

**Love, Dinner, Flowers and Dances**

**(money, work, deadlines and power)**

**curated by Sabrina Fuller**

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This booklet accompanies the collaborative sound piece Love, Dinner, Flowers and Dances (money, work, deadlines and power) available on SoundCloud: <https://soundcloud.com/user-153957995/love-dinner-flowers-dances-money-work-deadlines-power>



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## TEXT SCORE FOR COLLABORATIVE SOUND PIECE

1. Find another person/people you would like to work with to create a brief (up to two minute) piece for performance and sound (only) recording.
2. Discuss with them the type of work you would like to create together – short story, song, poem, piece of music or dialogue.
3. Discuss your ideas for the piece.
4. Discuss who will do what – together or taking different roles – writing, performing, recording – in a spirit of full collaboration.
5. Make the work together. Meet if possible but if you are geographically remote from each other you may do this through calls, messaging or other virtual means.
6. Write and rehearse the work together. The piece should last no longer than two minutes.
7. Perform and record the work – you can use your phone, but the recording needs to be of sufficient quality to be useable in the artwork.
8. Discuss the process of collaboration with each other – what you enjoyed and how you could improve the process.
9. Email the recording to [sabrinasusanfuller@gmail.com](mailto:sabrinasusanfuller@gmail.com) including the title of the work and how you want to be credited.
10. Include a few lines from each of you on the collaborative process, what was interesting, what worked well (or less well).

# WHY DON'T YOU HAVE A VOICE RECORDER LIKE THAT?

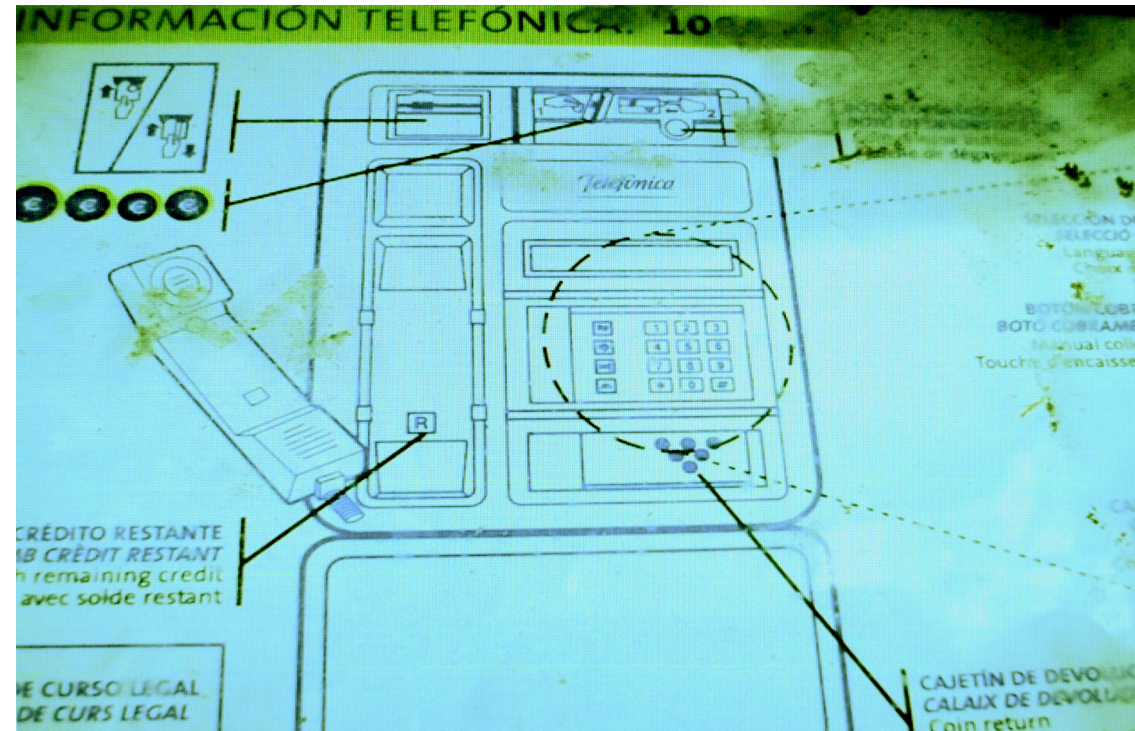
Howard Walmsley and Angelica Cabezas

Prior to the invitation to contribute to this project, we had decided to embark on an audio collaboration. Angelica had just moved to another city and our prospective collaboration would be an exchange that would in some way embody the conversations and ideas we had when we were in the same physical space. Audio files would be passed between us... pieces of music, concrete and expressive, voiced observations, snatches of conversation, field recordings, poems, human and animal sounds. There would be no timescale or determined outcomes, simply a creative drift, a ludic exploration of what might happen.

During a telephone conversation we had discussed the leap, the risk that presents when crossing into new territory. The raw experience of creative and emotional exposure. This would probably have been quite different had we been in the same location, however, it did offer a sense of the unexpected. I had no idea what sounds would emerge when I pressed play. Angelica had no idea what I would then do with those sounds.

The first files arrived in the form of numbered messages. This in turn provided the shape of how they are cut into the first edit. The content is Angelica finding her voice, describing the distance and the sensation of speaking into a void, not sure as to where and how it will be heard. As a starting point, these were cut into tracks I had made, some sound collages, made from location recordings, some music / audio beds.

Collaboration would create something that the individual participants could not otherwise produce. The result is something that can only happen via that cooperation. There would be a tipping point where the work manifests its own spirit, begins to dictate its own language, rules and mythologies. As we begin to understand that language, the work would progress.



The invitation to participate in 'Love, Dinner, Flowers and Dances' presents a moment when our project meshes with another, a detour on our excursion, creating another layer of collaboration. Our timeframe was divergent from that of this project, i.e. we didn't have one... and therefore what we offer here, is a snapshot of our opening exchange, the first marks in the new sketchbook.

# DEATH MOUNTAIN

## Jojo Taylor and Jon Thurlow

**Jon:** In collaboration we agreed to get the idea off the ground by actually NOT collaborating! Instead of 'jamming' ideas and sparking off each other which we'd done in the past, Jojo created a melody and wrote lyrics alone.

She then passed a home recording to me to create music or sounds to accompany it. What struck me when I received the recording is how much feeling the melody captured by not being sung to a strict tempo. The strength of the emotion meant that decisions about accompaniment became easier: I favoured sounds that support the melody over instrumentation, and without a formal tempo I could move away from thinking 'song'.

The drone sound is a pre-set from a 90's Casio keyboard and the zings are created using an old xylophone. The piece was recorded on a zoom field recorder; singing and drone in a rehearsal space through a vocal PA, and xylophone in the front room, mixed at home using Audacity. Jojo suggested adding birdsong (a free online

download) this added texture. The xylophone was loosely included in the spirit of 'anti-tempo' rather than trying to achieve perfection.

A less formal approach proved to be more efficient than I'd expected and the collaboration moved swiftly from exchanges of ideas to recording and mixing. We had to overcome doubts about whether the process was too DIY, but by not formalising the creative idea we captured the essence of it.

**Jojo :** Jon and I have worked together before. In the past we have spontaneously and simultaneously worked on a new idea, and then gone off alone to work on it some more before regrouping - Jon on guitar and me on vocals.

This time Jon suggested that I work alone initially to think of an emotion and write words and possibly a melody, if it comes, and then pass to him to add an instrument. I found I was writing an automatic list of words and sentences until I came up with a melody as well. Then I could feel with compassion what I was recollecting and add more to form the lament.

I chose the emotion of loss. It came easily and the more it came the less I could stop it. Ideas come at random times-I was up at 4 am running into the front room as I had woken up with two lines for the lament in my head... 'Alive and housed inside skin-like a bird that cannot sing'. I also had words that I had previously thought of that were waiting for a project and they fitted with this 'Your dying heart broke mine' and 'Death Mountain'.

I find it fascinating how work comes together... would this piece have ever been written in this way or at all if Sabrina had not asked us if we wanted to contribute to her project and Jon and I had not worked together previously?



# EIGHT DAYS GONE

## Anne and Matt O'Driscoll

**Anne:** It took a long time to come up with a workable idea for a collaboration. For me, what had initially been an exciting proposal full of creative possibilities became a chasm of hopelessness as the deadline approached.

We dismissed initial ideas of playing with words, conversations, random sounds and I feared we might be submitting two minutes of total silence, collaboration was failing to materialise.

To play a game requires collaboration and agreement on rules so we started to make headway when we agreed that Matt would write a song and I would keep out of that process, as our initial ideas to write a country song collided grumpily.

I suggested that as Matt spends his working life at sea then maybe a sea shanty-type song might be an idea. He got stuck in, I demanded a chorus, he wrote more and then I picked out a tune in a mournful key on the piano, dictated by the words.

I have never written music for anything before and I certainly couldn't have started without the inspiring words so it has been a true collaboration and great fun as it started to take shape. I thought it would be easiest to sing unaccompanied but I haven't managed to keep in tune very well and I'd like to improve it, but time is pressing!

**Matt:** It took a long time to get started. I got the sense that we were each waiting for the other to make the first move. Anne had the idea of a game of some kind, alternate words in a poem or just free association, but I couldn't get very enthusiastic about this. Something about life offshore was her idea but I ran with it. We started collaborating on the words thinking we might do something country and western. Anne seemed to think that this necessarily entailed adultery and even murder. I found this a little difficult to relate to.

So we came to a stop for a while, but Anne had already mentioned a sea shanty and then recklessly (I thought) said that if I did some words she would set it to music. I wrote some verses, she took them over to the piano and started playing, I wish this process had been recorded.

Anyhow, in what seemed a very short time she had produced the tune and had started singing it. So then the pressure was on to produce more verses and a chorus, to adapt things so that the rhythm of the tune and the meaning of the words were not working against each other, this was instructive.

I had imagined that we would have to record some kind of accompaniment also, but not only was this beyond our GarageBand expertise, once Anne had sung the song it seemed unnecessary.

I knew Anne could sing, but I truly had no idea that she was a composer, I'm not sure she did either.

# ROCKET

## Laura Parkin and Stu O'Donohue

**Laura:** When we started thinking about the project I really wanted to write a song inspired by the times, a sort of elegy for the country riding the Brexit rollercoaster. I've written music before but never words to go with it. After several false starts my fears were confirmed.. I'm never going to be the next Billy Bragg. A rethink was in order. I knew (without asking) Stu wasn't sure where to go with the project.

After a chat and much grumbling we decided the easiest thing would be to record random soundbites from our son Idris and build a story around them. We got some really lovely clips which are a happy souvenir from the project but it soon became clear that it would take months to edit them into something which made sense. Time for another change of tack. We decided to take the lead from the 3 year old amongst us.

We explained we wanted to record him on our phone while he was playing and asked him to talk about what he was doing. This was recorded in one take which I edited down (and threw in a couple of the bits recorded earlier). Stu wanted to leave it at that but I thought it needed something else.

Finally I suggested Stu had a go at writing a bed for the piece on the Blipblox. He loved that idea. That was also recorded into a phone and I edited the two parts together. Despite the grumbling I think it's safe to say neither of us would have managed to complete the project by ourselves so that's a successful collaboration, right?!



**Stu:** Grumbling? Artistic differences maybe. Laura and I share quite a few musical and artistic interests, but in many ways, we are poles apart. So the only sensible way to a harmonious collaboration would be to involve someone who we both knew we could work with. Enter our three-year-old son Idris: story teller, singer, artist.

The idea to record his ramblings was straightforward enough and we soon ended up with a plentiful haul of clips of him chatting and singing. But editing that into something meaningful would be monumental. As we were grumbling, Idris asked me to help him build something with his magnet tiles.

I asked if I could record him and if he could talk about it. A few clips from earlier fitted the theme so Laura edited them together. She was keen to add some music, we have plenty of instruments, but Laura suggested I do something on the Blipblox which is an analogue synth for kids.

It's a proper bit of kit with Low Frequency Oscillation, filters and a built-in sequencer; but in a toddler-friendly box with knobs, levers and flashing lights. I recorded something with a space rocket feel and we edited it with the story. We definitely would have been stuck for inspiration without Idris's help!

# THE BATHERS

## Ruby Sherwood-Martin and Dominic Bilton

**Ruby:** The original concept was to explore the idea of what it means to collaborate and have a creative partnership. I wanted to create a music piece with spoken word over the top of it. This gave me the idea to co-create a piece about Cezanne and Zola, which is a topic which Dominic is pretty much an expert on due to his project Queering the Whitworth.

Since the project was about collaborations, I thought about the fascinating, and at times volatile, friendship between the Zola and Cezanne, and how that might be translated as an artwork. I approached Dominic with this idea and he was interested in collaborating. Originally I was going to be present when he was to record his part of the work, but it was too difficult, due to our workload. He instead sent me a phone recording of his lecture on Cezanne's relationship with his sexuality.

Dominic is a brilliant storyteller, so I approached the musical composition as if I were composing for film. I wanted to make something that was emotive, yet slightly removed and distant, so I used electronic sounds which mimic orchestral musical instruments, harps for instance. I then edited the lecture, and worked in a drum beat, again using electronic sounds. I showed it to Dominic, who liked it. Dominic and I worked remotely, so a lot of the work relied on emails and messaging which I hadn't done before; but I think it worked, as we're both happy with the final product.

**Dominic:** Ruby asked if I would be interested in working with her on a collaborative piece about Cezanne's male bathers. I wasn't sure what the collaboration would entail, but Ruby asked me to record a two minute section of a talk I have developed called Queering Cezanne.

It was difficult to arrange the time together to be able record the talk as Ruby wanted to be present when I was talking. However I recorded the talk stood in front of the works, on my own, and then sent it over to Ruby.

I wasn't quite sure what to expect on its return, but I listened to it, and I was surprised at how talented Ruby was at putting together my talk on Cezanne to music. I wouldn't know where to start at doing things like that. So, I was really impressed at how good it came out.

What I did not like was how camp I sound. I really do not like listening to my own voice, it's the worst. I also thought I sounded like I knew what I was talking about and that too shocked me, because I'm from a council estate in Leeds and I am talking about post-impressionist artists like I know what I am saying. So, the collaboration has made me realise I'm not that boy from the estate anymore (or at least I don't talk like him). I really enjoyed working with Ruby on this project.

The Bathers (Large Plate), 1896-98, detail. Reproduced with kind permission of The Whitworth Art Gallery.



# CHANGE

## Sabrina Fuller and Eddie Sherwood

**Sabrina:** I let Ed choose what we'd do and he chose a poem accompanied by percussion and change as theme. The first thing is that doing anything with anyone else takes about ten times as long as it would do it on your own. I mean – this sort of thing is never quick at the best of times. This has taken months, but it was great to do something with Eddie and I really learnt from the process, even though it reminded both of us that I have no sense of rhythm whatsoever. Except I seem to be able to grope the rhythm out of a poem – he sent me off to read Carol Ann Duffy and I could find her rhythm but he couldn't (small moment of triumph for me there).

Anyway Eddie said no rhyme no rhythm and, though I'm not keen on sounding like a Christmas carol, I did my best. Then he produced a rhythm, and I pushed him and pushed him until it had a bit of life to it (and a middle eight). Not my greatest vocal delivery, but we were in urgent need of completion. The mixing session pushed our relationship to the edge, but we have product at last, and I have a far greater understanding of rhythm in poetry than I had before we started, though I still can't find the 'one'.

**Eddie:** I had never played percussion to poetry before and Sabrina had never written a poem that would be accompanied by a drum beat. At first I couldn't find the rhythm in her poem – there wasn't an obvious one. She was having problems reading to a simple beat. It was very frustrating at first and I suggested that there should be some kind of rhyme in her writing (call me old fashioned). After many hours of hair pulling and argument we finally reached a compromise. Experimenting with rhythms for the piece was the next step and the fun started. Should it be 6/8, 4/4 or 13/8? What instrumentation – conga, snare, cahon? Then came the mixing... In the end I think we came up with an interesting and thought provoking piece of art – watch out Kate Tempest.





# DINNERWARE SODA

Rosie O'Driscoll and Andrew Rickett

**Andrew:** At first, to come up with a composition, we were thinking about word association games, but then started to consider collaborations we already have formed. This led us to our shared Spotify and as it was near new year Spotify's seemingly curatorial algorithm had provided us with our most enjoyed list of 2019.

We decided we would record ourselves reading the list, the voice speaking would be the one who laid claim to being responsible for it. Turns out after sharing music for so long it is now impossible to un-pick the tangled web of our music tastes. We did like the idea of working with our shared spaces and expanding the collaboration with the non-humans that affect our everyday lives.

This led us to recording the objects around us from our flat. A collaboration with everything from the kettle to the squeaky floorboards by the kitchen door, from the cars outside to wine glasses. These recordings were then mixed and, after realising that the 120 on the mixing program was counting bars not seconds, these noises have been composed/squished into a two minute ambient piece.

Listening back to the mix it seems that our flat sounds creepy, perhaps the sound work is an evocation of the house spirits (Rosie's was a G&T and mine a whisky). We have asked the non-human collaborators for their comments on this process, but they have been finding it hard to type.



**Rosie:** We spent a long time coming up with, and dismissing, possible ideas for how to go about this - neither of us had really worked with sound before and, to start with, the collaborative aspect made it difficult to settle on any one idea. In the end, the idea of seeing what we had in our very immediate surroundings that we could make interesting noises with, probably came as much from musical incompetence and unwillingness to record ourselves saying things as anything else.

Once we actually started doing this though it progressed into something more interesting and became some bizarre collaboration not just between the two of us, but also the place we live, as we wandered round shaking things and dropping things and running off with the microphone to catch the washing machine beeping or the floorboards creaking.

We (ok Andrew) put the clips into FL studio and, after a lot of collaborative failure to work out how the hell to make it fit in to two minutes, managed to layer up all the clips. Somehow the most mundane of objects, given voices, come together into something quite unnervingly organic and bodily.

It was a lot of fun as a process, something neither of us would or could have done individually and I've learnt a lot about the musical potential of a roll of parcel tape and the contents of a recycling bin.



# DOUBLE BASS AND HAND PAN COLLABORATION

## Evie O'Driscoll and Rosie Bergonzi

Like all good collaborations, this one started with breakfast in Weatherspoons.

Rosie and I studied together at Goldsmiths, where we used to make music together regularly. However we hadn't seen each other in nearly a year, and hadn't played together for several years.

I was working in London for a few weeks and we had made vague plans to catch up, and had previously spoken about having a jam with double bass and hand pan – a steel-drum-type thing also known as a hang drum, that Rosie has acquired several of.

After a while we found a time that worked for both of us, a late morning before I would go and play a theatre show, meaning I would have my double bass with me, and so both a catch-up and a collaboration was possible, with minimal effort. And so we began with breakfast at the Brockley Barge before heading to Rosie's living room to collaborate.

Rosie had done many 'pan jams' before, playing duo between hand pan and a whole range of other instruments. Most often these were with classical musicians and took a more structured 'collaborative composition' approach.

At first she suggested an approach she had used previously as a starting point for collaborative composition, which was using a random word generator. We tried this for a while but for me it didn't seem necessary.

We then thought about making some more 'composed' grooves and picked one that we would then try to reach at some point. However, this particular clip is pretty much completely free, and to me sounds much more organic, musical and communicative than ones where we tried to do something preconceived.

We spoke afterwards about how much we enjoyed the process, despite both being a bit uncertain beforehand as to whether it would actually be fun or not.



# THE THEME IS LONDON – WHY?

## Rivelino Lopes and Rebekah Ford

**Rive:** We had a discussion and Rebekah suggested that I start with a Cape Verdean beat and I decided to make one in Ableton from a traditional genre called Coladera.

We had a discussion about what the theme of the piece should be and she got cross with me because she thought I'd gone off in my own direction without collaborating. She recorded our conversation and then started to chop it up in Logic and then put it to the beat. I added more percussion, chimes and effects in Ableton.

We had another conversation which she recorded and chopped up more bits. Once this was arranged we had another argument. I suggested that we rearrange the order of the audio clips to make more linear sense. I added a small break in the work and a beat effect under something that she said, inspired by the drum and bass gig I was at the night before. I helped her master it.

This was an interesting project because I got to use my Cape Verdean roots in a different way. I enjoyed working on this as it's the first time I've worked on a project that's not just music. It was quite hard to find the time as work and commitments got in the way.

**Rebekah:** I read the brief out to Rive and he immediately went off on a tangent about London. I did suggest that we start with something to do with his love of Cape Verdean rhythms. What he played me was really good and I liked it, but he presented it as a fait accompli and that was what I got cross about. It was interesting to find a different way of communicating with my partner; this is the first time that we have collaborated on a sound project so we were finding our feet and we clashed on occasions.

However, I thought that if I recorded our conversations about the work then we could use that as the nugget of the piece and stay on-brief. We decided to work in the style of an exquisite corpse for logistic reasons and keep handing it back and forth and layering our contributions. This was a bit confusing as we were using different software. There was squabbling but an awful lot of laughing too which you can hear in the piece.

I took Rive's beat and processed it through several effects, then back into Logic, chopped up the audio from our two conversations and arranged it all. We had a heated discussion about the order, but Rive was right (annoyingly) and he showed me how to finish and master the piece properly which I'd not done before.

It's been a really lovely thing for us to do, and also quite challenging trying to understand where the other is coming from. Rive's a beat maker and I'm a visual artist so we somehow found a middle ground that's been a creative eye of the storm.



## NOT AT MY AGE Len and Ben Grant

**Len:** I'm used to interviewing people but less confident with music so imagined a spoken word piece for my contribution.

My first idea was to collaborate with Pooky, my partner's childhood friend because I was staying at hers in London as the deadline loomed. She's an actor so was up for it.

I'd ask her about her experiences growing up with Abigail... maybe I'd hear stuff I hadn't heard before. She suggested I ask Abigail much the same questions when I got home and the recollections could be interwoven into one piece.

As it turned out, I left earlier than expected on the Sunday morning and we didn't do it. The next morning I drove our son to Manchester Airport and plonked my iPhone on his knee.

**Ben:** My dad didn't give me any warning about this. I'm still not sure what it's about.



## ROMAN WALK

### John Fyfe and Stefania Tufi

**John:** This is an email that Stefania sent to her friend and colleague Robert. He had a short stop-over in Rome. Stefania offered to do him a walking route. We had a discussion and decided on the basic itinerary. We settled – I’m not sure how – on a walk that we do every time we go to Rome. We’ve recited it in a manner that seems to suggest who contributed what, but actually we’re playing with the notion of authorship. It really was collaborative, and hugely enjoyable.

Stefania is super-organised and I’m not. She started typing: I’m standing behind her interjecting, mostly facetiously. I thought the itinerary needed livening up – ‘No, you’ve GOT to put that in’ – but she was controlling the keyboard, so... I think she felt some of the jokes were too silly and ridiculed her home town, but once we’d started on this track, it was difficult to get off.

We had a real laugh. But she STILL controlled the keyboard...!!

Stefania also gets mad because I get picky about phrasing/typing/spelling. She writes English much better than I do, and doesn’t like it when I seem to be correcting her. But she’s on the keyboard, so... We’re both very fussy about reading things over a million times, but I could carry on doing that forever, whereas Stefania decides ‘that’s it’ and wants it finished. I had a really great time. It was so much fun!

**Stefania:** John wanted me to do the typing ‘because I’m quicker’, but there was definitely a mis-match: he made more decisions than me and was having a whale of a time while I was getting mildly grumpy. There were more laughs than clashes. The fact is, Rome is ‘my’ Rome and John is allowed to slag it only to a certain extent.

While collaborating I realised my claimed ownership is more totalising than I thought. His mental mapping of the city is (inevitably) different from mine. To me, his representation of the walk looks rather linear, whereas I perceive Rome as an assemblage of rounded spatial shapes that overlap. They merge if I try to visualise specific spots that are particularly meaningful to my life and relations. So while negotiating a fairly linear walk-scape (a British approach?), I kept thinking of spatial digressions and opportunities to go off the main trajectory.

In terms of the collaboration, I’m exhausted, but quite happy about the result. After constant negotiation about content and tone, and after constantly trying to curb John’s flood of witty remarks, I think we have a reasonably useful itinerary that allows for changes, detours and repetitions, depending on taste and on-the-spot decisions.

## SEVEN TO NINETY-SEVEN

### Michele Pouncey and Natalia Maximova

Natalia and I managed to meet up last night after trying endlessly to find a convenient time that suited both of us. As we both work full time and Natalia has a young family we found it very difficult to arrange a meeting where we could talk through ideas so we just grabbed a moment and went for it.



In October last year we were arranging an exhibition together for the Rusholme and Fallowfield Civic Society to celebrate its 50th anniversary. We decided to interview the society's chairman, 97-year-old Peter Helm, who was a massive influence on the society's achievements. He was instrumental in gaining conservation status for Victoria Park in 1972 and has written and researched architectural and social history in the area. It was a rare opportunity, clearly expressing true human spirit for the preservation of, and passion for, the area in which he lived.

He was more than happy for us to interview and film him – he was amazing and we were both stunned by the experience of listening to his stories which he told with a passion and ease alongside lots of humour, insight and detail. It was a memorable experience for us both even though we hadn't planned what or how we would structure the conversation, our main concern was finding a camera that worked! We wanted to discuss that collaboration for this collaboration.

Natalia and I have only met recently through the society, but we both agree that working together is quite simple, we 'jump in' and do what's needed and we just manage to make it work. I think this uncontrived way of working is successful because there is an unspoken understanding between us – it just feels natural to work together – we make a good team!

We sat in the dining room of Natalia's home overlooking the garden, in the room we had Natalia's daughter – a very well behaved seven year old (Elya) and my (not so well behaved and demanding) seven year old beagle (Ella) – bizarre that their names and ages are virtually the same!! So there is a lot of background noise that sometimes dominates the conversation and it's also very distracting.

But it's a true representation of a 'grabbed moment' – kitchen table, domestic environment, children, animals – both of us not long finished work and on a cold and wet January evening. Would it have been any better if we had sat and planned it? Maybe in content but we both feel the 'essence' of collaboration is clearly there in the recording.

# HANGING A PICTURE BUT REALLY PLAYING TRIVIAL PURSUITS

Ana Escobar and Ben Smissen

Ana did the recording without letting Ben know, while Ben was talking about recording us, while hanging a painting.

Then Ana recorded us talking about what it is like to collaborate, and she made the sound piece, since we wouldn't agree to what to do with the sound pieces we had.

If we had not collaborated the piece would not have been fluid, and definitely less fun. Working/coming up with an idea together was difficult, because we didn't find enough time to talk about it properly, or had different agendas! Although it was easier, cause we could talk about it, even if it was about talking about how difficult it was... MAD!! Haha.

For me (Ana), the collaborative process is a tricky one, if all parts are not more or less equally invested in the project. However when it works it's a beautiful umbrella that expands beyond your own self-horizons, which is not only great because you are expanding, but also because you are learning! It's frustrating when it doesn't work out, because you want to do things that can't be done because there is not reaching agreement...ahhhhhhhhhh....get me out of here...

Ben and I collaborated, but then I ended doing most of the work which should have sucked, but I enjoyed it the same.



# NO ALCOHOL 'TIL IT'S FINISHED

## Anne Tucker and Alison Hamilton

Alison and I spent all of yesterday afternoon and evening and a bit of this morning making marmalade. We've been doing it together for about three years. Before that she'd make it with her mum and I'd make it every year when we lived in the commune. So we worked together pretty successfully this time. It's a bit of a tricky thing: you have to get the timing right so it doesn't overcook; you have to negotiate safely a lot of extremely hot boiling sugar, hot jars, hot lids and moving backwards and forwards lugging big pans of liquid. Recipe for disaster – so NO ALCOHOL 'TIL IT'S FINISHED!

I arrived after all the oranges had already been chopped and cooked and all the little pips and pith had been put in bags. So my job was to do what we called 'milking the cow bag' – where you squeeze and squeeze all the pectin out of these little bags full of pips.

Next, we put the jam pan on the cooker, and added the sugar which we've had to measure out. One of our trickiest moments was making sure we had 1.6 kg of sugar going into each batch. Since we couldn't put that into one weighing scale, we had to do two loads which can be very tricky and frustrating. Our only panic was when the third batch seemed to be taking a long time – perhaps we hadn't put enough sugar in it but it was all resolved with MATHEMATICS.

Everything ended up fine and now we have 29 jars of beautiful-tasting marmalade. Such good fun – we didn't have any problems. The interesting things are that we've done marmalade together before so it was likely to go ok but, we are very different personalities: I am very happy-go-lucky, Al is much more methodical and organised, so it has the potential to be a disaster. But it wasn't.





between Christmas and New Year might give you the time to get it done • I don't think it's easy  
this is a collaboration project • very real comments • the range of really creative and different  
contributions promised • recorded on my phone • yours can be anything you want to write and  
perform together • comments on the process • BRILLIANT (and funny). PERFECT • I thought you  
might like to see what we've got so far • Thank you again • Dominic's fascinating lecture • we  
are still struggling • I love your proposal • Natalia is just back from her Russian travels and is on  
board too • words, sound, music • of course we are having an argument about it ;-)  
• Three songs arrived tonight • honesty, humour and great sound-bites if possible please • slightly put out that  
yours is better than ours • I hope you don't mind me getting in touch but I just wondered how  
the collaboration was going? • really pleased and excited • or before would set my mind at ease  
Am I never satisfied? • please send a picture of some sort when you can • somewhat in disarray  
but I have a solution? • I would so much value your contribution to the project • what different  
people mean by collaboration • funny and informative and really helpful to me • Done it • offer  
some kind of encouragement • the good-and-the-difficult-and-the-funny-and-the-crackers-and-  
generally-imperfect • I will send it ALL at the weekend, honest!!! • Two and a half wonderful  
examples to share with you • will send as soon as completed • I am massively grateful to you  
'Bloody hell, what a voice, she sounds like Bjork' • Ohhh was the deadline the middle of the  
month? • The hilarious and utterly original Rocket • Ed and I have finished ours – it's far from  
perfect • sorry for the delay • I would be so grateful if you would • Eek sorry forgot • by mid-  
January would be massively helpful • That's brilliant I am really grateful • Lovely tunes, haunting  
words • drown each other out • shades of meaning of 'collaboration' • could you shorten it  
please? • might have been better without the bottle of Duvel • I just need to write some stuff and  
work out how to send you the file • What did you enjoy? • if it's too shoddy I can find something  
similar • pretty please • can you check in your junk mail? • Will this do? • outburst of creative  
passion • We are planning to have all this finished by Sunday • so very pleased you are a part of  
it • here ya go • if you wouldn't mind letting me know where you are up to please? • I'm afraid it  
is pretty bad quality • the only couple who didn't argue • Not sure if it's what you were planning •  
I'll get it to you on Friday would that be ok? • Love your writing but have also edited that • This is  
what we done!! • Ahhh sorryyy was going to make something with layered photos but there was  
a fire at Peckham • your sound piece in its entirety • Brilliant, thanks so much xx • if it possibly  
could be highish res that is better please • End of the month • You don't have to use it if it's not  
suitable! • I'm editing everyone's writing • write it up how it was • as long as I know it's coming  
and there's a revised deadline • Very much looking forward to hearing yours • What was frustrating?  
please can I have a pic by 5pm tomorrow even if it's just lentils? • Absolutely love it! • I am really  
pleased with how it's turning out • THANK YOU THANK YOU THANK YOU xxx