

WOODSTOCKHAUSEN

A TINY FESTIVAL OF ESOTERIC MUSIC

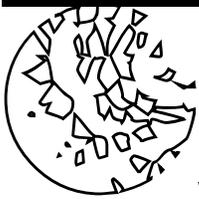


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Glen Alba
Gardens
Ben Lomond
GA

September 22, 2007

LIVE AT NIGHT (KUSP PARTS)



woodstockhausen:

a TINY, ESOTERIC OUTDOOR FESTIVAL OF EXPERIMENTAL MUSIC AND VISUAL SPECTACLES.

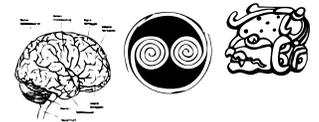
a 21st-century MULTIMEDIA FOLK MUSIC EXTRAVAGANZA.

a SANCTUARY FOR THOSE OBSESSED WITH EXPERIMENTAL SONIC AND VISUAL PHENOMENA

. . . and a sense of HUMOUR!



THIS IS AN ELECTRONIC PIECE MADE FROM SOUNDS CREATED MIXED LIVE ON KUSP IN SANTA CRUZ BY FOUR PEOPLE, THEN EDITED/TREATED IN MY HOME LAB...CLATTERBOX STARTED AS A GROUP ON FREE RADIO SANTA CRUZ IN 1996...THIS PIECE REPRESENTS THE SECOND LINE-UP OF THE GROUP IN 1999: JASON ARREDONDO, PAUL COUTURE, MATTER EMBRYO, SGT. SCRAPES...THESE SOUNDS ARE CULLED FROM PERFORMANCES SOON TO BE RELEASED IN FULL-LENGTH ALBUM FORM AS 'CLATTERBOX- LIVE ON KUSP'...SESSIONS WHICH INCLUDE ERICH J. HOLDEN...BUT FOR TONIGHT WE OFFER THIS HUMBLY FOR YOU TO PLEASE ENJOY!



Clatterbox is a radio sound group incorporating noise, music, electronic mixing and radio theatre into a sonic live explosion! We have numerous secretive releases known only to the initiated.....Jason Arredondo: radio DJ, adventurer...Paul

Couture: radio DJ, sound archivist... Matter Embryo: radio DJ, present-day composer...Sgt. Scrapes: impossible to define.....much is afoot including a website soon; please get in touch!... mattkembry@yahoo.com...cheers!

Clatterbox

WSH



2007



IMPROVISED ELECTRONIC DUO

THE POSTHUMOUS RELEASE WILL PLAY AN IMPROVISED SET OF TEXTURAL WASHES OF NOISE, PROCESSED STRING MELODIES AND ORGANIC ELECTRONIC SOUND. RANGING BETWEEN RAGINGLY AGGRESSIVE AND TRANQUILLY SUBTLE, AN IMMERSIVE SOUNDSCAPE IS CREATED FROM THE INTERLEAVING SONIC STREAMS.



The Posthumous Release is an improvised electronic musical duo from San Francisco, CA, comprised of Barry Threw (laptop) and Nathan Blaz (laptop and electric cello). In performance they create enveloping sonic environments.

The Posthumous Release (Barry Threw and Nathan Blaz)

TRANSCOMMUNALITY

I MET JOHN SERVING HIM COFFEE. HE AGREED TO COME ONTO MY RADIO SHOW AND DO A SOUND SCRAPE. JOHN READ FROM HIS BOOK TRANSCOMMUNALITY A TERM/MODEL WHICH HE HAS DEVELOPED AND RESEARCHED THROUGHOUT THE YEARS. AFTER THE SOUND SCRAPE WAS DONE I REALIZED THAT THIS PIECE WOULD FIT VERY WELL ON AN AMBIENT/ALBUM AS A BALANCING PIECE TO THE HARSH NATURE OF "BAPTISM", A NOISE PIECE BASED OF THE SERMONS OF BAPTIST PREACHER FRED PHELPS. THIS ALBUM IS OUT FOR FREE DOWNLOAD AT WWW.LIQUID-VALLEY.COM WE HAVE BEEN COLLABORATING ON OTHER PROJECTS AS WELL, SUCH AS A WEBSITE ON TRANSCOMMUNALITY AND A POSSIBLE SPEECH AT A SOON-TO-BE-UPCOMING FREE RADIO SANTA CRUZ BENEFIT.

Keith Garrett: I am an eclectic Taoist who lives in Santa Cruz CA. I am a graduated music major from the Cabrillo Choral Program. I have studied and made music since I was 15. I became interested in SoundScraping a few years ago as a result of my meeting Matthew Embry and doing sound scrapes on his radio show. I have become

listen to more of my music at www.myspace.com/keithgarrett or check out my radio show on FRSC (101.1 FM) Friday from 2-5 pm.

I am a graduated Graphic Design student from Cabrillo as well. I make art sites, band sites, artist portfolios. You can view my portfolio at: www.liquid-valley.com

increasingly interested in abstract forms of music and expression in general. I am a composer of Choral, Hip Hop, Downtempo and abstract music. I am a dj of drum and bass, trance and abstract/ sound collage. You can

Keith Garrett and John Brown Childs





Tangle

FINGER FRESCO 2.0

It is interesting to contemplate a tangled bank, clothed with many plants of many kinds, with birds singing on the bushes, with various insects flitting about, and with worms crawling through the damp earth, and to reflect that these elaborately constructed forms, so different from each other, and dependent upon each other in so complex a manner, have all been produced by laws acting around us. -CHARLES DARWIN

Fingers on multitouch pads generate visuals and music simultaneously using custom software.



Later Days is the performance artwork of Wayne Jackson and guests. Since founding Woodstockhausen in 1998 with the help of many friends, Wayne has continued to perform sporadically in and

around Santa Cruz and the greater Bay Area. Now recovering from a creative hiatus of several years duration, he is once again staying up late nights to write the custom software he uses on stage.

Tim Thompson is a software engineer who enjoys the creative process of developing artistic software for both music and visuals, often involving the use of unusual controllers. Most widely known as the developer of the KeyKit programming environment for algorithmic and real time MIDI experimentation, he has more recently been inspired by events such as Burning Man and

Woodstockhausen, where his interactive creations include a 12-foot high lyre and an antique radio. He lives in San Jose and collaborates with Bay Area ensembles dud and DOUBLE VISION. Tim's home page - <http://nosuch.com/tjt> - documents the variety of his activities and allows people to play with some web-based algorithmic music toys.

Later Days: Wayne Jackson and Iwalani Falkner

Tim Thompson





Schema

Schema, a piece for soprano saxophone and electronics, was composed for my friend and colleague, Michael f. Zbyszynski during the fall of 2006. The idea for the piece began back in 2001 when I heard of Xenakis' passing. I quickly wrote down a simple tetrachord of interlocking tritones thinking it representative of "x." Most of the material for Schema is derived from this tetrachord, either by ring modulation, frequency modulation, or the construction of artificial modes. This simple harmonic germ slowly expands over the first several minutes of the piece and also brings the work to a close.

Bruce Christian Bennett is a native of Seattle currently residing in San Francisco. He teaches orchestration, counterpoint, and 20th-Century Music at San Francisco State University and is a technical writer for Digidesign. He is a founding member of both the Berkeley New Music Project and the CNMAT Users Group (a coalition of composers and engineers whose

interests are in the interaction of music and technology), and was on the board of directors for Earplay (a San Francisco-based new music ensemble) from 2000 to 2003, and was president of the board from 2001–2002. His works have been played throughout the United States and abroad by such groups as the Arditti String Quartet, Earplay, the Ensemble

InterContemporain, Sirius, and members of the San Francisco Contemporary Music Players; his electroacoustic music has been presented at events such as ICMC, the Electric Rainbow Coalition Festival at Dartmouth, the Pulse Field exhibition in Atlanta, Sonic Circuits II, Cultural Labyrinth in San Francisco, EX-STATIC and Sonic Residues in Melbourne, Australia, and at SEAMUS and SCI conferences.

Bruce's website is www.reed.edu/~bennettb

Michael Ferriell Zbyszynski is a composer, sound artist, performer, and teacher in the field of contemporary electroacoustic music. Currently, he is the Assistant Director of Music Composition and Pedagogy at UC Berkeley's Center for New Music and Audio Technologies, and works with Respectable Citizen, HPX Multimedia, and the Capacitor Performance Group. Dr. Zbyszynski plays flute, saxophones, clarinet, Yamaha WX-7 (MIDI wind controller), and things made from coffee cans and PVC. His 2006 piece News Cycle #2, creat-

ed in collaboration with video artist Anthony Discenza, was jointly commissioned by the Getty Center and the Montalvo Arts Center, where they have been invited for a residency in 2008. In 2004, Zbyszynski finished a permanent sound installation at Edgemar in Santa Monica, CA, in collaboration with Hugh Livingston. He has appeared, collaborated, or worked with Roscoe Mitchell, Myra Melford, the Merce Cunningham Dance Company (the American premier of John Cage's Ocean 1-95), Frances Marie Uitti, and David Wessel, as a soloist with the Berkeley Symphony Orchestra, Composers Inc., UC Berkeley Symphony, Cultural Labyrinth, Berkeley New Music Project, and Common Sense Composer's Collective, and at the Other Minds Festival, the Oregon Bach Festival, the Montréal Jazz Festival, the Center for New Music and Audio Technologies, Cal Arts, UC Santa Barbara, UC San Diego, University of Washington, Reed College, and Portland State University, and The Western Front Lodge (Vancouver). Michael's website is www.mikezed.com

Bruce Bennett and Michael Zbyszynski



The Children's Hour

"the CHILDREN'S HOUR" IS A MUSICAL-THEATRICAL RENDERING OF THE DREAMS, NIGHTMARES AND WHIMSIES THAT LIE BETWEEN CHILDHOOD AND MATURITY. TRADITIONAL PIANO/VOCAL REPERTOIRE IS INTERWOVEN - SOMETIMES A GAME, SOMETIMES A STORY - WITH CONTEMPORARY WORKS FOR ELECTRONICS AND VIDEO. INSPIRED BY THE EYONYMOUS SONG BY CHARLES IVES, AS WELL AS BY WILLIAM WALTON'S FACADE AND SCHOENBERG'S PIERROT LUNAIRE, THE THROUGH-COMPOSED PROGRAM (FULLY PRODUCED BY SIDECAR) ALSO INCLUDES ORIGINAL ELECTRONIC COMPOSITIONS.

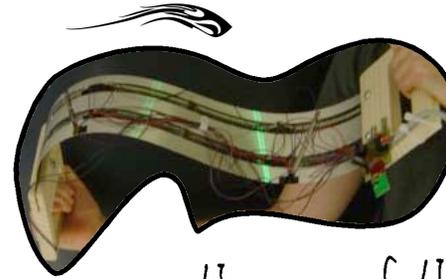
Singer and composer Anne Hege began her musical studies with the Piedmont Children's Choir and is now a PhD candidate at Princeton University. Inspired by various composer/performers within the folk and world music traditions, Hege's compositions integrate the traditional and experimental in a very personal way. Hege has composed for the Albany Community Chorus, Piedmont Children's Choir, Voce e Tempore, Niños y Jovenes Cantores de

la Escuela Nacional de Música de la UNAM, and the Princeton Laptop Orchestra and the Flux Quartet. She performs original works and art songs in her performance duo "Sidecar" and works with music and video in her band the "New Prosthetics."

Heather Heise first learned to play piano from a Methodist minister. Her piano playing acknowledges the balletic. Simple graceful ges-

tures veil an interior precision that, sure-footed as a monkey, can scamper across the most varied musical terrain. Heise performs with myriad bay area choirs, composes music for dance, and recently began incorporating video into her musical projects. She is one half of the avant-cabaret duo Sidecar.

Sidecar (Anne Hege and Heather Heise)



the name of that thing that sits in ^{the} whatever place

the wavesaw IS AN INSTRUMENT THAT I DEVELOPED IN CONJUNCTION WITH NATE WHETSELL AND JOHN STOECKER FOR A CLASS AT CCRMA ON PHYSICAL INTERACTION DESIGN FOR MUSIC. THE GERMINAL IDEA OF THIS INSTRUMENT WAS TO MAP THE SHAPE OF AN OBJECT INTO THE "SHAPE" OF A SOUND. HENCE, THE BENDS AND CURVES OF THE WAVESAW BLADE BECOME THE SHAPE OF ONE PERIOD OF A WAVEFORM (SCANNED SYNTHESIS), OR THE SHAPE OF A FILTER RESPONSE (SUBTRACTIVE SYNTHESIS.) THIS PIECE IS A SOLO PERFORMANCE FOR WAVESAW, LOOPER, AND DRUM MACHINE, AND RELIES ON THE WAVESAW'S PROCLIVITY FOR "TIMBRAL GESTURES." THE TITLE COMES FROM THE NAME OF MY FAVORITE BOOK AS MISREMEMBERED BY MY GIRLFRIEND.

As a musician I make mostly dance-derived forms of electronic music, and occasionally venture into more experimental or formal realms. As an engineer I've worked on audio technologies for both Apple and Creative Labs. I'm cur-

rently pursuing a PhD at Stanford's Center for Computer Research in Music and Acoustics (CCRMA.) Some of my music can be heard online at www.myspace.com/lukedahl.

Luke Dahl



PERMISSION

producer: VERONIQUE LARCHER
technical & program director: daev ROEHR
stage director: CHRISTOPHER COHN
lighting and video director: mark PLUMMER
pr: VERONIQUE LARCHER, LYNN FLINK, JOHN KRAFT
event manager: LYNN FLINK

thanks again to: VERONIQUE LARCHER and ELSA PRODUCTIONS for underwriting much of the capital expense of putting on this show, WAYNE JACKSON for conceiving this festival, DANNY THORPE and CINDY FAIRHURST of GLEN ALBA GARDENS, for all the behind-the-scenes support which make this type of event possible, including tolerating the noise and traffic, opening their property to us and donating the printing of this program and other promotional materials; mark plummer,

for maintaining the web site which has been our primary means of communication, TIM THOMPSON for the gracious loan of a video projector; CHRIS COHN, and WAYNE JACKSON for their help and gracious loans of equipment and expertise; and daev ROEHR for providing the technical backbone and equipment without which this event never would have happened, GRETCHEN MCPHERSON, for creating the longer pdf version of the program available at www.elsaproductions.com/wsh
special thanks go to our various sponsors: DRISCOLL'S for the berries, SENNHEISER for lanyards, FLINK, INC. for a financial donation; SANTA CRUZ MOUNTAINS ART CENTER for the loan of tables, CATHERINE GRAHAM of FLIPPER FANNY'S COOKIES for the sweets, and finally, a special thanks goes to ALL of the composers and performers in this show, for coming out of the woodwork to share their sounds.

We have incurred a few HUNDRED DOLLARS worth of costs in setting up this event. Ticket sales cover less than half our expenses. Any contribution you care to make to help defray this expense would be greatly appreciated. See a staff person at the tent. Thanks!

WSH



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UPSTARTS



performing live visuals with the composers are
mark plummer, david tristram, tim thompson,
and ryan geiss.



David Tristram produces synthetic imagery to accompany live performance using his custom software, ElectroPaint™. Mr. Tristram pioneered computer graphics for live performance in the late 1980's using high-end Silicon Graphics workstations. He toured with the Grateful Dead in 1992, and shortly thereafter founded Raster Masters, the first live computer graphics performance ensemble, with whom he collaborated with Herbie Hancock, Graham Nash, and

others. Mr. Tristram created visual accompaniment for Woodstockhausen through its first six seasons. He also has created live work in support of the Different Skies festival at Arcosanti for the last six years. Mr. Tristram is the creator of the feature-length Different Skies compilation DVD, Arcs and Angles. Mr. Tristram may be contacted at info@tristram.com. More information available at www.tristram.com.

You can learn more about Mark Plummer by asking his many friends here at the show.

Tim Thompson develops custom software and instruments for visuals in a variety of languages and environments. His latest efforts, as part of local ensembles dud and DOUBLE VISION, have focused on using multitouch controllers and on generating music and visuals simultaneously.

Ryan Geiss has been a pioneer in music visualization for many years. While working at Creative Labs he helped develop a visualizer called Lava. He then went on to Nullsoft (Winamp), where he wrote MilkDrop, Smoke, and many others. Most recently he worked on the Nvidia demo team for several years (GeoForms screensaver, Cascades demo) and is currently working on a sequel to the original MilkDrop. You can learn more about Ryan at www.geisswerks.com.



INSTALLATIONS

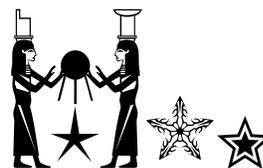
Hank's WILD RIDE IS AN INTERACTIVE INSTALLATION THAT USES OLD, ABANDONED BICYCLES AND SALVAGED BICYCLE PARTS TO CONTROL REEL-TO-REEL TAPE MACHINES. IT IS MADE OF TWO BIKES FACING OPPOSITE DIRECTIONS, WHICH ARE CONNECTED BY A GEAR BOX. ONE BIKE IS RIDDEN BY A HUMAN, THE OTHER BY A DUMMY. THE MOTION OF THE HUMAN DRIVEN BIKE MAKES THE DUMMY DRIVEN BIKE PEDAL, WHICH IN TURN DRIVES THE REEL-TO-REEL MACHINE. THE USER CONTROLS THE SPEED AND TIMBRE OF THE SOUNDS PLAYED BY THE REEL-TO-REEL BY VARYING HIS OR HER PEDALING. THE WORK EXPLORES THE INTERSECTION BETWEEN FOUND OBJECTS AND FOUND SOUND. IT IS MEANT TO BE A PLAYGROUND ENVIRONMENT WHERE PEOPLE CAN INTERACT WITH COMMON OBJECTS IN NEW COMBINATIONS THAT CREATE INTERESTING SOUNDS AND NOVEL ASSOCIATIONS.

Sasha Leitman, Jen Carlile, Jesse Fox, and Steven Backer met while studying at Stanford University's Center for Computer Research in Music and Acoustics. All four are active music

makers and tinkerers working with the intersection of technology and art. Jesse Fox currently lives in Portland and the others reside in the San Francisco Bay Area.

**Sasha Leitman, Jen Carlile,
Jesse Fox, and Steven Backer**

CONVOLUTE REALITY IS AN INSTALLATION WHICH ALLOWS PASSERS-BY TO DESIGN COMPLEX AUDIO EFFECTS... PERHAPS WITHOUT EVEN MEANING TO!



Since founding Woodstockhausen in 1998 with the help of many friends, Wayne has continued to perform sporadically in and around Santa Cruz and the greater

Bay Area. Now recovering from a creative hiatus of several years duration, he is once again staying up late nights to write the custom software he uses on stage.

Wayne Jackson





The Rick Walker Drum and Bugle Choir

RICK WALKER WILL PLAY A PIECE FOR SNARE DRUM (WHICH HE HAS PLAYED FOR 40 YEARS) AND TRUMPET (WHICH HE HAS PLAYED WITHOUT INSTRUCTION FOR 6 MONTHS), TREATING BOTH INSTRUMENTS AS 'FOUND SOUND OBJECTS', EXPLORING THE INTERSECTION BETWEEN MASTERY AND COMPLETE NAÏVETÉ.

HE WILL ALSO BE PROJECTING LO-FI TOY VIDEO CAMERA 'ANIMATIONS' FOR HIS PIECE THAT HE HAS BEGUN CREATING IN THE LAST YEAR.

Rick Walker has been on the cutting edge of several musical movements in his life. As a professional drummer/ percussionist, he also is an eclectic multi-instrumentalist and specializes in digital live looping and found sound. He produces the

world's largest Live Looping festival every year in October in Santa Cruz where he lives with his wife, the talented singer/songwriter/multi-instrumentalist, Christine Wedertz.



Fourth World

PHILLIP GREENLIEF WILL PERFORM THE FOURTH WORLD, BASED ON HOPI MYTHOLOGY. THE FOURTH WORLD IS OUR CURRENT EPOCH, AND THE HOPI BELIEVE THAT THIS EPOCH IS OUR LAST CHANCE TO PROVE TO THE CREATORS THAT WE CAN LIVE IN HARMONY WITH THE EARTH AND NOT PUT PERSONAL DESIRES BEFORE THE BENEFIT OF THE GREATER GOOD OF HUMANITY AND THE PLANET WHERE WE LIVE.



Since his emergence on the west coast in the late 1970's, Evander Music founder Phillip Greenlief has achieved international critical acclaim for his work with musicians and composers in the post-jazz continuum as well as new music innovators and virtuosic improvisers. His ever-evolving relationship with the

saxophone unfolds with an expansive sound vocabulary, extreme dynamic range, a deep regard for melody and form, and a humor and wit that is not dissimilar to the Native American Coyote tales. Greenlief received the San Francisco Bay Guardian Goldie Award for Music in 2000.

Rick Walker



Phillip Greenlief

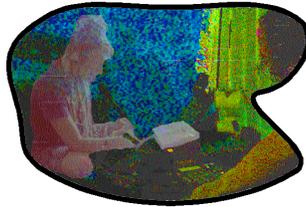
WSH



2007

sublingual...subsonics

a 12-minute electronic music improvisation that fuses elements of noise, dub, javanese and balinese gamelan, and ambient musical influences.



[NameLess Kala] is an improvisation-based electronics-in-musick duo, comprised of DJ saKana and Djynnx Ogo. Sonically, they create subtle and altering shifts in mood and structure informed by a wide range of musical experience. Ambient, Psychedelic and Dub influences give way to unnamable forms which throb and mutate. [NameLess Kala] have been collaborating musically for two years,

while completing their degrees in digital arts and new media. saKana at UCSC in the DANM MFA program, and Djynnx at SF State University in the Conceptual/Information Arts program. They also have involvement in the S.P.A.Z. and Katabatik soundsystems, as well as with the groups Actsyllabod, Bass Travelers, Gamelan Anak Swarasanti, and Nommo Ogo.

(Nameless Kala)

(DJ saKana and Djynnx Ogo)



dj Dolphin: Tuna Net Freak-Out

dj dolphin: tuna net freak-out is a work consisting of undersea recordings mixed with a processed electric guitar track. the guitar treatments were performed "live" along with the "playing" of the instrument.



Steve McDonald holds a B.A. in music from UC Santa Cruz. He Currently performs with the rock/lounge act Vermouth, Gamelan Burat Wangi and

*records strange sounds in his home in Los Angeles.
<http://www.myspace.com/stevemcdonaldland>*

Steve McDonald





IMPROVISATION 2 (HARD ELECTRONICS)

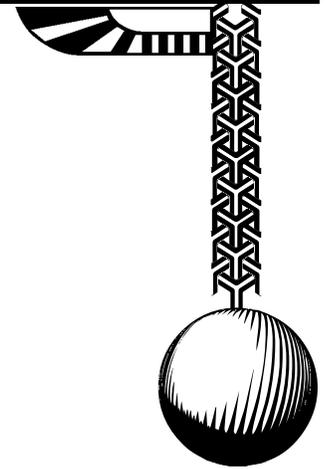
amar WILL BE PLAYING a combination of Indian folk instruments and electronics. as the title suggests, this is a "harder" improvisation, primarily using hardware analog and digital synthesizers, looking for points of chaos and stability and making them into something musical. be prepared for things to get very loud, but sometimes very soft as well.

Amar Chaudhary is a longtime composer and performer specializing in contemporary and electronic music, as well as a developer of advanced software for sound synthesis and music composition. Amar studied composition first with Ruth Schonthal at the Westchester Conservatory of Music in New York from 1983 to 1991, and then at Yale University from 1991 to 1995. Amar had his music performed

internationally and has received several honors for his musical work, including a 1992 premier of his clarinet quartet Conversational Impromptu at Weill Recital Hall in New York and the 1990 NGCSA Young Composers Award for Earth Songs. Amar received his PhD in Computer Science from the University of California, Berkeley in 2001. While at Berkeley, Amar was a researcher at the Center for

New Music and Audio Technologies (CNMAT) and developed advanced software for music composition and performance, including Open Sound Edit, an advanced 3D graphical editor for sound representations and Open Sound World, a programming environment for real-time music and audio applications.

Amar remains actively involved in local electronic and experimental music in the San Francisco Bay Area, and performs regularly. His recent music involves experimentation with new sounds and sound-synthesis/processing techniques and new modes of musically expressive performance. He is also interested in the use of folk instruments and toy instruments in electro-acoustic music. His first solo album, Aquatic, was released in 2005.

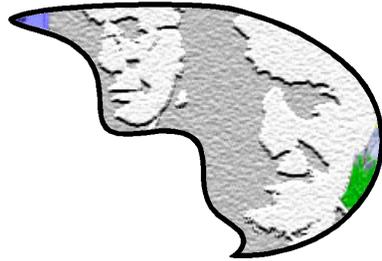


Amar Chaudhary



THE LUNAR PRELUDES

the LUNAR PRELUDES IS COMPOSED FOR VOICE AND ELECTRONICS. A NARRATIVE DESCRIBING THE ANTICIPATION OF SPACE FLIGHT IS PAIRED WITH MELODIC SYNTHESIZER AND DRUM MACHINE SEQUENCES. ORIGINAL VIDEO COMPOSITIONS NARRATING THE JOURNEY WILL ACCOMPANY THE MUSICAL PERFORMANCE.



Margot Bevington Casey is a performer, composer and educator. She excellently combines an original voice with a knack for narrative and melody.

Beau Casey is an electronic music composer and video performance artist. He has a stylistic vision of rhythmic motion and melodic harmony. His video performance interacts with 3D motion graphics.

Margot and Beau Casey



Hunab Ku

HUNAB KU, CALLED THE GALACTIC BUTTERFLY BY INDIGENOUS MAYA, IS SAID TO REPRESENT ALL OF THE CONSCIOUSNESS THAT HAS EVER EXISTED IN THIS GALAXY. THIS IS ALL OF OUR PHYSICAL ANCESTORS BOTH HUMAN, ANIMAL, REPTILE, FISH, SHELLFISH, PLANTS AS WELL AS THE CONSCIOUSNESS WHICH ORGANIZED ALL OF THE RAW MATERIAL FROM A WHIRLING DISK INTO STARS THEN PLANETS AND SOLAR SYSTEMS.

Samba is a multi instrumentalist aiming at multidimensional music.

A community-builder and interdisciplinary artist, Leaf Tine has an organic approach to music and performance. His audio collaborations been featured off Broadway, at the Disney Hall's Red Cat

Theater, and on CD. Leaf's live performances are often minimalistic improvisations that border on ritual. His use of found sound, glitching hardware, feedback, and amplified objects places him squarely as a post-Cagean sonic explorer.

Hunab Krewe

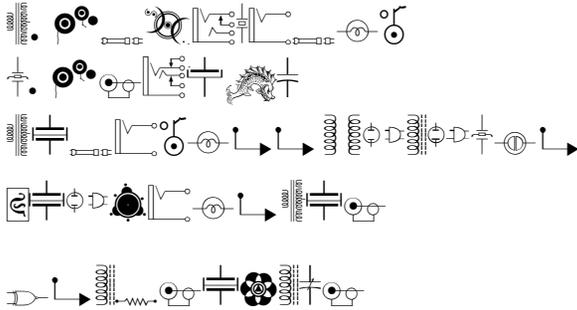
(Samba, no.e. leaf)



STAFF AND ARTIST JAM SESSION



REMINDERS



PLEASE PICK UP TRASH AND RECYCLABLES IN YOUR AREA BEFORE YOU LEAVE. THERE ARE CLEARLY MARKED RECEPTACLES FOR TRASH AND VARIOUS TYPES OF RECYCLING NEARBY.

PLEASE BE CONSIDERATE OF THE NEIGHBORS AS YOU LEAVE.

REMEMBER THAT ROADS HERE IN THE SANTA CRUZ MOUNTAINS ARE EXTREMELY TWISTY AND DANGEROUS; PLEASE DO NOT DRINK AND DRIVE.

TICKET SALES COVER LESS THAN HALF OF OUR OPERATING EXPENSES. ANY CONTRIBUTION YOU CARE TO MAKE TO HELP DEFRAY THIS EXPENSE WOULD BE GREATLY APPRECIATED. SEE A STAFF PERSON AT THE TENT. CONTRIBUTIONS YOU MAKE TO ELSA PRODUCTIONS ARE TAX-DEDUCTIBLE.

WE HOPE TO SEE WOODSTOCKHAUSEN BECOME AN ANNUAL CREATIVE OUTLET FOR THOSE OF US ENTHUSIASTIC ABOUT ESOTERIC MUSIC AND PERFORMANCE ART. IF YOU WOULD LIKE TO BECOME INVOLVED IN FUTURE EVENTS, PLEASE KEEP WATCHING [WWW.ELSAPRODUCTIONS.COM/WSH](http://www.elsaproductions.com/wsh)

Thank you and good night

