

contact

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shared by *Musics* magazine (N.B. all future mail for *Musics* should be sent to Gloucester Avenue). By the time *Contact* goes to press soundproofing and heating should have also been installed.

Before the LMC found its own premises its main activities centred on the organising of concerts and events and on meetings at which the problems facing the improviser and experimental musician were discussed. Many events were staged: a series of ten lunchtime concerts at ActionSpace, a GLAA-sponsored concert at the Cockpit, a three-day festival at Battersea Arts Centre, a series of informal performances at the Wood Green Arts Centre, two benefit concerts at the Teatro Technis and several others.

The opening of the LMC premises on December 22 (with a Christmas party) was an important event in the development of those musics that lie outside the commercial and accepted alternative spheres. For the first time there is a space devoted totally to developing improvised and collective music, experimental music, radical structure sound-sculpture, environmental music and other areas of soundwork. People involved in working in these areas have faced and still are facing many different problems concerning lack of support, lack of general understanding, lack of facilities, lack of sympathetic venues, lack of contact with other musicians and lack of funds. The Collective was formed in an attempt to solve these problems and the provision of a permanent space was seen as the most effective way of dealing with them. In this context the setting-up of the Collective as a legally-constituted organisation was also seen as essential.

The building functions as a permanent focus for musicians and audience. The performance space is being made as flexible as possible so that different forms of presentation can take place and so that it is available for rehearsal whenever there are no performances. With low-budget advertising for individual concerts at different venues no cumulative effect is possible, but by having a regular venue it becomes possible to develop an identity and to attract a regular audience.

The best way to describe the work of the Collective is to give some examples of past and projected work at the space. The first event after the opening was *Co-Performance* by the American dancer Patty Giovenco and myself. We presented three pieces (or rather a performance in three parts) that we had evolved during rehearsals in the space. We attempted to find forms and actions that would move the performance away from the traditional 'music accompanying dance' or 'dancing to music' and even the more modern 'music and dance ignoring each other' yet still allow ourselves the use of our respective skills. In the new year an Italian quintet, *Musica Improvisata*, rehearsed in the space and presented a performance with Evan Parker. *Music for Socialism* staged a conference on grants in January. Later in the month there were performances by the Garry Todd Quartet, David Toop, Charles K. Noyes and myself. February saw performances by Miru Music Club, John Russell/Roger Turner/Steve Beresford/Derek Bailey and two performances by Evan Parker and friends. On February 11 there was a one-day Book/Record/Magazine/Cassette Fair devoted to independent and little presses, record companies and magazines covering art, music, poetry and dance. Among those taking part were *Contact*, *The Ley Hunter*, *Musics*, *New Dance*, *Spare Rib*, Incus Records and the Association of Little Presses. During the day there were poetry readings and music.

Events still in the future at the time of writing include a two-day presentation of video, film and performance work by George Saxon, an evening of 'Whirled Music' pieces for the families of whirled instruments by Max Eastley, performances by Linsey Cooper, Fred Frith, Georgie Born and Steve Beresford and in the summer an Environmental Music Festival. A visit by the Canadian Creative Music Collective is being negotiated and a Music/People/Performance Festival is being planned. By the time this is in print some workshops, seminars and courses should be under way. This is a neglected area in experimental and avantgarde music work; the encouragement of such activities can help develop greater understanding and interest and help redress the balance in the present educational system. Compared with Fine Art, New Music education just doesn't exist.

The collective open meetings still happen on the first Sunday of each month at 2.00 p.m.; all are welcome.

To end up with, some mention of the voluntary work that has gone into the Collective and the space. Thanks must be

extended to Annabel Nicolson for her donation of so much building material (including her kitchen door for the office), to Ben Kern for his gift of a grand piano, to Blank Tapes for their donation of profits and to all the individual members that have made small contributions on top of their membership fees, to Rigby Allen and John Hanson for doing most of the building and to Richard Beswick and Max Eastley for rewiring the lights and their continuing efforts to make the space as good as possible. David Toop and Steve Beresford (and me, I reckon) have put a lot of time and energy into all aspects of the Collective, from building, organising concerts and negotiating grants, as have Phil Wachsmann, John Russell and others, who seem to be getting too numerous to mention.