

9–11 & 23–25 March

Te Uru Waitakere  
Contemporary Gallery

ARTS FESTIVAL  
MARCH 2018  
AUCKLAND

# FROM SCRATCH HEART'HEART



## HEART'HEART PERFORMANCES

Both series include **Global Hockets**, **POWWOW**, **DrumWheel**, improvised sections and two invited collaborations.

### **SERIES #1** **MARCH 9, 10, 11**

**Global Hockets, POWWOW, DrumWheel**  
and improvisations, plus:

#### **Collaboration #1**

Conceived and performed by Dan Beban and Nell Thomas (Orchestra of Spheres) with FS.

#### **Collaboration #2**

Conceived by Michael Hodgson and Paddy Free (Pitch Black) with FS.

### **SERIES #2** **MARCH 23, 24, 25**

**Global Hockets, POWWOW, DrumWheel**  
and improvisations, plus:

#### **Collaboration #3**

Conceived by the New Pacific Music Ensemble (Tua Meti, Andrew McMillan, and Lyndsay and Jacob Unuia with FS.

#### **Collaboration #4**

Conceived by Chris O'Connor with FS.

**Thanks to all past and present members of From Scratch**, to Creative New Zealand; Auckland Arts Festival; Andrew Clifford; the Te Uru staff; to install helpers Mano Pihema, Ivan Mrsic and James McCarthy; to Trish Gribben; The Chartwell Trust; the Fine Arts Library, the University of Auckland; Geoff Chapple; Camilla Dadson; Trish Clark; to Shona Gow/Magpie Press; Koki Emura – EM Records (Osaka); Trevor Hanson; Q Theatre; Steve Garden; Toby Curnow; Shona Gow; Trevor Hanson; Wystan Curnow; Q Theatre; Tim Wong; Cathy Currey, Simon Ogston, Orlando Stewart, Rob Heighway, Olivier Wardecki.

PHOTOGRAPHY: MAX OSBORNE (GLOBAL HOCKETS, COVER);  
ADRIAN CROUCHER (OPPOSITE)

## A BASIC OUTLINE OF HEART'HEART

**Heart'Heart** reveals itself over three linked sections and across the several levels of the Te Uru galleries, taking you on a journey that explores both the sonic breadth of From Scratch and the unique architectural spaces of Te Uru. The experience from start to finish threads together five distinctive pieces that explore rhythmic composition and improvisation in different ways. It's a bit like a braided river with **Global Hockets** – a dynamic celebration of spatial hocketing – providing the central stream that the other works feed into and out of. **POWWOW**, an energetic new work, resonant of the finale of *Pacific 3,2,1,Zero (Part1)*, features three of the original slap-tube stations in a mathematical matrix of harmony and rhythm. This is followed by **DrumWheel**, the first full-scale polyrhythmic work in the early FS repertoire, a piece that references the Fibonacci series and a spiralling structure of rhythmic patterns 1 to 13, activated visually and physically by a vibrant whirling dance element.

The entire performance of **Heart'Heart** is interwoven with the tightly structured and freely improvised modules of **Global Hockets**, featuring a wide assortment of FS instruments in hocketed combinations. The invited collaborations function as islands of fresh direction and difference within the overall flow.

## TAPPING THE PULSE

The From Scratch repertoire during the years 1974–78 included a series of rhythm works titled *VOM 1–8, Variable Occasion Music*. One of the more entertaining pieces of these, *VOM #7*, was a collaborative piece (*Chapple/Dadson*) conceived by Geoff Chapple called '*Waxing and Waning Influences*'. Inspired by the four phases of the moon and other natural cycles, a triad of black, white and grey rhythms are featured, evocatively named in paired sets: anger and mirth, fear and erotic, sorrow and heroic, odious and wondrous. The overall structure evolved and resolved, "...under the idea that from disparate beginnings an influence will make itself felt, will gather force until it dominates, peaks, and eventually begins to wane."

This is the very process that has characterised the ebb-and-flow nature of From Scratch from its inception to the present, a period we calculate at 546 moon cycles, co-incidentally and serendipitously exactly double the 273 moon cycles that titled our 21st year celebration in 1995. Back then we thought the **273 Moons** event a one-off, and seven years later the group went into a long hiatus. But come early 2017, all that changed with an unexpected invitation from Te Uru Waitakere Contemporary Gallery and Auckland Arts Festival to present a From Scratch survey exhibition and performance series

for the 2018 festival – a 546 moon, hear-the-art, pick-up sticks continuation.

And so **Heart'Heart** is many things, foremostly a celebratory tapestry of old and new works woven through the structure of **Global Hockets** (a large-scale piece premiered at Wellington Festival '98, and toured internationally but not previously performed in Auckland). It also marks the enthusiastic reunion of Adrian Croucher, Shane Currey, Dadson and Darryn Harkness (ex *Global Hockets* and *Pacific Plate*), along with the welcome addition to the core group of Rebecca Celebuski, Rachel Thomas and Chris O'Connor. Also in **Heart'Heart**, for the very first time, From Scratch opens the door to four invited collaborations (two in each performance series) with artists who add islands of surprise and difference to our mix: Michael Hodgson and Paddy Free of Pitch Black; Nell Thomas and Daniel Beban of Orchestra of Spheres; Chris O'Connor (now also a FS member); and Tua Meti, Andrew McMillan, and Lyndsay and Jacob Unuia of the New Pacific Music Ensemble (NPME). And luck also played its part in the search and securing of the perfect performer – dancer/choreographer Carol Brown – for the whirling kinetic role required for **DrumWheel**.

In the mid 1970s I wrote a short text, "the rising and falling motions of scratch" that accompanied the *VOM* collection, a manifesto of sorts for the group at the time. The ideas expressed then seem as relevant now, and so I quote a few extracts as follows: "...we're interested in disorientating these formalities (*concert*

*conventions*) onto a more intimate and casual level and hopefully narrow the gap between ourselves and audience by doing so... to make a situation intimate by favouring spaces smaller than the normal concert hall, by ignoring stage and seating in preference for a neutral area where we can set up our gear in a circular fashion roughly in the centre floor space hoping the audience will sit in and around us without being invited to... It's only when the expected context is thrown off balance that we become aware of physical placement as a performance element in itself."

"*VOM* exploits layers of changing and evolving rhythms that utilise the full range of sound sources, synchronising and contrasting to make slowly transforming textures, sometimes dense, sometimes thin... It's a bit like four (or more) people walking bare-foot whose body movements vary slightly one from another, with external influences modulating their motions; gravel, traffic, friends, rain, grass, darkness, etc, and so the music tends to lie pretty close to our daily motions... the permutations of pattern that the sounds go through having links with almost any rhythm-based phenomena. Extra-musical associations are open to interpretation."

Clearly the rhythmic language and instruments of From Scratch have evolved over the years into far more complex and sophisticated forms, but still the motivation and exploration around the mysteries and magic of sound, vibration and number is the vibrant force that unifies the group.

**Philip Dadson, February 2018**



# FROM SCRATCH

In their active years (1974–2002) From Scratch was one of New Zealand’s most original performing groups, appearing at festivals around the world, releasing albums through important record labels including Flying Nun, Rattle and Atoll. They also produced two performance films, both in collaboration with film director Gregor Nicholas. Their best-known work, *Pacific 3,2,1, Zero*, received a first prize award at the Cannes/Midem film festival. Their work is based on egalitarian principles, functioning as a collective both on and off stage, with a focus on planetary rhythms and environmental concerns. Their message is as relevant now as it ever was and has a particular resonance for Te Uru and its location in the hills of the Waitakere Ranges.

## A SHORT NOTE ABOUT HOCKETING

In strictly musical terms ‘hocketing’ is the dynamic sharing of a rhythmic and/ or melodic line or phrase between two or more players, a sort of ping-pong, call and response style of music, found all over the world wherever rhythm is at the heart of the musical form. We commonly experience it in nature amongst birds, insects and animals that communicate their needs and attractions via voice, sound or sign. Frogs, crickets, cicadas, they all hocket!

### WORK TITLES AND PRINCIPAL PERFORMERS OF EACH PIECE

#### Global Hockets

**Performers**  
Shane Currey  
Adrian Croucher  
Phil Dadson  
Darryn Harkness  
Chris O’Connor

**Instruments**  
Eye-drum stations, bass-drum stations, tuned tongue bells, water-bells, digital nature, gong tree, zitherum, nundrum, doctordrone(s), sonicplayspace instruments.

#### POWWOW

**Performers**  
Adrian Croucher  
Chris O’Connor  
Rachel Thomas

**Instruments**  
Slap-tube stations, cymbals, bells.

#### ADDITIONAL CREDITS

**Theatre Event Manager**  
Ariane Craig-Smith

**Audio Engineer**  
John Kim

#### DrumWheel

**Performers**  
Carol Brown  
Rebecca Celebuski  
Shane Currey  
Rachel Thomas

**Drones**  
Chris O’Connor  
Phil Dadson  
Adrian Croucher

**Instruments**  
Tuned rototom drums, slap-tube stations, tuned tongue bamboos, brake drums, bell-skirt, hand-bells, growlers, wind-wands.

#### SONICPLAYSPACE

Instruments include the **DrumWheel** array of tuned percussion, plus floorwires, wallwires, wallrods, tone-thrones (x4), Rutman-cello, fipplewhistles, sprong-dome, thumbedrum and stomptrays.

**Lighting Technician**  
Sean Lynch

**Exhibition Design**  
Julia Gamble Vale

**Project Videographer**  
Kimberley Annan

CLOCKWISE FROM TOP LEFT:  
RACHEL THOMAS, ADRIAN  
CROUCHER, CAROL BROWN,  
CHRIS O’CONNOR, REBECCA  
CELEBUSKI, SHANE CURREY,  
PHIL DADSON, DARRYN HARKNESS

PHOTOGRAPHY:  
SIOBHAN WATERHOUSE



## PERFORMERS

**REBECCA CELEBUSKI** hails from the mighty Gurnee, Illinois. She began playing percussion at age 11 in order to annoy her parents, but quickly fell in love with the instrument and went on to earn a Bachelor’s Degree from the Royal College of Music and a Master of Arts from the Royal Academy of Music, London.

**ADRIAN CROUCHER** played drum kit from an early age, mostly self-taught but had some memorable lessons from Don McGlashan when he was 12. He later learned West African percussion, and joined From Scratch in 1996. Since 2011 he has been inventing and building his own instruments.

**SHANE CURREY** grew up in Torbay. The son of a plumber, he spent many summers climbing into tight spaces helping his father fix pipes. Never in his wildest dreams did a 10-year-old Shane imagine that, armed with a BFA and DipMus, he would go on to travel the world playing those pipes.

**PHILIP DADSON**’s first pulse experience (post womb) was discreet toe-tapping in a primary school mouth-organ band. Later he took to improvising ragtime and jazz on the piano, and later again branched off into the experimental freedom of the scratch orchestra, which in turn seeded From Scratch and a career spanning forty plus years of tapping the pulse – 546 Moons in fact.

**DARRYN HARKNESS** joined From Scratch in 1996. Producer, song writer and multi-instrumentalist, Harkness runs his own studio and label and is the creative force behind his groups New Telepathics and Loud Ghost. Harkness is also a member of the Andrew Fagan band, Hallelujah.

**CHRIS O’CONNOR** is a composer and drummer. He began drumming at the age of seven and has been obsessed with rhythm ever since. His work spans many genres: avant-garde music, dance and theatre, film and television, jazz, folk and pop music. He is currently working with Nadia Reid, The Mockers, From Scratch, Age Pryor and Don McGlashan.

**RACHEL THOMAS** began learning drums at the age of six. In 2015, she graduated with a Bachelor of Music from the University of Canterbury, specialising in tuned percussion, primarily marimba. She has performed throughout New Zealand, Australia, Asia and Europe in brass bands, orchestras, percussion ensembles and as a soloist.

**CAROL BROWN** is a performer, choreographer and artistic director who makes dances from the stuff of life. Formerly Choreographer in Residence at the Place Theatre London, her dance company, Carol Brown Dances, has toured internationally and presented at major festivals including Roma Europa, Dance Umbrella and the Brighton Festival. Originally from Dunedin, she first experienced From Scratch whilst a student at the University of Otago. Years later she collaborated with Phil Dadson on *Urban Devas* (The Living Room). She is delighted to be turning and tuning with ‘Drum Wheel’ for this season of **Heart’Heart**.

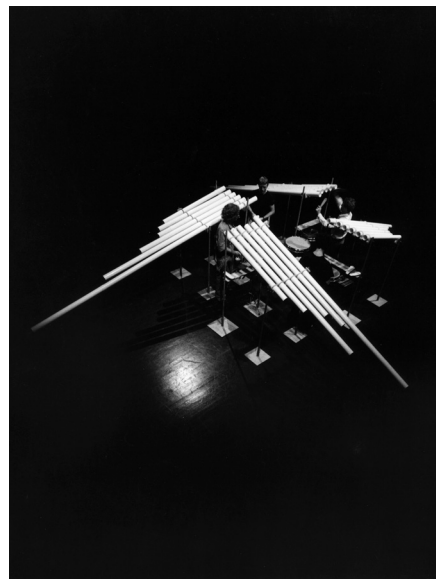
## COLLABORATORS

**PITCH BLACK** are multimedia artist Michael Hodgson and music producer Paddy Free. Their sound is distinctive, ranging from organic ambient beginnings and layered soundscapes to skanking keyboards, cutting acid riffs and thumping rhythmic grooves, with dub being the glue that holds their sound together. They have toured the world relentlessly, playing everywhere from Amsterdam to Zagreb, the streets of Las Vegas to the Australian outback, supporting acts such as Coldcut, Skream, Easy Dub All Stars, System 7 and now a mix with From Scratch.

**CHRIS O'CONNOR** (*see performer bio*). The 2:3 ratio of my project lies at the heart of two common musical textures – the perfect 5th interval (think *Star Wars* theme) and the polyrhythm of Bo Diddley's famous strum. That the same abstract formula manifests so pleasingly at such different scales reminds me of the maxim "As above so below." I'm thrilled to have the opportunity to explore these ideas with From Scratch!

**NEW PACIFIC MUSIC ENSEMBLE** is comprised of Tua Meti, Andrew McMillan, Jacob Unuia and Lyndsay Unuia, and formed from a desire of Andrew McMillan's to pursue island rhythms and instruments in new forms and combinations: traditional Pacific music, jazz, free improvisation, contemporary Western music and the avant-garde. In **Heart'Heart**, NPME and FS embark on an exploration of culture and language to entwine the two groups into one through sound and cultural alchemy.

**NELL THOMAS** and **DANIEL BEBAN** are sound artists from Wellington performing and recording principally with futurist psych-funk outfit Orchestra of Spheres and primitive laptop group Micro Soft Voices, plus they run the Pyramid Club, a venue for experimental music and art in Wellington. Their work often involves inventing instruments from found objects and recycled materials. *And Their Heads Are Turning* for **Heart'Heart** began as a series of sketches of street games during a recent trip to inland China. Ping pong paddles eventually evolved into the large double-headed deerskin rattle-drums which form the musical core of the piece. These also take their cue from the Tibetan Buddhist ritual instrument, the *damaru*, and choreographed movements stem from the inner/outer worlds symbolised by the turning drum heads.



PHOTOGRAPHY: PARBHU MAKAN

## 546 MOONS EXHIBITION

**3 MARCH–27 MAY**  
**Te Uru Waitakere**  
**Contemporary Gallery**

Formed in 1974, From Scratch have performed to wide acclaim around the world with their distinctive invented instruments – 546 moon cycles and still spinning! Their timeless works span art, music, performance and film, inspired by an egalitarian approach to working, and with strong connections to the sounds, cycles and geological rhythms of their home in Aotearoa and the Pacific. The exhibition will include examples of their classic instruments and brand new sonic sculptures, film and photography, drawings and ephemera – a sensory feast for eyes, ears, arms and feet.

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March 2018

Auckland Arts Festival is a place for ambitious ideas by storytellers, provocateurs and creators.

The Festival reflects our contemporary, cosmopolitan city with its many communities. It challenges artists and audiences to be bold and take a risk. Through the work of artists from Aotearoa and across the world, we aim to unify, uplift, enlighten and inspire the people of Tāmaki Makaurau and our many visitors.

Taking place annually in March, 2018 marks the 10th Auckland Arts Festival. This year more than 200,000 people are expected to attend the Festival, which comprises more than 50 events taking place in all corners of the Auckland region and many of which are free.

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