill Community Music Centre presents a Series of free concerts by Australian composers &c.

CLIFTON HILL
Community Music Centre



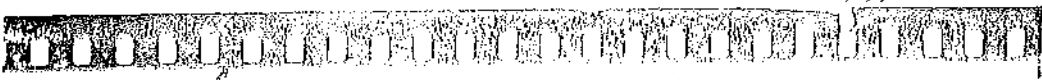
1. 8.30 PM - Sat 1st April - "Plastic Plateaus" (Ron Nagorka/Warren But) By public demand?
2. 8.30 PM - Wed 5th April - instruct the "Whip Squares" with an enlightening historic retrospective of their works & sex lives.
3. 8.30 PM - Wed 12th April - "Kangaroo & his 'Pals'" - nice sculptures by Maria Kozic with background muzak by ↑↑
4. 8.30 PM - Wed 19th April - prove that any pured can play their preferences & improvising muzak by (reminists welcome.) (all girls) play it by proxy.
5. 8.30 PM - Mon 24th April - Gynnie Davis & friends present "MUSIC from Port Melbourne" (over new tourist resort)
6. 8.30 PM - Wed 26th April - "ROCK, LEGS & friends"

Concerts take place in the upstairs of the Organ Factory
6-10 Page st.
Clifton Hill & David Chesworth.
Information: 3374184
(You're all welcome... so you better well come.)



NEW MUSIC AT THE CIGAR FACTORY (1988)
 CLIFTON HILL COMMUNITY CENTRE... 30 PAGE OF CLIFTON HILL
 ORGANISATION: DAVID CHESTERFIELD #3414107

- 1 : WED. MAY 19 : the continuing work of the 1988 opto-kinetic phototypes
- 2 : WED. MAY 24 : encounters of the audio-visual kind
 a trilogy (1) of concrete music over 45 min. at 7A / 45 min. at 11
 video tapes / video performances / music will be featured by
 robert randall frank headinelli melrose ellin ken nixon and others.
- 5 : MON. JUNE 12 : deoxy (norty) deoxy music with scarlet mandarin
 french dancers and things. 4-7 pm. 8 pm.
- 6 : MON. JUNE 19 : yet another multi-visual thing. it hasn't got a title so
 just remember the date and come. its music and talk by
 bob jones (great some ch?) george conder (small chart
 richard vella and (incredibly) others.
 if wonder who these others are? i wonder if they mind winning out on
 me (your then name then for then matter? incidentally, its a great
 poster (with a like it has.)
 and 10.30.79 with frank and STAFF AT 11.30.79
 bartered welcome.





HOW CAN I BECOME FAMOUS?



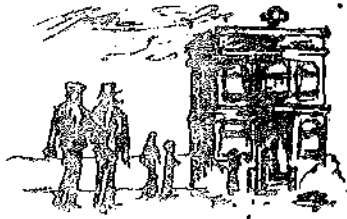
OF COURSE - NEW MUSIC!



I'LL COMPOSE SOMETHING -



- GET SOME HELP FROM FRIENDS -



- AND PERFORM AT C.N.C.M.C.



THEN ALL I HAVE TO DO IS WAIT!

POP MUSIC

- sat/aug 2 : "nice noise"-our all new format of modern teen music will neutralize you. 8.15 pm.
- sat/aug 3 : "boom"-our pop play explodes with all the bangs of wartime hollywood. 8.45 pm.
- sat/aug 4 : david tolle : "solo 1-real time." 9 pm.
- sun/aug 5 : johnny crawford/davy chesworth/& others : "wild music." 8.30 pm.
- wed/aug 29 : julia anderson presents her electronic music. 8.15 pm.
- wed/aug 30 : david tolle : "solo 2-real time." 9 pm.
- sun/sept 4 : "plastic sitypus" plays it again, in again. 8.15 pm.
- mon/sept 11 : "contracted cinema"-we drop our music all line with movie-buff disease. 8.15 pm. a night of classic plastic films.

each concert is free-of-charge or you can attend all of the eight concerts for nothing.



for more info. bookies/club-club det ill. contact: det ill. chesworth on 997-4100.



What agency...

Clifton Hill Community Music Centre - 6-16 Page St. e/Hill. Come and see the composer's eye on display! All concerts start at 8.30 pm.

Further info David Chestnuth: 337418+

- ① Wed. 4th October: "Games of Chance & Other Music!" Malcolmattersall + friends!
- ② Wed. 11th October: Paul Turner presents his music! Live!
- ③ Wed. 18th October: "IN": False Start (David Tolley/Dura Dara)
- ④ Wed. 25th October: Jane O'Brien - 3 tapes featuring Chinese gong, computer flutes + voice/musical!
- ⑤ Wed. 1st November: "OVERT": False Start (with David Tolley/Dura Dara and a pile of equipment!)
- ⑥ Mon. 6th November: Pure M.O.R. Music! The ultimate synthesis of A. Grade + 3rd yr. composition!
- ⑦ Wed. 8th November: Malt. State College Students go public! 3rd yr. composition!
- ⑧ Wed. 15th November: Ron Nagorner uses up yet more Eveready batteries!
- ⑨ Wed. 22nd November: "The Tub Four" present an evening of wonderful entertainment!
- ⑩ Mon 4th December: More new! (Stenile) films from the kids who brought you "Contracted Cinema" & video-tapes of past exploits of → ↑ →
- ⑪ Wed 6th December: "A Mixed Nite". A conglomeration of little pieces by C.H.D.H.C. regular performers & audience members, too! Ring David C. if YOU want to perform your piece!!

NEW MUSIC

84pt. HELVETICA EXTRA LIGHT
HAA5 USA Order No 153-84-CN

DAVID CRAMFORD
DAVID CRAMFORD
387-4137

- Wed 28th March - "Mexican Divorce"
- Wed 4th April - "Mixed Bag" - Chesnut / Cranford / Davis / Goodge
- Wed 11th April - "The Dave & Phil Duo"
- Wed 12th April - "Family Females Returns"
- Wed 25th April - "Chris Wyatt & Else"
- Wed 2nd May - "Ron Nagorka with no iced etc"

NEW MUSIC
84pt. HELVETICA EXTRA LIGHT
HAA5 USA Order No 153-84-CN

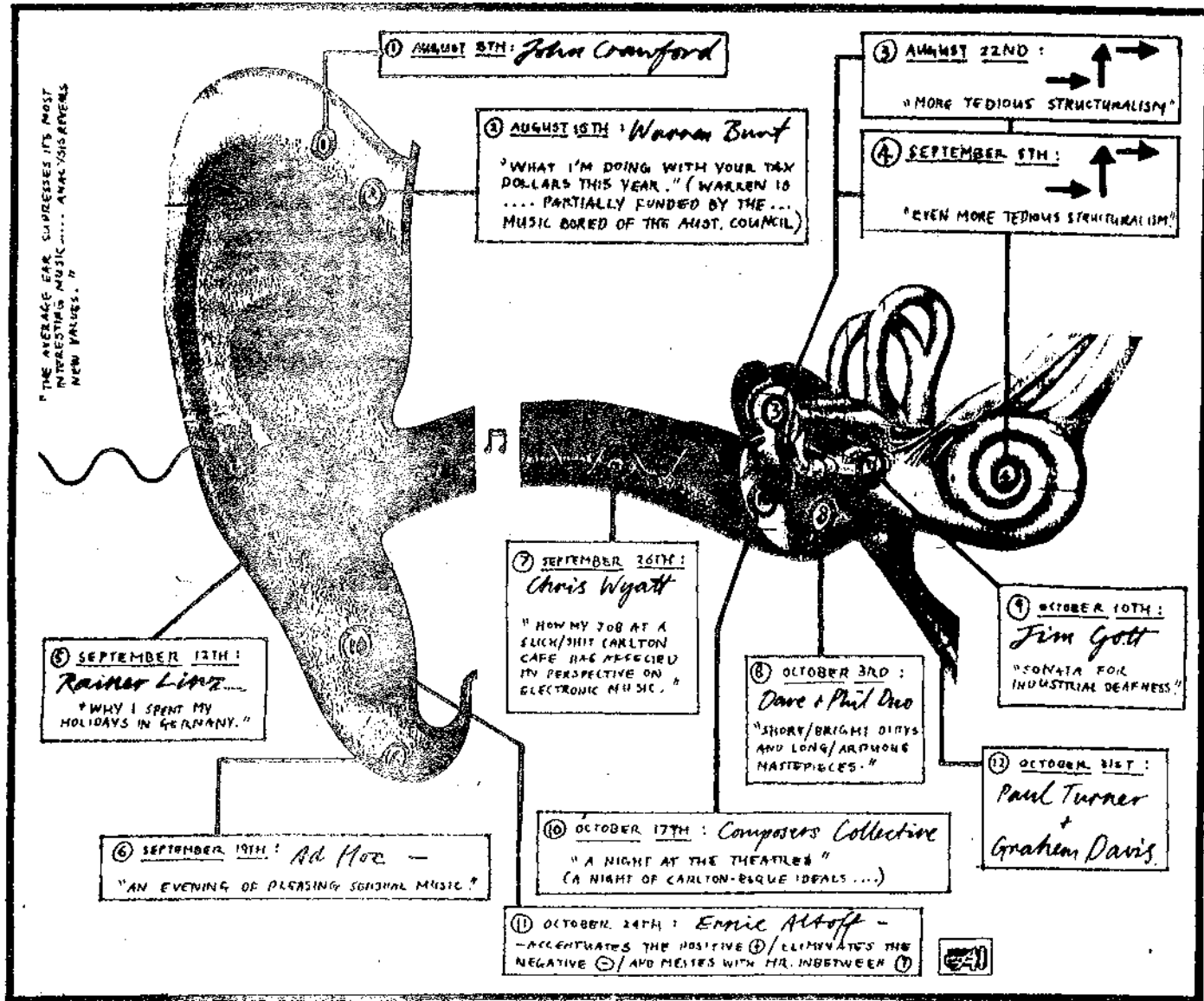
6-10 PAGE ST. C/HILL; ALWAYS 2-30 PM.
DONATIONS WOULD BE NICE



N G W

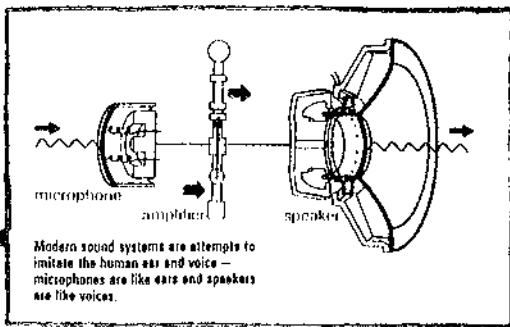
M U B I C

"THE AVERAGE EAR SURPRESSES ITS MOST INTERESTING MUSIC ANALYSIS REVEALS NEW VALUES."

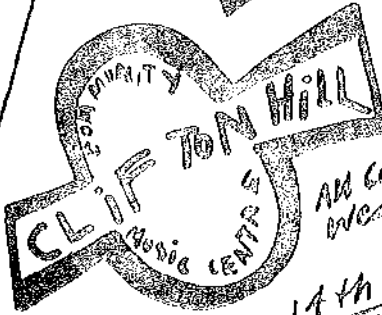


CLIFTON HILL

6-10 Parga St. C/Hill
 Enquiries: *David Chesworth*
 (3374184).
 All concerts are on Wednesdays
 and start at 8.30 pm.



CLIFF HILL



All concerts are on
Wednesdays 8:30 sharp.

- ① November 14th: David Chewworth - "returning with more synthesizer goodies."
- ② November 21st: I.O.A. (Institute for Dronal Anarchy)
- ③ November 28th: ↑↑↑ - "TEXTS."
- ④ December 5th: Robin Teese / Ann Shirley / Malcolm Tamperson - "The Gang's All Here."
- ⑤ December 12th: Music 4 - "Fortunes ready made."
- ⑥ December 19th: Mixed Bag - Kangatronics / Paul + Campbell / Mark Pollard / Chris Wyatt / Rainer Linz / John Crawford / and maybe more

CLIFF HILL
MUSIC CENTER



