
Electron SALon

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Video and Sound artists perform at the EElectron SALon

Saturday December 7, 2002
Rio Theatre, Santa Cruz

EElectron SALon features both local and visiting artists in an evening of free form sound and visual experimentation.

Opening the show, “*emo-techno-gadgeteers*” **Run-Return** duo will play their new tunes for xylophone, drums and laptop and will be joined by friends to end their set in a burst of trumpet, bass, keys and a more drums....driving live visuals from our **FXTC team!** Welcome back **CRATER** to Santa Cruz, with drummer **Scott Amendola** and laptop looper **Jhno**, featuring for this concert a unique guitar duo: guest **Jeff Parker** and Los-Angeles musician **Nels Clines**. Their set will be animated by **Carole Kim**'s visual instrument, mixing both programmed animations and hands-on jerry-rigged live-feed methods.

This concert launches the new season featuring guest guitarist **Jeff Parker**, coming from Chicago to jam with his long-time partners: local band **Run-Return** and California based band **CRATER**. When he last visited Santa Cruz in 2000, as part of **Tortoise** and **Isotope 217** the “loopers delight” crew headed by local musician Rick Walker wrote about him: “*Jeff Parker, the guitarist who makes the Trio a quartet (...); looped a riff, then contributed synth playing and more guitar. It's done in a group context, and one wouldn't necessarily realize there was looping without really paying attention. **Emphasis on music, not method.***” The “salon atmosphere” is provided courtesy of **dj~ot**.

This concert takes place on Saturday December 7th at 8PM at the Rio Theatre, 1205 Soquel Avenue, Santa Cruz. Tickets are \$12 at the door. Advanced tickets are \$10 at Streetlight records and the Bookloft.

ELection SALon

THE CONCEPT OF ELECTRON SALON

"As far as consistency of thought goes, I prefer inconsistency." --John Cage

In the teeming little metropolis of Santa Cruz, perhaps better known for its rambling campy boardwalk, daily Silicon Valley commuter clog, Machiavellian surfers, and abundance of folk-singing guitar heroes, a thriving secret experimental music movement is making its first public noise! Join us for a series of concerts featuring the highly experimental work of local and visiting media artists, when the creative forces behind **Woodstockhausen** and the Santa Cruz **Looping Festivals** coalesce to bring you "**ELection SALon**".

These concerts will offer everything from poly-rhythmic loops played on household implements, to homebrew computer music and circuit-bending, to the sounds of live amplified post-garbanzo bean digestion. We shall hearken back to Frank Zappa's assertion that *"You can't do that on stage any more"* and prove him wrong.

"I think he should learn from the art of transformation, so that what you find sounds completely new, as I sometimes say, like an apple on the moon." -- Stockhausen on Scanner

"When it gets too abstract...I find it very difficult to digest..." -- Scanner on Stockhausen

Wayne Jackson
conceiver and impleMentor of Woodstockhausen



PERFORMANCE PROGRAM

Jeff Parker

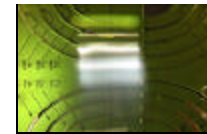
www.thrilljockey.com



Special guest **Jeff Parker**-Guitar (Tortoise, New Horizons Ensemble, Chicago Underground Orchestra, duo). Jeff is a fresh sound on the guitar. Living in Chicago for the past 10 years he has paved his way to the forefront of improvised music with bands like **Tortoise** and **Isotope217**. Composer and improviser, Jeff is constantly breaking new ground melodically, harmonically, and rhythmically.

Carole Kim

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Carole Kim-visual artist: the majority of the work by interdisciplinary artist Carole Kim is collaborative and addresses her interest in improvisation and experiential exchange. With video and performance she enjoys working with all that is LIVE- <discovered and unfolding before your eyes. She's engaged in the challenge of making video a more plastic, responsive-in-the-moment medium <a visual instrument, countering assumptions that what we are seeing projected is scanned. She is interested in developing modular visual apparati using both live mix programs and hands-on jerry-rigged live-feed methods (that some say resemble a bizarre a/v cooking show). The rich dialogue between sound and image has been an ongoing passionate pursuit.

Run Return

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Run Return is Tommy Fugelsang & Kevin Dineen, switching roles on electronics, drums, vibraphones, & guitars.

Tommy Fugelsang and **Kevin Dineen** met at school in upstate New York around 1994, and played together in several indie rock and dub-related bands. After relocating to Santa Cruz, **Run Return** was born in the fall of 1999. Starting out with an old synthesizer and a couple of analog beat boxes, **Run Return** has built a reputation throughout the San Francisco Bay area indie/electronica scenes as a group with a unique songwriting sensibility and an original approach to electronic music.

Playing shows at established venues and underground spots throughout the bay area, **Run Return** has built a solid live following showcasing their incredible group dynamic. Live, **Run Return** switch between a variety of electronic and organic instruments. They have played and/or collaborated with such bands as Isotope 217, HiM, Chicago Underground Duo, and Mice Parade, to name a few. The music of these groups provides a good reference point for their sound, but their influences are all over the map.

*“Finding a way to fuse classic analog synthesizers, vibraphones, and drums with an lbook, **Run Return** manages to be both the sound of the future and the past. They craft music that I guess folks in the know call “Post-Rock.” I don’t really know what that means, and frankly, I find its implications offensive, but the only thing offensive about the style is that more Post-Rockers can’t manage to be as creative, interesting, and dynamic as **Run Return**.”*

The Cement Boat, February 2002

*“A species closer to K Records bands like IQU and modern experimental incarnations Isotope 217 than, say, household names like Fat Boy Slim or the Crystal Method, local duo **Run Return** envision a shadowy alter-ego of electronica’s flashy and erratic sound...**Run Return**’s experiment with electronic minimalism has unique results”*

Metro Santa Cruz, August 29, 2001

“Using implements of destruction such as pre-midi analog synthesizers and drum machines as well as human-powered percussion instruments, the duo touch different genres – influences include Brian Eno, Boards of Canada, and Fela Kuti.”

Metro Santa Cruz, May 23, 2001

CRATER

www.scottamendola.com
www.scottamendola.com.mp3s.html
www.scottamendola.com



CRATER is **Jhno** (laptop), **Todd Sickafoose** (electric bass), **Scott Amendola** (drums/electronics) and **Nels Cline** (guitars).

*“**CRATER** was born out of my love of groove, sonic soundscapes, and improvising. **Jhno** is an electronic musician with whom I've worked with a bit in the past in more composed situations. I thought that it would be great to play with him in a completely improvised situation, especially since he is a great improviser. **Jhno** comes from a jazz piano background, and practically gets inside his computer to manipulate and rebuild its brain day-in and night-out. **CRATER** is about entering the unknown abyss of improv without the headlights on. The music hits on groove and noise, beauty, tension, love, anger, rage, kindness kind, chaos, motion, stop motion... no one knows what's going to happen... no one knows what lies beneath... beneath might be above... light might be dark... wet might be dry... fall in..*

Scott Amendola

*"Spooky stuff... all getting into each other's heads until it's one big head, pulsing, morphing, flaring...they strive for union in simplicity, for gradual growth, ebb and flow. **CRATER's** feel approximates certain moments from Miles Davis' 70's, adding elements of modern dread and substituting wonder for pain. It feels like now... There are no styles any more, only music. "*

Greg Burk, LA Weekly

*“**CRATER at Rocco.**The keenest players of the California scene make up the dense rock of **CRATER** — a sort of plugged-in guerrilla-jazz ensemble that concentrates more on ambient yawns and stretches than on actual melodic songs. First there's **Nels Cline** and what he does to a guitar (equivalent to what Eno did for keys), and then there's **Todd Sickafoose** (bass) and **Scott Amendola** (drums), who are lionized fixtures of the scene, if less known. **Jhno** (a.k.a. John Eichenseer) is a Bay Area musical-software engineer who, when he gets to generating his own sounds, harnesses a place between calculus and deep space — then makes it dance for the audience. Eichenseer can even pull off breathy woodwind-isms with his laptop and accompanying wire-strewn hub. With Amendola punching in at all the right places, Cline and Sickafoose fashion ultrafine layers of glistening, atonal riffs in a tit-for-tat game against **JHNO's** bleep und Drang, eventually coalescing form and mess into homogenized slabs of aural butter. “*

Wendy Gilmartin, LA Weekly

dj~ot

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Jean-Marc Jot (a.k.a. **dj~ot**) has spent a large part of his adult life researching and developing digital algorithms and tools for the spatialization and artificial reverberation of sounds. He worked at IRCAM in Paris from 1992 to 1998, where he developed the Spat~ software using Max/MSP and collaborated in a number of musical productions and recordings. He has been one of the organizers of Woodstockhausen since its start in 1998, contributing particularly to the multi-channel sound system design.

FXTC

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FXTC is a visual band consisting of three technology wackos.

Alan Peevers and **Alan Seefeldt** have both been working in recent years at the Creative Advanced Technology Center on a number of audio-related research and development projects, including analysis/synthesis for musical signal processing, real-time software synthesis and effects, and non-linear audio processing. They originated Creative's 3d visualization technology known as **Oozic** (formerly LAVA!). Together with Mike Barnes, they have presented LAVA! across the country, including Woodstockhausen 2002, the Key Club in LA, the Oscars 2000 event in LA, DMX, CNN, and numerous other events.

Mark Buchanan is a Digital Artist & Visual-Instrument Designer. He has been designing Visual Instruments for 15 years. His latest creation is the Fractal Based Real-Time Visual Instrument, affectionately known as **Kazoo**. His Visual Performance career has included performances with The Grateful Dead, Peter Gabriel, Billy Idol, The Tonight Show, Quincy Jones, Herbie Hancock and many more. He is currently employed at the Creative Advanced Technology Center, working on the Oozic Reactor 3D Music Visualizer and other projects.