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For immediate Release
April 30th, 2003

ELectron SALon #7, a week-long series in Santa Cruz

May 31 - June 6: workshop series at the Felix Kulpa gallery
Saturday June 7: performance at the Rio Theatre

One performance just wasn't enough for this last event of the 2002-2003 season. ELectron SALon #7 is a week-long menagerie of experimental music and visuals. On the evenings leading up to Saturday's finale, the Felix Kulpa Gallery hosts workshops on **using technology in art**, which include presentations from accomplished musicians and visual artists.

During the course of the week, workshop participants will get first-hand experience with technologies such as Cycling'74 software for real-time music and visuals synthesis, open source composition tools Supercollider and IanniX, and the Internet distributed video animation project Electric Sheep. **These workshops, culminating in Saturday's ELectron SALon #7 performance, provide an in-depth look at the technologies shaping today's performing arts.**

Saturday's performance is a tri-fold spectacle of digital ingenuity. **Optical Alchemy** opens the show with a visual performance of **Kazoo**, including real-time visuals controlled by MIDI drums and other instruments. This is the World Premier debut of **Kazoo** for Mac OS X.

The second set features the minimalist looping sounds of composer David Borden, **Continuing Story of Counterpoint** (part 9), played for the first time at the Rio by David Zicarelli, Doug Wyatt and the other members of **Ducks to Water**. ELectron SALon welcomes back the visuals of **FXTC** for this encore performance. **DJ Victoria**, from KZSC *Dark Circles*, provides the SALon's intermission atmosphere.

The final set of the night is **Without Ourselves, 5 verses on Digital Identity**, the Rio's first digital operetta. The ELsewhere Troupe, supported in part by the Cultural Council of Santa Cruz County, presents this piece for two voices, a video-animated character, an actor, piano and electronics, on the pervasive nature of personal electronics, artificial intelligence, and modern communication etiquette.

Tickets for the workshops can be purchased from www.elsaproductions.com. Tickets are \$12 for each evening, and \$35 for the whole series. Tickets for the Saturday performance can be purchased in advance at Streetlight Records in downtown Santa Cruz. Advance tickets are \$10/\$7 (students), or \$14 at the door.

Without Ourselves, 5 verses on Digital Identity is supported by a grant of the Cultural Council of Santa Cruz County.



These events are co-sponsored by the Santa Cruz Film Festival.

SCHEDULE OF THE ELECTRON SALON #7 WEEK

Saturday May 31 Felix Kulpa gallery 6PM - 9PM	Sunday June 1 Felix Kulpa gallery 6PM - 9PM	Monday June 2 Felix Kulpa gallery 7PM - 10PM	Tuesday June 3 Felix Kulpa gallery 7PM - 10PM
An introduction to Max/MSP by Richard Dudas	lanniX: a software for real-time graphical music based on Xenakis UPIC by Thierry Coduys	radiaL: a software for music looping in performances by Jhno	Electric Sheep: a graphic animation project based on an internet distributive interaction by Scott Draves
A musical application to Max/MSP: virtual Scratch tool Ms Pinky by Scott Wardle	Using wireless sensor technology to control music and visuals: the KROONDE by Thierry Coduys	Jhno plays radiaL in a chill-out ambient atmosphere	Music and Live Visuals using the light synthesizer Bomb by Scott Draves
Wednesday June 4 Felix Kulpa gallery 7PM - 10PM	Thursday June 5 Felix Kulpa gallery 7PM - 10PM	Friday June 6 Felix Kulpa gallery 7PM - 10PM	Saturday June 7 Rio Theatre 8 PM
Jitter: a software for real-time image synthesis (amd much more) by Joshua Kit Clayton		An introduction to SuperCollider, a real time audio synthesis programming language for MacOS X. by James Mc Cartney, Tim Walters and Catharsis	Drumming KAZOO by Optical Alchemy Continuing Story of Counterpoint, Part 9, by Ducks to Water Without ourselves, 5 verses on Digital Identity by the Elsewhere troupe
Music and graphics using Max/MSP and Jitter by Scott Pagano and christopher willits		Jam session with SuperCollider live and acoustic instruments by James Mc Cartney, Doug Wyatt and Bill Stewart	w/ DJ Victoria and visuals by FXTC

Workshops Program

Felix Kulpa Gallery
www.felixkulpa.com
107 Elm Str., Santa Cruz
831-421-9107

Each workshop starts with a presentation of **TOKONOMA**, a sound installation by **Franck Mas**. **TOKONOMA** is conceived to suit the room where it is installed: it is designed to turn the room into an instrument by tuning its sound to the characteristic resonance modes of the place. The listener is invited to wander around in the instrument, all darkened to enhance the acoustic experience.

Saturday May 31

An introduction to Max/MSP - by Richard Dudas

Virtual scratch tool Ms Pinky - by Scott Wardle

Max/MSP is a graphical programming environment for music and media applications. Max excels as a way to customize the logic of building an interface to interactive media. It lets you schedule events with millisecond accuracy, create complex mappings for incoming data, and run a large number of operations in parallel. For more info, go to: <http://www.cycling74.com/products/>

A musical interlude will be offered by **Scott Wardle** with **Ms. Pinky**, the Interdimensional Wrecked System developed in the Max/MSP environment allowing you to use a turntable to scratch anything. The system consists of special records in conjunction with software. You connect one or two turntables through a phono pre-amp to your computer's audio input or audio interface. Ms. Pinky's Maxi-Patch software lets you scratch audio files and QuickTime movies. For more info, go to: <http://www.mspinky.com/>

Richard Dudas has been involved with the program Max/MSP for more than a decade in the different roles of user, teacher and developer. After studying traditional composition at the Peabody Conservatory of Music in Baltimore, Maryland and the Franz Liszt Academy in Budapest, Hungary, he continued his studies of electroacoustic music in Nice, France, and subsequently taught Real-Time computer music and computer-based musical Analysis/Synthesis at IRCAM in Paris. He is currently finishing a PhD in composition and computer music at UC Berkeley, while working as a musical software developer for Cycling '74 Inc. For more info, go to: <http://cnmat.CNMAT.Berkeley.EDU/~dudas/>

Scott Wardle should never be confused with the real **Ms. Pinky**. While he has spent the past 18 months working more-or-less full-time on her various projects, he in no way claims to fully represent Her Pinkiness. **Ms Pinky** lives in a secret and remote tropical location and never deals directly with the outside world, instead preferring to

send emissaries to conduct her business. Her latest project is the "Interdimensional Wrecked (pronounced "Rekkid") System", which allows turntablists to play digital audio using the familiar and beloved analog turntable mechanism. The subtle expressive nuances of turntable scratching are preserved, but the palette of possible sounds is expanded enormously by a unique synergy between the analog and digital realms.

Sunday June 1

lanniX: a software for real-time graphical music based on Xenakis UPIC - by Thierry Coduys

Using wireless sensor technology to control music and visuals: the KROONDE - by Thierry Coduys

lanniX project started in early 2002 at the parisian studio **LaKitchen**, as a tribute to composer Iannis Xenakis. **lanniX** is a software (freeware) for music composition based on a novel graphical representation of sounds, defining like a multidimensional score for electronic music.

lanniX graphical interface can be used live and is linked to a real-time synthesis engine which allows to render sounds while composing them, for instance in the course of a performance. For more information on **lanniX** or to download it, go to: <http://www.la-kitchen.fr/iannix.html>

Thierry Coduys, CEO of **LaKitchen**, will present **lanniX** as well as the first musical pieces by Xenakis which have been ported from the historical UPIC device to **lanniX**. He will then demonstrate the **KROONDE**, a high speed, high precision captation system, dedicated to real time application, that will be used at the ELeCtron SAOn #7. The **KROONDE** features 16 sensors wireless UDP interface that can be used for artistic interactive installation (musical installation, dance, theatre,etc). For more information, go to: <http://www.la-kitchen.fr/kitchen.lab/hardware/kroonde-en.html>

Thierry Coduys is also part of the production team for Without Ourselves, that will be presented at the ELeCtron SAOn #7 on Saturday June 7.

Monday June 2

radiaL: a software for music looping in performances - by Jhno

Live set with RadiaL - by Jhno

radiaL is a loop-based performance software with a unique interface thoughtfully optimized for playing live or composing and designing in the moment. **radiaL** is based on loop channels represented by circular displays, each with its own performable multi-filter and pitch shifting/time scaling. Almost every aspect of the

system can be configured for live performance, studio recording, or sound exploration, controlled from a variety of sources (control surfaces, MIDI, keyboard or mouse). For more info, go to: <http://www.cycling74.com/products/radial.html>

radialL will be presented by its author, Jhno, followed by a performance using the software to create loops and textures in an improvisational setting, turning the Felix Kulpa gallery into an ambient chill room.

jhno, a.k.a. John Eichenseer, moved to San Francisco in 1994. A year later, he founded the **Delicate Ear** record label to release his eclectic debut CD, **understand.kwno** (1997) and **membrane** (2000) followed, earning critical acclaim and devoted listeners. In 1996 he began an enduring collaboration with **John Ridenour**, which led to **SPOOL**, the duo's much-loved epinominous CD, released by **NEWdOG/World Domination** (along with a re-issue of **kwno**) in 1998. The second **SPOOL** album is nearing completion.

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**). **Instinct Records** and **Ultraviolet Records** licensed tracks for compilations, and jhno music has made a strong showing on the CMJ RPM charts. he has contributed production and remixing to an eclectic list of artists and bands.

jhno keeps a consistent schedule of live performances on the west coast and elsewhere. In addition to solo club dates and chill rooms, he is active in the Bay Area jazz scene - playing piano, laptop, or both - most recently with the band **CRATER**.

Tuesday, June 3

Electric Sheep: a graphic animation project based on an internet distributive interaction - by Scott Draves

Music and Live Visuals using the light synthesizer Bomb - by Scott Draves

Electric sheep software synthesizes animated fractal flame using the resources available of sleeping computers from all over the internet. It owes its name to Philip K. Dick's novel *Do Androids Dream of Electric Sheep*. When the screen-saver is activated, the screen goes black and an animated 'sheep' appears. Behind the scenes, the screen-saver contacts a server and joins the parallel computation of new sheeps. Every fifteen minutes, a new sheep is born and distributed to all clients for display. Scott will present a video documentary on the Electric Sheep project and will talk more generally on graphical algorithms. For examples of sheeps, go to: <http://electricsheep.org/>

Electric sheep's author, **Scott Draves**, will present the project and algorithms for

graphical synthesis that he uses. He will then give an illustration on how to use live visuals in a performance context using his visual music software **Bomb**. Bomb creates a video stream that is fluid, textured, rhythmic, animated, and generally non-representational. It uses techniques of non-linear iterated systems, like video feedback, but implemented on an ordinary PC. It produces animated organic graphics in response to the keyboard, audio music, or on its own. For more info, go to: <http://draves.org/bomb/>

Scott Draves received his PhD in Computer Science from the Carnegie Mellon University, and then come to the San Francisco Bay Area, where he has worked for a series of technology startups. He is also an award-winning artist whose work is exhibited all over the world. He is currently employed by PDI/Dreamworks. For more info, go to: <http://draves.org/>

Wednesday June 4

Jitter: a software for real-time image synthesis - by Joshua Kit Clayton

A performance of music and graphics using Max/MSP and Jitter - by Scott Pagano and christopher willits

Jitter is a set of 135 brilliant new video, matrix, and 3D graphics objects for the Max graphical programming environment. The Jitter objects extend the functionality of Max4/MSP2 with flexible means to generate and manipulate matrix data -- *any* data that can be expressed in rows and columns, such as video and still images, 3D geometry, as well as text, spreadsheet data, particle systems, voxels, or audio. **Jitter** is useful to anyone interested in real-time video processing, custom effects, 2D/3D graphics, audio/visual interaction, data visualization, and analysis. For more info, goto: <http://www.cycling74.com/products/jitter.html>

Jitter will be presented by one of its authors, **Joshua Kit Clayton**, and will then be performed by **Scott Pagano** (visuals), along with **Christopher Willits** for the audio part. For more info on Scott and Christopher duo set, you can visit <http://www.visuallistening.com/> and check out their performance at 964 natoma.

Joshua Kit Clayton is a San Francisco based computer programmer and electronic musician. Born in Evanston, Illinois in 1974, he went on to study computer science and electronic music at Wesleyan University and has since released various musical compositions on record labels such as Cytrax, Vertical Form, ~scape, Mille Plateaux, and Orthlorng Musork. In addition to his musical work, Joshua is a programmer for Cycling '74, where he is responsible for further development of the Max/MSP MIDI/audio programming environment. Recent work has focused on "Jitter", a multi-dimensional data set processing and visualization architecture with applications in audio, video, and 3D graphics.

Scott Pagano is a video / sound artist living in San Francisco. His work ranges from

experimental video / film pieces to live video performance, and from architectural photography to electronic music composition. Driven by a keen interest in the byproducts of machine errors, graphic reworkings of architectural spaces, and breakdowns in communication systems, his work foregrounds both precision image reworking and malfunction fetishism. With a strong desire to create striking content via non-dominant processes, he employs a host of custom image/sound processing tools developed in max/msp/jitter/nato.0+55. Communication technologies, transportation, the physical layout of cities, and the pathways through which we are 'informed' of events around the world are the impetus behind his video and sound compositions. Heavily involved in live video mixing/manipulation work in the Bay Area, he has created imagery to accompany a range of musicians from Kid606 to the Kronos Quartet.

Christopher Willits interests lie in music that is generated spontaneously, non predetermined. Overlapping software processes recontextualize warm guitar chords and folded acoustic timbres into loose and fluid forms while still retaining a feeling of geometry and centeredness. These systems take on a life of their own, generating a music of constant variation and repetition- structures that persist yet gradually drift. Willits recently completed graduate research at Mills College where he studied with Pauline Oliveros and Fred Frith, and explored structure-generating processes in music. He is currently based in San Francisco where he teaches audio classes at the Bay Area Video Coalition, Vista College and freelances in a variety of media including radio, film/video, web and installation environments, and sound + image works.

Friday June 6

An introduction to SuperCollider, a real time audio synthesis programming language for MacOS X - by James Mc Cartney, Tim Walters and Catharsis

Jam session with SuperCollider live and acoustic instruments - by James Mc Cartney, Doug Wyatt and Bill Stewart

SuperCollider is a powerful and flexible programming language for sound and image synthesis and processing. It was developed by James McCartney, and is the result of more than five years of development, including the Pyrite and Synth-o-matic systems from which SuperCollider is derived. The SuperCollider compiler and run- time system has been implemented on Apple Macintosh and Be computers (more ports are projected), and can execute quite complicated instruments in real time on "middle-class" Macintoshes. For more information on SuperCollider, go to: <http://www.audiosynth.com/>

After an introduction to **SuperCollider** by its author, **James McCartney**, musical pieces written with **SuperCollider** will be presented by composers **Tim Walters** and **Catharsis**. SuperCollider will also be used along with a webcam for a live internet piece performance by **Tadashi Usami** (Tokyo, Japan) and **Michael Cox** as part of the band **Dead Men at Work**. **James McCartney** will also perform **SuperCollider** live, along with **Doug Wyatt** on the keyboard and **Bill Stewart** on the guitar.

James McCartney wrote **SuperCollider**, a real time audio synthesis programming language. He studied computer science and electronic music at the University of Texas at Austin. He now works at Apple Computer on Core Audio.

Tim Walters studied electronic music at Mills College with Chris Brown, Alvin Curran, and Maggi Payne, and has performed and recorded with Circular Firing Squad, Pledge Drive, the Loud Family, and Slaw. Samples of his work are available at the Doubtful Palace (www.doubtfulpalace.com).

Tadashi Usami was born in 1969 (Nagoya, Japan). B.A. in Economics (Hitotsubashi University, 1992), M.A. in Language and Society (Hitotsubashi University, 1998). Organizer of an experimental music group, Kaiten Mind (with Noritomo Yajima and Eri Maruyama). Guitarist of a heavy metal free jazz band, n! (with Andy Nathan-bass/guitar and Sam Ospovat-drums). Computer music programmer mainly using a real time audio synthesis programming language, SuperCollider. Usami formed his first band after completing his undergraduate and performed many shows while working as a banker. He wrote on John Cage for his master thesis. Usami has been active in the underground noise music scene in Tokyo for several years.

Michael Cox is a general purpose composer/performer of electro-acoustic music covering the entire domain of what one might consider cutting-edge. Michael has no standards or rules in his music. Each piece is the first piece based on nothing but itself. Michael was born in a small cow town in upstate NY and is currently pursuing his MFA in Electronic Music and Recording Media at Mills College.

Doug Wyatt will also perform at the ELection SALon #7 on Saturday June 7, as part of the band Ducks to Water.

Concert Program

Rio Theatre
www.riotheatre.com
1205 Soquel Ave, Santa Cruz
831-423-8209

Optical Alchemy debuts Kazoo for OS X.

Mark Buchanan: Visual Light Synth.
<http://www.opticalalchemy.com>

Music by Peter Gabriel, Rush, Yes and more.

Kazoo is a Light Synthesizer. **Kazoo** is performed in real-time like a traditional musical instrument, but creates images instead of sound. With the recent addition of MIDI capabilities, **Kazoo Light Synth** can be performed using standard MIDI instruments, of all kinds, including Drums, Keyboard, Violin etc.

ELSA7 will be the debut performance of **Kazoo** with MIDI capabilities, now running on Mac OS X. **Mark Buchanan**, inventor of **Kazoo**, will be playing the MIDI Drum Set and other instruments, along with rock standards, Lazarium style.

Mark Buchanan started playing violin at age 6. At 14, he bought his first computer, and worked with John Whitney Sr., considered by many to be the “father of Computer Graphics”, from 1983 to 1985. At 18, he created his first Light Synth and decided to dedicate his life to the Creation of Light Synthesizers and Visual Music. Since that time, he has created 7 unique light synthesizers. The alpha for the latest: **Kazoo** for Mac OS X, will be released at ELection SAAlon #7 ! Mark performed in the ELection SAAlon series as part of the **FXTC** visual band, and for accomplished artists such as **Grateful Dead**, **Peter Gabriel**, **Billy Idol**, **Herbie Hancock**. He also appeared on the Tonite Show, collaborated on Music Videos with Brett Leonard, and performed 3 times in Japan, in live broadcasts for NHK Television. **Mark Buchanan** launched **Optical Alchemy** in January of 2003.

Ducks to Water plays The Continuing Story of Counterpoint (part 9)

David Borden, composer
Doug Wyatt, David Zicarelli and Jarrell Irvin, keyboards
Iwalani Faulkner, soprano

Live visuals by FXTC

David Borden's piece, **The Continuing Story of Counterpoint (part 9)**, extends the tradition of American Minimalist Music (S. Reich, P. Glass, J. Adams...) to create looping textures of piano, marimba and vocal sounds, slowly evolving in hypnotic

soundscapes. The **Ducks to Water** band is joined by **FXTC**, a long-term collaborator of the ELSA crew, mixing synthesized and animated images with live feed from a camera wandering on stage during the show.

David Borden founded Mother Mallard's Portable Masterpiece Co. in 1969 with the generous support of Robert Moog. The group became the world's first synthesizer ensemble. "Mother Mallard turns out some of the best synthesizer music around." - New York Times. His 'The Continuing Story of Counterpoint,' a twelve-part cycle of pieces for synthesizers, acoustic instruments and voice, has been called the 'Goldberg Variations of minimalism.' Borden's music is available on the Cuneiform, CRI, Lameduck and Arbiter labels. He is currently the Director of the Digital Music Program at Cornell University.

Jarrell Irvin grew up in Santa Barbara, CA, where he learned to play the piano by ear rather than practice his lessons. He received a B.A. in music composition at UCSB, where he also picked up an undergraduate composition award. He also studied composition privately with Paul Glass, and arranging with Dick Grove. Irvin has played keyboards and keyboard bass in innumerable jazz, pop, and funk bands for the last 35 years, and occasionally in other venues, such as the San Francisco based George Coates Performance Works show "Rare Area." After moving to the Bay Area in 1982, he studied and starting working in the software engineering field. He has worked primarily in the music software field, including 11 years at Opcode Systems, Inc. Irvin currently works as a software consultant and musician, and is focusing these days on writing and playing jazz.

Doug Wyatt has been playing piano since he could reach the keys and working with synthesizers since 1978. In 1998 he released his first solo recording, *Accidental Beauties*, a collection of electronic soundscapes. Wyatt also appears on the avant-rock group Red Letter's *True North*, guitarist Robby Aceto's *Code*, and was a member of Mother Mallard from 1998-2000, before moving from Ithaca, NY to the San Francisco Bay Area in 2001. As a software developer, Wyatt contributed to a number of professional music software applications, and was the creator of the industry-standard OMS (Open Music System) for Mac OS.

David Zicarelli is a computer programmer and unprofessional musician who works on Max/MSP and other programs. He founded the San Francisco software company and record label Cycling'74. He performed with his home-brew instrument OvalTune, at the ELection SALon #3 in June 2002.

FXTC is a visual band consisting of four technology wackos, Alan Peevers, Alan Seefeldt, Gaben Chancellor and Mark Buchanan. Alan Peevers and Alan Seefeldt have both been working 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 Labs' 3d visualization technology known as Oozic (formerly LAVA!). Together with Mark Barnes, they have presented LAVA! across the country, including Woodstockhausen 1999, the Key Club in LA, the Oscars 2000 event in LA, DMX, CNN and numerous other events.

DJ Victoria

<http://www.darkcircles.net/>

Dark Circles, Wednesday 10:30PM - 12:30AM

KZSC Santa Cruz, 88.1FM



DJ Victoria hosts a weekly radio show on KZSC, *Dark Circles*. Specializing in gothic, industrial, synthpop, EBM and ethereal music, *Dark Circles* is an excellent source for music typically underrepresented on commercial radio. DJ Victoria will be playing some *Dark Circles* Music for the ELection SALon #7, at the beginning of the show and at the intermission.

The ELsewhere Troupe presents:

Without Ourselves, 5 verses on Digital Identity

Thierry Coduys	Wireless Sensors
Yasmina Dedijer-Small	Video Animated Character (Proxy's body)
Emmanuel Deruty	Music
Iwalani Faulkner	Soprano (Lissandra)
Lynn Flink	Lighting assistant
Wayne Jackson	Lyrics
Véronique Larcher	Production Manager
Franck Mas	Scenography, Actor (Proxy's heart)
Aimee Page	Soprano (Serenity)
Mark Plummer	Video Propaganda, Lights
Daev Roehr	Sound, Technical Director
Beata Suranyi	Pianist

This original composition is a cycle of five multimedia songs for two voices, a video animated character, an actor, piano and electronics. The thematic material is the humorous extrapolation of technophobic nightmares, like a short XXIst century extension of Charlie Chaplin's 1936 film *"Modern Times"*. Among other topics, this project stirs together the pervasive nature of personal electronics, of artificial intelligence, and of modern communication etiquette and definition of identity.

Artistic Concepts

A- The Characters

The five songs present the same three recurrent characters:

- **Lissandra** is the archetype of the busy engineer / business-women, who has no time other than for her work. To unload her schedule from unnecessary (to her) social duties, she buys herself a "Personal Digital Assistant", i.e. a robot looking and acting just like her, named Proxy.
- **Serenity** is in quest for some intimacy, some deep friendship to share emotions and feelings. She tries to reach such a level of communication with her friend Lissandra, and fails. She has the illusion that Proxy can bring her what she needs.
- **Proxy** is Lissandra's electronic double. She is composed of two entities: a body, which is visually represented on the screen, and a controller (should we call it a brain or a heart?) which is an actor. He triggers the images that animate her body and is the driving force of the Proxy. Proxy is driven by her human part.

B- The Music

Original musical orchestration is both acoustic and electronic. The acoustic facet consists of a piano and two female voices. The electronic facet involves both live performance on alternative music controllers and pre-rendered composition.

C- The Visuals

The visual part of the show consists of scenes projected on a screen in the back of the stage. Some scenes, which we call "Video Propaganda", are pre-rendered and are played back as a conclusion of each of the five songs. They are brief (30 seconds) and look like futuristic TV commercials.

During the songs, the screen is taken by Proxy's body. The actor moves on stage in a delimited zone which is unpenetrable by real human beings. He is wearing sensors which connect him to the Proxy (in many senses). The Proxy's body is represented in a very abstracted way. It is made of pods showing videos, whose number, shape and position evolve depending on the actor's movements.

Synopsis

1. "By Proxy"

Serenity waits for Lissandra at a cafe. Lissandra shows up and introduces the new proxy (Proxy) she just purchased. Lissandra hurries away from cafe, busy with work.

Video Propaganda: Commercial advertises autonomous agents.

2. "Severance Check"

Lissandra is informed that her services are no longer necessary. A workaholic without responsibility, Lissandra suddenly finds herself with no identity.

Video Propaganda: Commercial advertises a termination services outfit.

3. "Once Upon a Protocol"

Serenity tries to make painful insipid conversation with Proxy, which can only respond visually and through the music. Serenity sings about the nature of modern communication, emotion reduced to protocols, personal contact in little scheduled increments, etc. Proxy listens sympathetically, empathically wilted by Serenity's mood. Song ends when virtual connection is almost made.

Video Propaganda: Commercial advertises the "dial a friend" service.

4. "First person, Past Tense"

Lissandra sings of her own changed relationship with time. She finds she can't come to grips with issues she was always busy enough to ignore, like friendships, and these increase disproportionately against the backdrop of her own diminishing identity.

Video Propaganda: Commercial advertises direct cortical implants that deliver all the news, commentary, analysis...right into your brain!

5. "Without Ourselves"

Lissandra and Serenity sing together of discerning meaning in a strange septic culture where isolation is the norm.

Video Propaganda: Commercial advertises its own credo: "don't concern yourself with the way things are, we'll tell you what to think, what to consume, what to worry about, and what to do next".

Biographies

Thierry Coduys - www.la-kitchen.fr

Thierry Coduys, Director and Founder of La Kitchen, worked many years as a musical assistant and freelancer at the Institut de Recherche et Coordination Acoustique/Musique (Ircam) in Paris. In 1999, he created La Kitchen with the goal of providing artists with a distinctive new place for creation and technological developments. He took part in the creation of electronic pieces, collaborating closely with composers such as Steve Reich, Marc-Andre Dalbavie, Philippe Leroux, Marc Monnet, Philippe Hurel and Michael Levinas. From 1997 to 2000 he was assistant to the Italian composer Luciano Berio, with whom he created many new works and concerts at venues such as La Scala in Milan, Carnegie Hall, Châtelet in Paris, and the Festival of Salzburg. He also took part in the creation and the development of several electronic studios, including the Villa Médicis in Rome. Mr. Coduys has experience teaching at centers such as Tempo Reale in Florence, CA d'électroacoustique, and Ircam in Paris.

Yasmina Dedijer-Small

Yasmina Dedijer-Small is a video and installation artist with a background in Architecture. She is a recent graduate of the CADRE Laboratory of New Media at San Jose State University, where she received a Bachelor's of Fine Arts in Digital Media. She is currently living in Santa Cruz, where she curates and manages the Felix Kulpa Gallery (www.felixkulpa.com).

Emmanuel Deruty - www.1-1-1-1.net

Visiting from France, Emmanuel Deruty is a sound designer \ researcher \ composer at Ircam (Paris), an international center for new music composition (www.ircam.fr). Although he started music as a classical oboe player, he moved to study electroacoustics and musique concrète at the Groupe de Recherche Musicale (GRM, Paris). Since 2001, as part of Ircam staff, Emmanuel has been involved in creating sounds for the TIMEE, a speaker nest that can reproduce the radiation pattern of real musical instruments (as opposed to the "flat directivity" of standard speakers) and thereby introduces new performing possibilities where the sound sources have a controlled interaction with the space they play in. Emmanuel contributes to several musical projects, ranging from contemporary electroacoustics to (gloomy) pop music

and multimedia "scenes". He performed in ELection SALon #5 in Santa Cruz, in January 2002.

Lynn Flink

Lynn's on and off involvement in video production began in 7th grade, and her several year immersion in music and theater ended shortly after she received her BA degree and had to find "a real job" where she ended up spending far too much time with computers. Later she received her M. Ed in Instructional Technology with an emphasis in Computers and Multimedia (before any programs in digital media existed). She used her early studies of architecture by becoming highly involved in home remodeling, and her later studies to develop her business Flink, Inc. which provides technical writing and instructional media. Many of her clients have been companies that specialize in technologies related to media including 2D, 3D, animation, and audio. She's spending less overtime with computers these days and more time with friends and creative pursuits.

Wayne Jackson - www.darwinarts.com

Wayne Jackson's perverse dabblings in electro-acoustics and verse first started at UC Davis in 1985 with a 15-minute quadraphonic reel-to-reel tape composition based entirely on the word "flesh". That particular creation was perhaps an oblique effort to release frustrated sexual tension, or maybe even a ploy (by leaving the studio door open) to meet and seduce a few curious coed piano students. In the years that followed, Wayne managed the Davis computer music studio 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. Aside from providing a conduit for his own maunderings, this concert has become a Santa Cruz tradition which attracts artists from all over the world.

Véronique Larcher - www.elsaproductions.com

Véronique Larcher worked for 6 years as an engineer at Ircam (Paris), from which she received a PhD in Sound Spatialization. She has been involved as a musical assistant in several projects, such as "K...", an opera by Philippe Manoury that was premiered at Paris Opera in March 2001. She recently moved to Santa Cruz (CA), where she is working both as a 3D audio scientist for CREATIVE Labs, and as a producer of musical events. In June 2002, Véronique founded ELSA Productions, a non-profit promoting the performance of experimental music and visuals. She is also on the board of New Music Works, Santa Cruz Contemporary Music Ensemble.

Franck Mas

An interior designer, Franck Mas graduated from the l'Ecole Nationale Supérieure des Arts-Appliqués et des Métiers d'Art. He then trained as an historian of art at the school of "Arts Deco" for 4 years, and as a philosopher with the University of Paris-Tolbiac (philosophy of time).

He has extensive experience in contemporary ballet, and has danced for French choreographers including Karine Saporta, Odile Duboc, and Thierry Massin.

Aimee Page

Aimee page sang in Vishnu's Secret (guitar, cello, and voice) for 10 years. She now sings with Jefferey Andrews and Trey Donovan and was last seen at the Three Divas concert at the Rio in Feb. 2003. She also enjoys playing music with her friend John Zorko of Falling You (Electron Salon5 in Feb.2003 ,the Digital Arts Festival in April 2003 and Miranda Janechild's Caught in a Thread " dance theater piece in October 2002.). She was also seen and heard in Bridget Henry's vignette at the October 2002 7th Sense Fashion Show, a particular thrill, as Aimee's favorite game is still "dress - up."

When not writing music and performing, Aimee likes to run in the woods and by the sea, look at Bridget Henry's art, throw last minute dinner parties, and bake cakes for people who are in love or who she loves. She knows how fortunate she is to live in a beautiful town where she has so many talented friends who continue to inspire her. She has a weakness for all beautiful things and anything French.

Mark Plummer

Mark Plummer's experimental music and video career began as a child in Nebraska who would play his friend's home organ in ways it wasn't designed to be played, driving his parents and neighbors crazy. Growing up in the golden age of 'home video', he began hosting and producing videos with an early black and white video camera and the first Sony Betamax VCRs. A major milestone came when the MIDI era came along. Suddenly, all those complete pieces of music running through his head could be programmed into a computer and played back! Inspired by synthpop legends like Yaz, Erasure and the Thompson Twins, Mark bought his first synthesizer 1985 and began his absolute obsession with making electronic music. Over the years, he has written scores for episodic television, theatre, fashion shows, and a PBS drama. Recently, Mark produced a documentary that will appear at this year's Santa Cruz Film Festival.

Daev Roehr

Daev Roehr started his electronics career by learning to solder before attending kindergarten, and he started his love of music before it was stereo. Growing up on a perverse musical diet of Glen Miller, Spike Jones, the Doors, Bill Cosby, Joni Mitchell and Janis Joplin gave him a veering and disturbed taste in music, which he indulges in whenever possible. Failing to finish high school guaranteed him entrance to a high tech career and he remains entrenched there, much to the disbelief of his managers, colleagues, and parents. A firm believer in specialization, he is a galaxy wide authority on home remodeling, 69 Camaros, vintage vacuum tube audio, home theater installation, gardening, home automation, electronics repair, cat petting, and DOS, not to mention the zen of espresso and margarita drinking. He masquerades as a responsible adult when he has to, but it really hurts.