

# SFEMF

[the second annual san francisco electronic music festival]

1-05.03.01 2-05.04.01 3-05.05.01 4-05.06.01



May 3-6, 2001  
Program notes

Presented by  
The SFEMF Organization  
23five Incorporated  
CellSpace, 7hz  
and Southern Exposure



san francisco electronic music festival  
<http://sfemf.org>

23  
five



# SFEMF

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1. 05.03.01 2. 05.04.01 3. 05.05.01 4. 05.06.01

The San Francisco Electronic Music Festival was founded in 1999 to establish an annual event that would foster a greater sense of community among Bay Area electronic and electro-acoustic sound artists. Through the festival, SFEMF's long-term goals include: stimulating the production of new electronic sound works; increasing public awareness of the creative applications of new sound-oriented technologies; spotlighting the rich community of artists making electronic music that falls outside both prevailing popular trends and academic support structures; and raising the level of discourse surrounding music and sound art. [www.sfemf.org](http://www.sfemf.org)

This year, SFEMF collaborates with 23five Incorporated, a non-profit organization founded in 1993 to develop and increase awareness of sound works in the public arena, and to support and educate artists working with and discussing the medium of sound. 23five Incorporated has worked to bring recognized sound artists from all over the world to perform and speak in San Francisco and has been committed to presenting live performances at 7hz, The Lab, The San Francisco Museum of Modern Art and many other alternative art spaces since its inception. [www.23five.org](http://www.23five.org)

## 05.03.01

[program schedule]

1. Antimatter 2. Thomas Dimuzio 3. Electric Birds 4. Scott Arford

### Antimatter

*Title:* 11-0050190

Bass management was out, leaving the system to its own devices. The flash rom update, now 5 days late, had yet to materialize. Exactly what happened in the moments that followed is still not completely clear; speculation is the subject of numerous studies. An examination of the resultant forces could not be possible without the use of satellite photographs—for etched permanently into the landscape is a sculptural document suggesting what well may have happened. The area has now been labeled a national geological monument. Walking through the negative spaces we are reminded of the sound in photo relief.

—Bureau of Land management, 3 November 2009

Xopher Davidson began his experiments in sound to charge the empty spaces of painting, silent film, and installation art. He is a composer and audio engineer whose work includes an Antimatter CD for the Artifact label, appearances on several compilations, and production and mastering credits on releases by Iannis Xenakis, Marcel Duchamp, Phoenecia, and We. He received a BFA degree in painting and sculpture from Virginia Commonwealth University and an MFA in Electronic Music and Recording Media from Mills College. He has performed with the live electronic groups Citizen Band, Circular Firing Squad, and DAP. He performs his own compositions as Antimatter and offers consultation and optimization for advanced electronic media as mixture151. Tonight, he presents a series of photo-acoustic landscapes.

### Thomas Dimuzio

*Title:* Live Improvisation

Bringing the tools of the studio to the stage (literally), and through more than a hundred performances, Thomas Dimuzio has been interconnecting all of these boxes and wires in various fashions to conjure a sonic environment ripe for exploration, exploitation and integration. In such a world, processors become oscillators, outputs are inputs, forwards is backwards, or frozen in time until regurgitated into something else. Thriving on improvisation and integrating sound sources as diverse as live musicians, DJs, MIDI-controlled feedback, shortwave radio, ambient microphones, and all things recorded, Dimuzio coaxes timbres and textures as they unfold out of what he's mixing back into the system, blurring the line between distinctions. Tonight's performance sees MIDI-controlled feedback as the artist's primary sound source.

From San Francisco comes Thomas Dimuzio, who's released a clutch of CDs of dark, industrial/ambient sonic landscapes extracted from source materials that have been pulverized, distorted and stretched beyond recognition. A frequent collaborator, Dimuzio has performed and recorded with Chris Cutler, Fred Frith, Tom Cora, 5uu's, Dan Burke,

# 05.03.01

[continued]

Due Process, Scot Jenerik, DJ Q-bert, Nick Didkovsky, Coma Virus, Solid Eye, Radiosonde, Wobbly and many others. His 1989 recording, "Headlock" (ReR Megacorp), has been hailed as a modern electro-acoustic classic.

## Electric Birds

*Title:* Strata Frames

"Strata Frames"—variations on atmosphere and texture, using loops, echo-delays, filters and randomization; some source material is taken from the new Electric Birds album "Panorama", where visual and natural themes are painted with electronic colors. The spacious qualities and random patterns, textures and colors that form on landscapes, photographs, digital graphics, etc., are often applied to the music I try to make. This is in combination with musical influences from all over the map, including minimalist composers (Reich), jazz (Ornette, Sun Ra), dub, psychedelics and of course electronic music.

'Electric Birds' is plural because I don't think of myself as an 'electric bird', rather the sounds themselves are the 'electric birds'. I am fascinated by both nature and technology, and Electric Birds is a reflection of that. Having recently relocated to Seattle from the San Francisco Bay Area, Mike Martinez (AKA Electric Birds) also co-runs Deluxe Records. Mike has recorded and collaborated with cohorts Matmos and also collaborates with Jon Santos (Common Space) in an audio/visual environment called *Parts:Places*.

## Scott Arford

*Title:* Static Room 2

Static Room is an ongoing project to create an experiential, synesthetic environment—a world where the audio and visual components are inseparable pieces of a greater whole. The performance follows the gradual disintegration of synched tones and abstract color fields as they break down into vibrating sheets of interlaced flickering and ultimately into shredding static. The audio is generated directly by the video signal. Because the video and audio are essentially the same entity, a very direct and clear relationship between what is heard and what is seen is achieved. The use of static and the omission of all representational images is important. The sounds, monitors and projections cease to portray an event, they become one—an environment where both the perceptual and physical qualities of sound and light merge to create a very direct singular experience.

A diverse electronic artist, Scott Arford has completed many different projects with sound and video. Working alone and with collaborators, his projects include sound and visual

performances as Radiosonde, multimedia installations and performances with *TEST*, a monthly cable broadcast Fuck TV, and multi-monitor video & sound installation/sculptures. Recently Arford completed sound design for Brian Conley's WAR featured in the BitStreams Exhibit at the Whitney Museum of American Art in New York, Squid Soup's Altzero2 installation at the ICA in London and collaborated with the Bureau of Low Technology (B.O.L.T) at the Salon festival in Zagreb.

In 1995 Scott Arford founded 7hz, a warehouse/performance space dedicated to supporting live electronic experimental media. 7hz has featured such international artists as Francisco Lopez, Kit Clayton, Blectum from Blechdom, Zbigniew Karkowski, The Haters, Death Squad, Mayuko Hino, Crawl Unit, Illusion of Safety and John Duncan.

### *More Information:*

Antimatter

[www.home.earthlink.net/~antimatter](http://www.home.earthlink.net/~antimatter)

Thomas Dimuzio

[www.gench.com](http://www.gench.com)

Electric Birds

[www.deluxerecs.com](http://www.deluxerecs.com)

Scott Arford

[www.7hz.org](http://www.7hz.org)

# 05.04.01

[program schedule]

1. Miya Masaoka 2. John Bischoff 3. Brandon Labelle 4. Carl Stone

## Miya Masaoka

*Title:* Naked Sounds #2

Dedicated to David Rosenboom in recognition of his tremendous, intrepid research and creative work in brain wave activity.

This piece uses medical and research equipment, including EEG electrodes, Interactive Brainwave Visualization Analyzer software, EKG sensors and monitor, ultra-sound doppler, computer and a respirator to gather physiological data as the source for the musical material. Extreme amplification is required to hear the tiny microvolts generated by the brain. Both live and sampled brain, heart, blood and breathing activity are utilized. Waves are differentiated in alpha, beta, theta, delta and eye movement, monitoring brain wave activity, both live and pre-recorded. Brain waves sounds are both literal and interpretive, sometimes using midi as a translation of the data in one section. This piece is an excerpt from a longer work that was premiered at Yerba Buena Gardens that included the SF Sound Ensemble. Here, the ensemble read a score from the waves superimposed on a grand staff, and the waves defined the pitch and tempo relationships.

Miya Masaoka's works have been performed all over the world including India, Japan, Europe, Canada and Europe. Past works include: What is the Difference Between Stripping and Playing the Violin? (with erotic dancers, and the Masaoka Orchestra). Ritual With Giant Hissing Madagascar Cockroaches. (video, motion sensors, cockroaches). Dark Passages with internees from Japanese American internment camps. Bee Piece (performance with honeybees, surround sound). She has received commissions from Bang on a Can, Rova Saxophone Quartet. As a kotoist, she has been a soloist with the Berkeley Symphony, The New West Symphony, and has performed/recorded with Ornette Coleman, Rova, Fred Frith, George Lewis and many others.

*Medical Crew:*

**Robi Kauker** is a composer and performer in electronic media. His recent installation opened at Numbfest XXX in Memphis, TN. He will be premiering a work for dancers and mixed media at the Centre for Dance Media in Vancouver, Canada in 2001.

**Thomas Day** has composed more than 40 works for a wide range of media, from chamber and orchestral music to live electronics and sound installations. Recent activities include 'Within Outer Spaces'—for Capacitor, a premiere with the Berkeley Symphony's Under Construction Program, and 'Within Outer Spaces' which will be performed at the Edinburgh Fringe Festival.

**Saiman Li** is an artist living and working in San Francisco. He holds a BFA from the San Francisco Art Institute. He has shown at New Langton Arts, and was a resident at the Headlands Center for the Arts.

## John Bischoff

*Titles:* Graviton/Interlude/Immaterial States

"Graviton" is a new piece that investigates sonic evolution within the context of massive synthetic sound. Half of the performer controls apply to the smallest details of sonic change, the other half to whether sounds are on or off. Working with these two extremes the performer builds sonic action in real time. "Interlude" is derived from test runs of an automatic piano score generator adapted for electronic output. "Immaterial States" follows the formal trajectory of a slow rise and fall of a sound file processed in real time. The sound file is a 10 second recording of whispered text. Looping portions of the whispered sound are scanned in motoric slow motion, gradually tracing the spectral contour of the original recording. Pure tone clusters linked to this process glide first in parallel and then in contrary motion. As the clusters descend and internal motion slows down, an underlying framework of chordal relations echoes at the end. The piece attempts to create a continually moving focal point around which disparate contours ebb and flow.

John Bischoff (b. 1949) is an early pioneer of live computer music. He is known for his solo constructions employing live synthesis as well as his group electronic work with the League of Automatic Music Composers and the Hub. He was recently awarded a \$25,000 grant from the Foundation for Contemporary Performance Arts in New York in recognition of his music. Recordings of his work are available on Lovely Music, Frog Peak, and Artifact Recordings among other labels. He works as Studios Coordinator at the Center for Contemporary Music (CCM) at Mills College in Oakland.

## Brandon Labelle

*Title:* This is a Sidewalk

The sidewalk as a location is a threshold between public and private space, and acts as a mediator: it functions as a kind of mote allowing some access to certain buildings while blocking others out; it is a site of economics—an ad-hoc market zone for selling goods (hustling action, or peddling the random object); it is where one lingers, lost, as a pedestrian looking for the right address; it is also where one loiters, roams, or drifts—it is a space of movement and transience, where one passes from an interior privacy and into the performative locations of publicity. In this way, it is a space of negotiation.

# 05.04.01

[continued]

Positioning "musical performance" within this zone, this threshold space, I was interested in channeling an exterior (street, city) through the moment of "music" and into the interior performance space (culture); and to initiate the reverse, making the cultural object (music) consist solely of the materials (wood, image, and sound) found from this exteriority. In this way, the sidewalk and the performance space converse, intermingle, in a poetics which in the end strives to make a third point within this dialectic: the place of the body (performer and audience) as a moveable carrier across both interior and exterior space and their subsequent overlap and tension.

Brandon LaBelle is an artist and writer from Los Angeles. His work with sound installation and performance aims to draw attention to the dynamics of sound as it is found within spaces and objects, public events and interactions, language and the body. LaBelle's interest in site-specificity reflects a desire to consider the relationship between art and a broader social environment. He is also the music director at Beyond Baroque Center, and the co-editor of *Site of Sound: Of Architecture and the Ear*, and *Writing Aloud: The Sonics of Language*, both published by Errant Bodies Press.

## Carl Stone

*Title:* Darul Kabap

Darul Kabap (2001) is another in an ever-increasing series of variations on the musical object of the composer's fascination, a eurotrash hit from 1999, performed as a solo for laptop.

Carl Stone was born in Los Angeles and now lives in San Francisco. He studied composition at the California Institute of the Arts with Morton Subotnick and James Tenney. His works have been performed in the U.S., Canada, Europe, Asia, Australia, South America and the Near East. In addition to his activities as a composer and performer of his own music, he serves on the board of the American Music Center, as a founding member of SFEMF, and also hosts a weekly radio program on KPFA-fm.

Gregory Sandow/Village Voice wrote: "Stone composes with electronics as Mahler composed for orchestra or Chopin wrote for piano. He shows that both electronic music and music based on logical process don't have to be cold. If I were making a list of the best composers working in this country today, I would rank him very high".

At the conclusion of this year's SFEMF, Carl departs for Japan to serve for six months as Artist-in-Residence at the International Academy of Arts and Science, in Gifu.

## *More Information:*

Miya Masaoka  
[thecity.sfsu.edu/~miya/](http://thecity.sfsu.edu/~miya/)

John Bischoff  
[www.mills.edu/ACAD\\_INFO/mus\\_bischoff.html](http://www.mills.edu/ACAD_INFO/mus_bischoff.html)

Brandon Labelle  
[www.kaon.org/members/labelle](http://www.kaon.org/members/labelle)

Carl Stone  
[www.sukothai.com](http://www.sukothai.com)

# 05.05.01

[program schedule]

1. (Corpor)reality in the Network Age

## Panel Discussion

Saturday, May 5, 5:30PM open, 6:00PM start  
at Southern Exposure 401 Alabama Street

### *Topic:* (Corpor)reality in the Network Age

A conversation on the issues surrounding presence and telepresence in the world of electronic sound.

### *Moderator:*

Chris Salter

### *Panel:*

Scott Arford  
Kristin Erickson (Blectum from Blechdom)  
Brandon LaBelle  
Miya Masaoka  
Tim Perkis (FuzzyBunny)  
Atau Tanaka

# 05.05.01

[program schedule]

1. Bob Ostertag and Pierre Hébert 2. Maggi Payne 3. Matt Ingalls 4. Ultra-red

## Bob Ostertag and Pierre Hébert

### *Title:* Improvisation

Bob Ostertag has been at the cutting edge of new music for two decades. He has worked with a radically diverse range of collaborators: John Zorn and Fred Frith, heavy metal star Mike Patton, the Kronos Quartet, jazz great Anthony Braxton, dyke punk rocker Lynn Breedlove, drag diva Justin Bond, film maker Pierre Hébert, and more. Sixteen CD's of his compositions have been released. Recent major compositions include Verbatim (commissioned by the Aaron Copland Fund for American Music and the US National Endowment for the Arts), All the Rage (commissioned for the Kronos Quartet by Lincoln Center), Spiral (commissioned by the What About AIDS? traveling art exhibit in the US), and more. He lives and works in San Francisco.

Distinguished Canadian filmmaker Pierre Hébert (born 1944, Montreal, Quebec) has collaborated with contemporary dance companies, dancers, and musicians such as O Vertigo, Louise Bédard and Rosalind Newman. He has teamed up with avant-garde musician Fred Frith for live animation/music improvisations at various international jazz festivals, and with David Borden and Bob Ostertag for film/music performances in the United States and Europe. Retrospectives of Hébert's work are held regularly in Canada and abroad.

## Maggi Payne

### *Titles:* 1. breaks/motors 2. Apparent Horizon

One of the many fascinations I find in old recordings is the breaks between movements, with their hum, hiss, squeal, rumble, etc. I took several of these breaks, looped them in differing lengths, and emphasized the "unwanted noise" components for this piece. The other sound source is a very tiny stepper motor. These two types of sound sources are processed with equalization, convolving, phase vocoding and granular synthesis.

The earthbound shots in Apparent Horizon are of rather "alien" landscapes those where I, as a human being, don't really fit in. In these desolate places the only sounds heard are wind, insects, a scant number of birds and animals and a rare rainstorm. I took our constant human chatter and transposed it into sounds somewhat reminiscent of nature's sounds in the landscapes or transformed them into somewhat "otherworldly" sounds. This was an attempt to convey an aural impression of the sensations I have experienced while in these earthbound landscapes. I also incorporated Space Shuttle and Apollo footage. Sound sources consisted of transmissions from/through space from Space Shuttle and Apollo missions, satellite transmissions, and shortwave radio broadcasts. Often I chose sections that were full of static and distortion signals which were reaching unintelligibility.

# 05.05.01

[continued]

Maggi Payne composes electro-acoustic works, often based on her location recordings and often incorporating video, and acoustic works which frequently use multi-channel diffusion. She also freelances as a recording engineer/editor. She is Co-Director of the Center for Contemporary Music where she teaches recording engineering, electronic music, and composition. Her works are available on Lovely Music, Starkland, Music and Arts, CRI, Centaur, MMC, Asphodel, Frogpeak, and Digital Narcis.

## Matt Ingalls

*Title:* Invalid Sync

"Invalid Sync" is the name I use for improvisational performances with a real-time C++ computer instrument I have written on the BE operating system. The program scans large sound files for transient attacks, stochastically determining their location on the computer keyboard for me to trigger and manipulate them. Meanwhile, the program constantly cycles these attacks to avoid the often-dreaded "looping" effect. I also sometimes play clarinet, violin, and/or turntable while playing the computer with my feet. I have pretty minimal control or knowledge of what sound has been assigned to a key so usually I just type some email and let the program do all the work...

*Thanks to Lloyd [joe] Anderson for the use of his equipment in recording the source material as well as introducing me to sneaky acousmatic techniques.*

Matt Ingalls is an Oakland-based composer, computer music programmer, clarinetist, improviser, concert producer, and new music advocate. He pays the rent by doing contract programming jobs and is currently looking for work. You can hire him by looking at his software web site: [sonomatics.com](http://sonomatics.com).

## Ultra-red

*Title:* Social Factory No. 3 (Trabajo y dias)

This piece grows out of Ultra-red members' work with a variety of Los Angeles labor campaigns—trade union and autonomous. In "Social Factory No.3 (Trabajo y dias)", Ultra-red investigates the role of immigrant labor in the celebrated New Economy, of which the electronic arts can be described as an indirect beneficiary. "Social Factory No. 3" combines field recordings, pre-recorded interviews with workers and organizers, sound and image processing, and spoken word—cutting across protocols of lap-top electronica, press conference polemics and panel discussion dialectics.

Founded in 1994, Ultra-red is a Los Angeles-based audio activist group producing street actions, radio broadcasts, performances, recordings, and installations. The group's work radicalizes the conventions of electro-acoustic and ambient music to explore acoustic space as enunciative of social relations. Previous Ultra-red festival appearances include Foreningen UPDATE 1996 (Copenhagen, Denmark), NOWninetynine8 NOWFM (Nottingham, England), SoundCulture 99 (Auckland, New Zealand) and Steirischer Herbst 1999 (Graz, Austria). This June, the group will participate in the Museum of Contemporary Art of Serralves performance series in Porto, Portugal.

For "Social Factory No. 3" Ultra-red features the following members: **Elizabeth Blaney** (artist, activist, community organizer, Union de Vecinos, Strategic Actions for a Just Economy), **Pablo Garcia** (musician, community organizer, Neighborhood Partnerships Coordinator for Occidental College), **Shannon Noble** (artist), **Dont Rhine** (musician, activist, Pride At Work/AFL-CIO), and **Leonardo Vilchis** (artist, activist, community organizer, Union de Vecinos, United Farm Workers Union/AFL-CIO).

### *More Information:*

**Bob Ostertag**  
[detritus.net/ostertag](http://detritus.net/ostertag)

**Maggi Payne**  
[www.mills.edu/ACAD\\_INFO/MUS/MAGGI/maggi.homepage.html](http://www.mills.edu/ACAD_INFO/MUS/MAGGI/maggi.homepage.html)

**Matt Ingalls**  
[www.sfSound.org/matt.html](http://www.sfSound.org/matt.html)

**Ultra-red**  
[www.comatonse.com/ultrared/](http://www.comatonse.com/ultrared/)

# 05.06.01

[program schedule]

1. FuzzyBunny 2. Michael Gendreau 3. Blectum From Blechdom 4. Atau Tanaka

## FuzzyBunny

FuzzyBunny is an electronic improvisation ensemble consisting of Chris Brown, Scot Gresham-Lancaster and Tim Perkis. All three of them were members of The Hub, the legendary computer network band, and have been actively working with computer and electronic sound for many years; see their web sites for details.

Chris Brown [www.mills.edu/PEOPLE/fac.pages/cbmus.public.html/cbmus.homepage.html](http://www.mills.edu/PEOPLE/fac.pages/cbmus.public.html/cbmus.homepage.html)  
Scot Gresham-Lancaster [www.o-art.org/scot](http://www.o-art.org/scot) Tim Perkis [www.perkis.com](http://www.perkis.com)

FuzzyBunny is their latest project, a “carnallectual power e-noise trio” whose music consists of high-energy, dense live improvisation and composition, using an assortment of homebuilt electronic and software-based instruments, mixing classical and noisy electronic sounds with fractured pop music artifacts.

FuzzyBunny’s eponymous CD has recently been released on Sonore. Other recordings of the members are available on a variety of labels including Artifact, Tzadik, Curva Minore and Lucky Garage.

## Michael Gendreau

*Title:* 55 pas de la ligne au n.º 3

This bit was originally written for a festival that took place in Barcelona last January, which had as a theme “radical turntablism”. Not wanting to make a record mixing piece, I use the turntables in another way. Technically, seismic accelerometers measure the chassis vibration from the turntable motors, and from “shakers,” which mechanically input various signals, including vibration measured elsewhere on the chassis (a kind of mechanical feedback). I may also allow some of the recorded noise from transcription discs to escape the mechanism. Non-technically, there are other things of which one cannot speak, of course.

“L’activitat dels DJs i el “turntablism” són dos fronts comuns de l’experimentació d’avui en dia, caracteritzats per una passió i dedicació de les possibilitats del vinil com a instrument de treball en directe, tot i que sovint pateixen les limitacions imposades per les restriccions de la cultura de clubs. Michael Gendreau... són dues figures llegendàries de l’escena experimental nordamericana que durant els darrers 15–20 anys han treballat intensament amb vinils. Michael Gendreau desenvolupa el seu treball amb grabadores de vinils, discs de transcripció dels anys 30-50 i mecanismes dels tocadiscs (motors, braços, etc.) transduïts amb acceleròmetres sísmics tot creant obres a les quals es genera una peculiar barreja d’arqueologia sonora contemporània i un super remix d’elements dispersos”.

— Francisco López, January 2001

## Blectum From Blechdom

*Title:* Bitches Without Britches

Blectum From Blechdom learned all of the most important skills for making music from the smartest people in the world, like very fast fingering techniques, extended breathing techniques (up to 3 hours) and they are very good at expressing their musical ideas in their liner notes, to assist those with minds too simple to understand their music by just listening. Blectum from Blechdom are very good looking, well-bred, and have a lot of money and beautiful clothes. They believe their ideas are superior to “normal” people’s ideas, which is clearly evident with only one milli-second of listening to their music. They strive to look down on other “less-knowledgable” musicians and musical-styles, while simultaneously feeling empowered by their own brilliant musicianship. By making music that’s not “main-stream” they have successfully separated themselves from the “average” human being—something very important in the 90s. Some people have said that they thought Blectum from Blechdom were more “evolved” than everyone else (bigger brains). Through many years of being in “the biz” they’ve come to appreciate the value of pushing other people aside in order to develop their own careers first.

Blectum from Blechdom is Kevin Blechdom and Blevin Blectum, Oakland. Their most recent release “De Snaunted Haus” on TIGERBEAT6 has reportedly “scared people shitless”—one reviewer commented that “he pissed his pants,” another said that “listening to ‘De Snaunted Haus’ is like driving by a car accident”. Once they thought they weren’t where they were, they thought there were snauses and mallards, snaus was a small rubbery rat with only one hole called the bitchhole, mallard stole snaus from the snausage factory, made the first snaus with TWO holes and in fact stuff music happened, everything turned inside out.

## Atau Tanaka

*Title:* Rail

Rail (1996) is a sound/image piece for BioMuse. The performer’s gestures are picked up by electrodes on the body and become the source of articulation of both music and computer graphics. Biosignal input in the form of electro-myograms is received by the computer, is processed, and dispatched to an audio synthesizer and image synthesizer. The performer’s movements become the center point of expression in an integrated sound/image environment.

There are just two elements at play in Rail: pure signals and complex harmonics. In sound this is represented by sine waves, and in image by black and white stripes. Complex harmonics are represented by samples of metal—both in sound and image.



## 05.04.01– 05.06.01

[continues]

alternative institutional systems. He also founded Auscultare Research, a record label releasing sound works from artists all over the world. Beginning in 1991, he has conducted radio programs focused on sound art for over 8 years and has recently returned to the airwaves on KPFA's "No Other Radio Network". Yau currently serves as Vice President of 23five Incorporated. He holds a B.S. from California Polytechnic State University, San Luis Obispo in Applied Art and Design.

### *More Information:*

Scot Jenerik  
[www.23five.org/jenerik](http://www.23five.org/jenerik)

Randy Yau  
[www.23five.org/rhy](http://www.23five.org/rhy)

## 00.00.00

[general information]

The San Francisco Electronic Music Festival Organization

*Guest Curator:*

John Bischoff

*Steering Committee:*

Steev Hise, Dan Joseph, Miya Masaoka, Ed Osborn, Chris Salter,  
Carl Stone, Donald Swearingen and Pamela Z

23five Incorporated

*Board of Directors:*

Loren Chasse, Larnie Fox, Scot Jenerik, Maria Jenerik,  
Tim Pozar, Patricia Ravarra and Randy Yau

*Board of Advisors:*

Scott Arford, Thomas Dimuzio, Ethan Port and Jason Reinier

The 2nd Annual San Francisco Electronic Music Festival is made possible through the generosity of its funders, The Zellerbach Family Fund, Meet the Composer Inc., New Genre Works, Meyer Sound and also by the efforts of The Lab, Intersection for the Arts, Detritus.net, Elizabeth Beard, Pod, the staff at CellSpace and friends too numerous to mention.

Funding from Meet the Composer, Inc. is provided with the support of the National Endowment for the Arts, ASCAP and Virgil Thompson Foundation.

Loudspeakers for performances at CellSpace are very generously provided by Meyer Sound of Berkeley, CA. Special thanks to Rachel Archibald and Bill Williams.

**Special Thanks**

*Sound Engineers:* Scot Jenerik and Randy Yau

*Video Engineer:* Scott Arford

*Stage Manager:* Beverly Brooks

*Volunteers:* Brad Brace, Beau Casey, Matt Davignon, Thom Fowler, Eric Gallun,

Elisabeth Kohnke, James Livingston, Alex Potts, Keely Rogers-Free, Sean Rooney

*Photographer:* Joe Johnston

*Poster Design:* Ben Benjamin

*Program Design:* Randy Yau