

FOR IMMEDIATE RELEASE
March 6, 2002

For more information, contact:

Véronique Larcher
(831).440.28.29
veronique_larcher@hotmail.com
<http://www.woodstockhausen.com>

**Video and Sound artists perform
at the ELectron SALon**

March 24, 2002
Rio Theatre, Santa Cruz

For the first time this year in what promises to be a growing local tradition, **ELectron SALon** presents a digital music event featuring both local and visiting artists in an evening of free sound experimentation.

Four artists will perform using their latest tools along with live computer graphics by the FXTC team. For this first event, ELectron SALon welcomes the talented San Francisco based Max-MSP composer Jnho. Local artists include Rick Walker of Loop.Pool, David Van Brink, and Later Days. The "salon atmosphere" courtesy of dj~ot.

ELectron SALon is brought to you by the creative team behind **Woodstockhausen**, an annual tradition since 1998 also known as the "tiny festival of estoteric music." This event will help launch the Santa Cruz Digital Arts Festival.

This concert takes place on Sunday 24th March at 8PM in the Rio Theatre, 1205 Soquel Avenue, Santa Cruz. Tickets are \$8 at Streetlight Records (939 Pacific Ave) and at the Book loft (1207 Soquel Ave), \$10 at the door.

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 about to make 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 "Electron SALon".

These concerts will offer everything from homebrew computer music to circuit-bending to the sounds of live amplified post-garbonzo 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

Later Days

wayne@darwinarts.com

<http://www.mp3.com/laterdays>

<http://www.woodstockhausen.com>



Wayne Jackson's obsessive fascination with experimental electro-acoustic music started with an undergraduate course in reel-to-reel tape splicing in 1985 at UC Davis, where he concocted a 15 minute quadraphonic composition based entirely on the spoken word "flesh". This particular creation was perhaps an oblique effort to release teenage sexual tension, and maybe even (by leaving the studio door open) to meet and seduce a few curious female piano students. Whatever the original motivation, for him audio as free art form soon acquired an electro-erotic allure of its own.

In the years that followed, Wayne managed the computer music studio at UC Davis and organized the "Back Porch Productions" series of experimental music concerts in his yard using low budget garage sale stereo equipment, candles for lighting, and the occasional unfortunate prop chicken.

In 1998, Wayne co-founded the Woodstockhausen "tiny festival of esoteric music" with Doug Cook and the help of many dedicated friends. This concert has become a local tradition and has attracted artists from all over the United States.

The main facet of Wayne's ongoing experimental music obsession is to do things from scratch. He consistently writes his own synthesis software as part of the compositional process. You, his audience, have graciously taken it upon yourselves to help him "debug."

David Van Brink

<http://www.omino.com/>



Tonight's pieces will all be experiments with **David Van Brink's** sequencing software called 'Synthestra'. This is a modernized version of an old Apple][product of his from the early 80's, rewritten for Macintosh and embedded systems. The software model is an attempt to answer the question: "How can one perform sequenced music?" Modern instruments blur the line between performance and playback. Though, really, this isn't new; anything beyond yodeling and clapping your hands together is necessarily a fusion of human performer and inanimate instrument. In any case, Synthestra allows David to associate sequences and keys in a novel fashion.

dj~ot

jm jot@pacbell.net

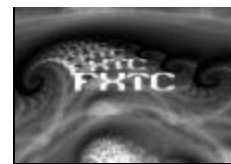


Jean-Marc Jot (a.k.a. **dj~ot**) has spent a large part of his adult life researching and developing digital algorithms and tools for the spatialization and artificial reverberation of sounds. He worked at IRCAM in Paris from 1992 to 1998, where he developed the Spat~ software using Max/MSP and collaborated 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

alanp@atc.creative.com

alans@atc.creative.com



FXTC is a pair of technology wackos, **Alan Peevers** and **Alan Seefeldt**, both of whom work at the Creative Advanced Technology Center in Scotts Valley. They have both worked 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 Woodstock '99, the Key Club in LA, the Oscars 2000 event in LA, DMX, CNN, and numerous other events. They almost rode the IPO wave to fame and fortune, but instead wound up doing shows in small local venues.

Rick Walker's Loop.pool

<http://www.watershed-arts.com/walker.html>



Composer, multi-Instrumentalist and master percussionist/drummer, **Rick Walker** has been on the cutting edge of music for the last 25 years. One of the original founding architects of the WORLD BEAT movement and now, as one of the leading lights in the emerging Looping/Electronica movement in Northern California, he incorporates a vast number of world music and pop styles in his repertoire.

As a studio recording musician he has played over 1000 sessions (including Martin Simpson, Bob Brozman, Tarika Sammy, Ile Aye and Amel Tafsoot) and as a producer has produced recordings for WORLDS COLLIDE, TAO CHEMICAL, LACKADAISSY, ILE AYE (BRAZIL), and AMEL TAFSOUT (ALGERIA).

Rick has toured in Europe with Bob Brozman and in the United States with British master guitarist Martin Simpson (playing frame drums, dumbecs, djembes, multiple percussion and drum set) as well as backing a cadre of world master musicians at the renowned, Festival D'Ete in Quebec City, Quebec, Canada (Debhashish Battyacharya (INDIA), Hiryasu Takashi (OKINAWA), Rene Lacaille (REUNION), Familia Valera (CUBA), George Pilali (GREECE), Djelli Moussa Djawara (GUINEA)).

Equally adept with acoustic percussion, he is also schooled in electronic drumming, sampling, and electronic processing and is able to seamlessly integrate the most minimal and primal shamanic styles with state-of-the-art technology. He is currently working on perfecting live digital looping techniques and computer sound design with his groundbreaking and timbrally innovative solo performance project, **Loop.pool**.

Rick Walker's Loop.pool is a fascinating and creative one man journey through the world of sound and rhythm. Using digital live looping technology, Rick is able to play a completely different set of instruments on every single song in this early twenty first century version of a "one person's band". He uses these 'loopers' to create repeating real time recordings of the instruments that he plays so that he can quickly change instruments and add other interesting layers to his real time composition.

Rick Walker's Loop.pool has performed at venues from Museum Art Galleries to 10,000 person Massiv Raves. He has played for Silicon Graphics executive power dinners as well as free performances at Santa Cruz's Rio Theatre. He will play anywhere for any occasion because he thinks of Live Looping as the folk music of the future.

Jhno

<http://subminimal.com/>
<http://www.epitonic.com/artists/jhno.html>
<http://www.subminimal.com/ear/>



On March 24, Jhno play *Radial*, a new software by Cycling'74

jhno, a.k.a. John Eichenseer, is a musician and dj living in San Francisco since 1994. He began releasing music in 1995 under his own label, Delicate Ear - including three full-length cd's (*understand*, *KWNO*, *membrane*), and a 12" single (Fly). In 1998, local ambient startup [NEWdOG records](#) picked up *KWNO* for re-release, along with *SPOOL* - a collaboration between jhno and John Ridenour of Chicago. *SPOOL* toured the northwest coast as part of the Ambient Brunch in the spring of 1999, and their second cd is currently in production. Further underground recordings from jhno will continue to emerge on the Delicate Ear imprint, and online via <http://subminimal.com/ear/>.

Playing piano since age four, jhno has studied jazz, classical, electronic, and ethnic music. All of these come into play in his studio compositions, which stretch to connect drum&bass with gamelan, jazz with ambient, experimental with downtempo. His music has been described by critics as "*the new apex of technological means used for organic ends*" (KZSU Radio) and "*jaw-dropping*" (URB). *KWNO* climbed to #10 on the CMJ RPM radio charts. Instinct Records, Ninja Tune, and Ultraviolet Records have licensed jhno tracks for compilations; he has done several remix projects and contributed to the cd "Plano" by Chicago-based indie pop band The Aluminum Group, on [Minty Fresh Records](#).

In the meantime, jhno has been developing algorithmic music and sound software, including work with [Interval Research](#), [Laurie Anderson](#), and [Thomas Dolby](#). Currently he is working with David Zicarelli for [Cycling'74](#), where he helped put together a ground-breaking package of audio processing plugins called Pluggo. His ongoing obsession is the application of organic and generative computation techniques, such as cellular automata and genetic algorithms, in the creation and treatment of sound and music.

jhno can be found dj'ing chill rooms and events in the bay area, playing jazz piano, and experimenting with collaborations in the diverse local scene. A new jazz/groove crossover project, Wavelord, with local jazz notables Michael Bluestein, [Scott Amendola](#), and Keith MacArthur, has been turning ears lately, with jhno providing loops and textures in an improvisational setting, using software he wrote in Max/MSP on a Macintosh Powerbook.

RELATED EVENTS

Santa Cruz Digital Arts Festival

www.santacruzdigitalarts.org

ELectron SALon event acts as a preview to SCDAF, this month-long festival in April.

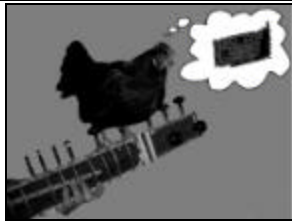
The Santa Cruz Digital Arts Festival will present a large variety of artwork created by artists using new digital technologies at venues and virtual venues throughout Santa Cruz County.

ELectron SALon's second concert

April 30, 2002

ELectron SALon will be back on April 30th to present local artist Luke Dahl and Arc Libre Trio, a Los Angeles based electro-eclectic group on tour.

This event will host the Grande Finale of Santa Cruz Digital Arts Festival.



Woodstockhausen 2002

www.woodstockhausen.com

This annual festival for experimental music will be held this summer in Santa Cruz.