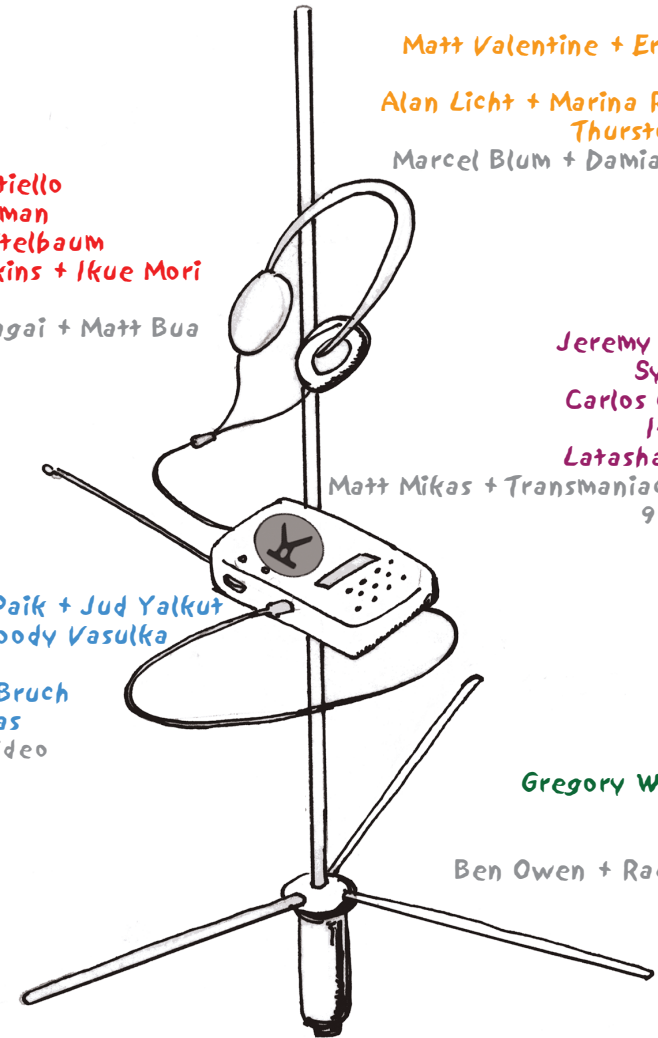


Tune (In))) The Kitchen

April 22, 2004 7-11 p.m. 512 West 19th Street, New York, NY



the SB
Matt Valentine + Erika Elder
Espers
Alan Licht + Marina Rosenfeld
Thurston Moore
Marcel Blum + Damian Catera
88.7-FM

Stephen Vitiello
David Behrman
Richard Teitelbaum
Zeena Parkins + Ikue Mori
John King
Michelle Nagai + Matt Bua
89.3-FM

Jeremy Novak
Sybarite
Carlos Giffoni
I-Sound
Latasha Diggs
Matt Mikas + Transmaniacon MC
91.9-FM

Nam June Paik + Jud Yalkut
Steina + Woody Vasulka
Gary Hill
Klaus vom Bruch
Kristin Lucas
99.9-FM, Video

Tom Roe
Gregory Whitehead
Scanner
31 Down
Ben Owen + Radio Ruido
103.9-FM

Presented by free103point9 and The Kitchen
In collaboration with Electronic Arts Intermix

88.7-FM:
Avant-Rock

7 pm	MARCEL BLUM
7:15 pm	THE SB
7:30 pm	
7:45 pm	DAMIAN CATERA
8 pm	MATT VALENTINE + ERIKA ELDER w/ Barry Weisblat
8:15 pm	
8:30 pm	MB
8:45 pm	ESPEERS
9 pm	
9:15 pm	DC
9:30 pm	ALAN LICHT + MARINA ROSENFELD
9:45 pm	
10 pm	MB
10:15 pm	THURSTON MOORE w/ Carlos Giffoni
10:30 pm	
10:45 pm	DC
11 pm	

Engineers: Marcel Blum and Damian Catera

89.3-FM:
Kitchen Legacy

MATT BUA
STEPHEN VITIELLO
MICHELLE NAGAI
DAVID BEHRMAN
MB
RICHARD TEITELBAUM
MN
ZEENA PARKINS + IKUE MORI
MB
JOHN KING

Engineers: Matt Bua and Michelle Nagai

91.9-FM:
New Electronics

MATT MIKAS
JEREMY NOVAK
TRANSMANIACON MC
SYBARITE
MM
CARLOS GIFFONI
T MC
I-SOUND
MM
LATASHA DIGGS

Engineers: Matt Mikas and Transmaniacon MC

99.9-FM:
Video Tune(In)))

Nam June Paik and Jud Yalkut, Video Tape Study No. 3 1966-69, 4 min, b&w, sound.
Steina, Violin Power 1970-78, 10:04 min, b&w, sound.
Gary Hill, Sums & Differences 1978, 8:24 min, b&w, sound.
Nam June Paik and Jud Yalkut, Beatles Electroniques 1966-69, 3 min, b&w and color, sound.
Steina and Woody Vasulka, Noisefields 1974, 12:05 min, color, sound.
Gary Hill, Mediations, 1979-86, 4:17 min, color, sound.
Klaus vom Bruch, Jeder Schuss ein Treffer (Every Shot a Hit), 1984, 9:30 min, color, sound.
Kristin Lucas, Involuntary Reception, 2000, 16:45 min, color, sound.

Presented by Electronic Arts Intermix. Program Repeats.

103.9-FM:
free103 Transmission Arts

TOM ROE
BEN OWEN
GREGORY WHITEHEAD
RADIO RUIDO
SCANNER
BO
31 DOWN

Engineers: Ben Owen and Radio Ruido

Instructional Video: Melissa Dubbin + Aaron Davidson.
Instructional Audio (1610-AM): 31 Down. 1610-AM is available in The Kitchen's lobby and at 7 p.m. on all Tune(In))) frequencies.

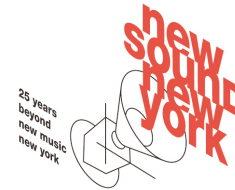
Tune(In))) The Kitchen is funded, in part, by the Experimental Television Center. The Experimental Television Center's Presentation Funds program is supported by the New York State Council on the Arts.



Music programs at The Kitchen are made possible with generous support from the Mary Flagler Cary Charitable Trust and The Aaron Copland Fund for Music.

Tune (In))) The Kitchen at The Kitchen is part of NEW SOUND, NEW YORK, a citywide festival of performances, installations and public dialogues featuring new works by sound artists who are forging fresh connections among music, architecture and the visual arts. Running March 30-May 16, 2004, the festival is presented by Time Out New York and organized by The Kitchen with The Irwin S. Chanin School of Architecture of The Cooper Union, in conjunction with eleven arts organizations, including Art in General, Charles Morrow Associates Inc., Creative Time, Dancing in the Streets, Diapason Gallery, free103point9, Harvestworks Digital Media Art Center, Hugh L. Carey Battery Park City Authority, PhenomenArts, Inc., SculptureCenter, World Financial Center Arts & Events Program.

For more information, visit: www.timeoutny.com/NSNY



Organized by The Kitchen and The Cooper Union



Presented by Time Out New York



The festival's highlight is a Town Hall Gala Concert, **New Music, New York + 25** on April 27, recreating an all-star line-up from the original New Music, New York with **Laurie Anderson, Robert Ashley, Philip Glass, Meredith Monk, Pauline Oliveros, and Steve Reich.**

For Benefit tickets and activities: 212-255-5793 x11

For general admission tickets: 212-307-7171 or visit www.ticketmaster.com, or in person at Town Hall after April 6

The following group of individuals and companies made generous contributions in order that the *New Sound, New York Festival* be dedicated to the city of New York and its enduring creative spirit: Morton Meyerson, Marlene Nathan Meyerson, Marti Hooper, Robin Neustein, Cathy and Keith Abell, Gerald Rosenfeld and Judith Zarin, The Nash Family Foundation, Insight Venture Partners, Anonymous, Joyce F. Menschel, Jean and James W. Crystal.

ABOUT FREE103POINT9

free103point9 is a 501(c)(3) nonprofit media arts organization focused on establishing and cultivating the genre Transmission Arts by promoting artists who explore ideas around transmission as a medium for creative expression including investigations in AM and FM radio, Citizen's Band, walkie-talkie, generative sound, and other broad and microcasting technologies. free103point9 serves diverse public audiences through programs including an online radio station, a distribution label, a performance/exhibition/transmission series, an education initiative, and a preservation program.

Founded in 1997 as a microcasting artist collective, free103point9's goals during the formative years were focused on the microradio movement fight for the public's access to its own airwaves. free103's mobile operations made airtime available to community voices, local bands, and most significantly to a group of under-served artists shaping conceptual works specifically for radio transmission. www.free103point9.org

ABOUT THE KITCHEN

The Kitchen's mission is to identify, support, and present artists whose art influences its medium and contemporary culture. It promotes the growth of artists, audiences, and the presenting field by pushing the accepted boundaries and definitions of contemporary culture, using artistic exploration and education as tools and its own extensive history as a resource. A multi-disciplinary presenting organization that provides visionary artists in all stages of their careers with much needed technical, artistic, and administrative resources for performances and exhibitions, The Kitchen has helped to launch the careers of many artists who define the American avant-garde. www.thekitchen.org

TUNE(IN))) THE KITCHEN

This sound installation/event is designed for a virtually silent environment in which listeners hear live performances through individual radio headsets.

Co-presented by **The Kitchen** and transmission arts organization **free103point9**, and in collaboration with **Electronic Arts Intermix (EAI)**.

Tune(In))) The Kitchen, presented in conjunction with "New Sound, New York," features over forty sound and video artists transmitting works directly into five separate FM frequencies. The five *Tune(In))) The Kitchen* channels are thematically organized and include *Kitchen Legacy* with artists who have worked with The Kitchen since the founding of the New Music Series in 1979; *free103point9: Transmission Arts* featuring artists who are directly exploring ideas around transmission and airwaves as a creative medium; *Avant-Rock* including artists who are redefining the parameters of the rock aesthetic, *New Electronics* featuring artists engaged in electronic sampling and sound manipulation; and *Video Tune(In)))*, a selection of single-channel video works presented in collaboration with Electronic Arts Intermix (EAI) that address transmission themes.

In order to access the performances, listeners must engage and consider the radio spectrum, traversing the dial to the five *Tune(In)))* FM frequencies, encountering other commercial stations available on the FM radio spectrum, or the minimal ambient room noise.

Co-curated by Galen Joseph-Hunter, Christopher McIntyre, and Tom Roe.

ABOUT TUNE(IN)))

Tune(In))) events explore the creative use of transmission mediums challenging artist and audience relationships in a shared public space. Established by free103point9, a nonprofit media arts organization promoting experimental sound works and audio transmissions, *Tune(In)))*s are sound events designed for a virtually silent environment in which listeners hear performances in individual radio headsets as opposed to amplified within a performance space.

The first free103point9 *Tune(In)))* premiered at the New York Center for Media Arts in Long Island City, New York, March 1, 2003 with over sixty artists performing on six different frequencies.

Tune(In))) The Kitchen is the second incarnation of this performance installation.

Tune(In))) Santa Fe, will be presented at the Santa Fe Art Institute (www.sfai.org) on July 17, 2004, as part of their *Transmit + Transform* exhibition which will coincide with SITE Santa Fe curated by Robert Storr. Performing artists will include Christian Marclay, Tom Roe, Radio Ruido, Matt Mikas, Keep Adding, Steina, David Stout, Cory Metcalf, and many others.

VIDEO TUNE(IN))) 99.9-FM

Presented in collaboration with Electronic Arts Intermix (EAI).

EAI is pleased to present *Video Tune(In)))*, a program of single-channel video including work that addresses themes relating to video and audio transmission. This program will repeat throughout the evening on the center screen and on 99.9-FM.

NAM JUNE PAIK and JUD YALKUT

Video Tape Study No. 3 1966-69, 4 min, b&w, sound.

In this prescient work, Paik distorts and manipulates footage from TV news conferences by Lyndon Johnson and New York Mayor Lindsey. The result is playful, irreverent cultural critique that is also a seminal media intervention. *Sound: David Behrman & Kenneth Lerner.*

STEINA

Violin Power 1970-78, 10:04 min, b&w, sound.

Steina terms this procedural work "a demo tape on how to play video on the violin." Her background as a violinist and her evolution from musician to visual artist is referenced through an analogy of video camera to musical instrument. Steina is first seen in footage from the early 1970s, playing the violin and singing to The Beatles' *Let It Be*. As succeeding segments trace a chronological progression, Steina layers imagery and time. The violin itself ultimately becomes an image generating tool, as she connects it to imaging devices, creating abstract visual transpositions of sound and vibrations.

GARY HILL

Sums & Differences 1978, 8:24 min, b&w, sound.

In his early work, Hill explores the structural and organic relation of linguistics to electronic phenomena, stating that "certain structural properties of video are revealed in an almost primal sense." In *Sums & Differences*, images of musical instruments and their corresponding sounds are sequentially switched at an increasingly rapid rate. Sound and image are modulated by the switching of multiples of vertical/horizontal sync pulses, creating a simultaneity of visual and aural information.

NAM JUNE PAIK and JUD YALKUT

Beatles Electroniques 1966-69, 3 min, b&w and color, sound.

Beatles Electroniques reveals insights into the evolution of Paik's work in video, performance and installation, marked by a playful sense of improvisation, experimentation, and pop-icon reference. Richly inventive and ironic, if at times technically crude, these experiments form a link between Paik's performance and sculptural works of the 1950s and early 1960s and the celebrated videotapes and installations of recent years.

STEINA and WOODY VASULKA

Noisefields 1974, 12:05 min, color, sound.

A visualization of the materiality of the electronic signal and its energy, *Noisefields* is an important example of the Vasulka's early experiments. Colorized video noise (or snow) is keyed through a circle, producing a rich static sound that is modulated by the energy content of the video.

The challenge of democratic access to the airwaves became met by the strategies of the nationwide microcasting movement of the 1990s. Started by a blind African-American activist in Springfield, IL and a Gulf War protester in Berkeley, CA., the movement encouraged a critical mass of low power transmitters to take to the air. M'banna Kantako's Human Rights Radio and Stephen Dunifer's Free Radio Berkeley effectively launched the largest civil disobedience campaign in America since the Vietnam War as thousands of microcasters around the U.S. took to the airwaves. By attempting to overwhelm the FCC offices with court cases this effort was met with some limited success. A watered-down Low Power FM program was implemented in 2001, granting a few licenses to mostly rural broadcasters. Yet free speech without government permission is still not allowed in the public parklands of the airwaves.

It is from this milieu of covert and overt tactics, community mobilization and sustained creative efforts that *Tune(In)))* emerges as a strategic demonstration of a temporary community that can assemble to create an impact on a public audience without the need for a permanent presence. Much like the Temporary Autonomous Zone of guerilla poet Hakim Bey's ontological broadsheets, *Tune(In)))* shares at least a kindred outlook with the rave community of the 1990s. The initial idea for *Tune(In)))* emerged as a strategy to avoid police notice stemming from noise complaints. A "silent rave" would avoid such confrontations with the state. Likewise, *Tune(In)))* proposes a way around the corporate template of radio today.

The active mobilization of media into direct contact with the community is a guiding philosophy of the independent transmission artist. Beyond the generalized terminologies of "piracy" and "low power" which tend to have defined the independent FM broadcasting movement, *Tune(In)))* emerges from the microradio community to call into question those assumptions about the purposes of media. By proposing the process of transmission itself as an art, the *Tune(In)))* program where multiple performances occur simultaneously in a shared "silent" space is at once both deceptively novel and subtly transformative. Unexplored issues of public and personal space become addressed and activated. The idea of an independent technologically based cultural network is made manifest. And performance becomes one with process. Yet the concept of *Tune(In)))* is not so much about the happening itself but the workable hypothesis that new and interesting ways of adapting the machinery of mass media are still very much possible and as yet uncharted. It is in this way that the effects of the event resonate beyond the initial presentation and duration. The process is no longer about the product but its creation. Distribution is recognized as finite yet transmutable and creativity becomes an essential part of access. These ideas are initially presented in microcosm then resonate far beyond the actual transmissions. They spread out from their point of origin as new ideologies and calls to action. The image of a pebble dropped into a pond becomes the active metaphor for transmission arts, which seeks to give birth to new and expanding waveforms in the realms of discussion and activation of communications.

can allow for it to be manipulated by the artist much more easily. Limitations, oddly enough, can lead to expansions. Corbett cites the example of Ben Vautier's 1965 mail art piece, "The Postman's Choice," as an example. This stamped envelope with different addresses on each side shows that exposing elements of limitation or contradiction creates a feedback loop that effectively removes the medium from its function and places it in itself as an art. It is just such an acceleration of a technology's applications which informs Transmission Art in general and Tune(In)) in particular. The creation of uses for modes of distribution beyond their original and commonly accepted parameters brings a leveling of hierarchy and extends the approach towards interaction.

An interactive function for radio was espoused quite early on by Bertoldt Brecht. In describing his 1927 stage piece *The Flight of Lindberg* and its employment of radio both as metaphor and actual stagecraft, he made clear his intentions to alter the medium. He saw the need for technology to have democratic responsibility saying, in effect, that access and participation in media, "...call for a kind of resistance by the listener, and for his mobilization and redrafting as producer." Such a utopian vision for a media community would have its methodology put into practice by the latter part of the century. Collective efforts in video, free form radio, and "pirate" radio would envision and enact media content in applications freed from the restrictions of state and commercial \interests.

The counterculture of the late 1960's, in terms of opposition to the status quo, saw itself as an evolved and enlightened outgrowth of the industrial capital system and as such demanded and required new systems of production and distribution. The egalitarian prospect of the video camera created a relatively low cost avenue of access to a medium previously the exclusive domain of the broadcasting and film industry. The journal, *Radical Software* envisioned the electronic image as extended from poetry and visual art and as a strategic format for documenting and validating diverse communities and grassroots networks. With the promise of cable television on the horizon it seemed that the democratic production and distribution of content could effectively challenge and change consensus reality. To the same effect, free form radio, broke with conventional molds of programming challenging the notion of demographics by infusing diverse musical genres and radical ideologies into unpredictable and motion-filled sound spaces. However as the youth movement of the 1960s matured and began to fill the occupations of the previous generation, many such ideologies began to ossify. By the 1980s the artistic use of video became commodified as a promotional tool supporting pop music. Cable television provided limited community access while commercial interests still dominated the spectrum. And free form radio had proven commercially unviable for the media giants who owned the airwaves due to its unpredictable and potentially subversive content. Even the small amount of community and college formats that had emerged were, by the late 1980s, controlled by concerns dictated by either the market, the state, or both. In contrast, the utopian sentiments of independent media were best preserved by the so called pirates who seized control of the airwaves and created for the first time in the 20th century a truly autonomous and readily accessible media.

The first pirate radio stations of the coasts off Europe in the early 1960's were differentiated from their land-locked cousins only in their progressive (for the time) content and lack of licensing. Their main concerns, however, were still commercial. In fact it was their attractiveness to advertisers that led the licensed stations to successfully petition authorities to forbid onshore companies from advertising via the pirates. Another example of shipboard broadcasting was Radio New York International. This station was set up on a foreign-registered ship anchored off the Long Island coast and briefly held a large profile in the late summer of 1987 until the Honduran government, which had registered the ship, granted U.S. authorities permission to board. The FCC then confiscated or destroyed the transmitter equipment. Such cat and mouse games have frequently been played between the authorities and covert or overt broadcasters consistently throughout the latter part of the 20th century with either side gaining little ground. The relatively small cost of low-power transmitters makes access to the airwaves an easily realized goal. Sustainability, however, is another matter.

GARY HILL

Mediations, 1979-86, 4:17 min, color, sound.

Mediations is an excerpt from Hill's earlier work *Soundings*, where conceived as a work for broadcast, the found object of a loudspeaker becomes the source for a sequence of image/sound/text constructs. A series of what Hill terms "processual rituals" ends with a text "from" the speaker, in which it describes its electronic, changing state as a relationship with the viewer. As Hill speaks about touch and sound in an extrapolated monologue, he buries the speaker in sand.

KLAUS VOM BRUCH

Jeder Schuss ein Treffer (Every Shot a Hit), 1984, 9:30 min, color, sound.

In one of his most reductive, hypnotic exercises, vom Bruch confronts the viewer from behind a futuristic-looking "weapon" -- actually an antenna. The syncopated rhythm of a waltz fragment played backwards is the mesmerizing accompaniment to the staccato repeat-edits of the artist turning in a half circle. Vom Bruch occupies a dual position as attacker and attacked, aggressor and victim. In the hands of the individual, this emblem of communications technology ultimately assumes not only the form of a weapon, but also that of a shield, behind which vom Bruch seeks protection. *Jeder Schuss ein Treffer* explicitly conflates with an ironic spin, the technologies of communications systems and the military.

KRISTIN LUCAS

Involuntary Reception, 2000, 16:45 min, color, sound.

Involuntary Reception is a double-imaged, double-edged report from a young woman lost in the telecommunications ether. Possessing extraordinary electrical forces - a surging EPF (electro-magnetic pulse field) - she self-broadcasts her unique experience of the world. Appearing as a somewhat tragic spirit, the character, played by Lucas, is quarantined from physical contact and yet always at risk of contamination from the multitudinous signals of our digital age. Lucas investigates the substance, the very electricity of communication. Her performance engages the viewer in a critical yet witty musing on the construction of self and the experience of desire in an era of information overload.

ABOUT EAI

Founded in 1971, Electronic Arts Intermix (EAI) is one of the world's leading nonprofit resources for video art and interactive media. As a pioneer and advocate of the media arts and artists, EAI's core program is the international distribution of a major collection of new and historical media works by artists. EAI's leadership position in the media arts extends to a preservation program, viewing access, educational services, online resources, exhibitions and events. The Online Catalogue provides a comprehensive resource on the 175 artists and 3,000 works in the EAI collection, including artists' biographies, descriptions of works, QuickTime excerpts, research materials, Web projects, and online ordering. www.eai.org

Artist Biographies, Work, and Performance Descriptions

31 DOWN

31 Down is a live radio theater project that includes live music, sound effects, and dramatic script. Ryan Holsopple performs as Mike Sharpie, the crossword-solving detective. Sharpie's obsession with nightclub singer Helen Tremble (played by Heidi McElligott), drags him helplessly into his own loyal vices.

[103.9-FM, 10:30 p.m. BEAT...KILL...WILD...](#) Sharpie's steamy game of cat and mouse with an old flame forces him into a deck of halls loaded with his own cracked image hovering over a dead love. Listeners are encouraged to tune in to Mike's thoughts and play along with this crowded room who-dunnit?

DAVID BEHRMAN

David Behrman has been active as a composer and artist since the 1960s and has created many works for performance as well as sound and multimedia installations. Together with Robert Ashley, Alvin Lucier, and Gordon Mumma, Behrman founded the Sonic Arts Union in 1966. Sonic Arts performed extensively in North America and Europe from 1966 until 1976. Behrman toured as composer/performer with the Cunningham Dance Company from 1970 through 1976. During that period he assisted John Cage with several projects. Most of his pieces feature flexible structures and rely on interactive real-time relationships with imaginative performers.

[89.3-FM, 8:10 p.m.](#) Tonight Berhman will preview elements from his forthcoming release on Phill Niblock's XI label. Berhman writes, "*My Dear Siegfried*, a Mutable Music commission, is based on the early 20th century correspondence between Siegfried Sassoon, the English anti-war poet, and my father, playwright and author S.N. Behrman."

MARCEL BLUM

Marcel Blum is a Brooklyn, New York-based multimedia software developer and musician. He holds a BA in Media Study and English from SUNY Buffalo, where he studied under Tony Conrad and served as an electronic artist in residence at Squeaky Wheel. He is the creator of the award-winning Soundplant digital audio performance software, for which several composers have scored works as a solo instrument. Since 1998, Blum has been releasing enhanced-CDs under the alias 'Signplant' containing his electronic music, software, and digital artwork, both for the Perhaps Transparent label and in self-published limited editions. He has worked as a multimedia engineer for PBS affiliate Thirteen/WNET, developing interactive documentary DVD-ROMs and implementing web-based art works, including Yoko Ono's *Laugh Piece*. Blum's latest music incorporates turntables, computers, homemade software, randomization routines, and obsolesced consumer appliances. <http://soundplant.org>

[88.7-FM, 7:05 & 8:30 p.m.](#) Blum writes, "I will be using turntable and microphone with laptop, incorporating realtime audio processing software (some commercial and some that I created myself) and field recordings and other samples, in an attempt at extending the language of live turntable performance."

MATT BUA

Co-creator of the *Folly-Chopper Dynasty* which now lies in the backyard of the Brooklyn Museum, co-driver of the *USM* (unseen machine), Bua is co-guitarist with God is My Co-pilot and sole-conductor of Suitcase Orchestras. www.overcoat.org

[89.3-FM, 7:05, 8:40, & 10:15 p.m.](#) *Suitcase 1* contains a landscape of motors which activates its appointed contact mike in its own way. *Suitcase 2* relies on the peaking head-phoned viewer to make these everyday ray-gun sounds mutate properly.

Tune (In)): Radio Community in Microcosm

By Matt Mikas

free103point9's Tune(In)), a multi-channel, site-specific, installation of live performance, sound, and video art using FM frequencies, engages listeners as active participants in the transmission process and challenges their preconceptions of social interaction in the performance space. By creating a social environment in which performance becomes both a private, personal experience, and a shared, acknowledged choice, the artists and audiences are each made aware of their dependence upon each other and the role of physical and ethereal architecture in the distribution of telecommunicated ideas. This creates an independent community as distinguished from the one-way cycles of production and consumption inherent to mass media.

Tune(In)) is temporary installation of a model community, where artists and audiences co-exist with outside influences, yet maintains an identity distinct both in content and presentation. The FM bandwidth becomes the continental icon with its established city-states of commercial and venerable public institutions amongst which temporary autonomous zones of performance are placed as designated outposts of creativity. As the public congregates within the physical performance space, they are confronted by the lack of amplified sound and are instead made aware of the ambience of their own interactions. In this manner the role of the "listener" is made prominent by its juxtaposition as the actual shared audible content of the performers themselves. To access the artist's work an individual journey must be embarked upon, wherein alternate frequencies are crossed until the desired content is accessed. This momentum carries the audience across a gulf of common experience to an intimate contact with the artists who are communicating through avenues more readily recognized as being able to span greater distances than a live on-site performance would indicate.

To better understand the genesis of this microcosmic radio community a brief summary of some of the concerns relevant to the medium need to be addressed. That military and industrial uses of radio technology would coincide with entertainment purposes, led early artists and experimenters to envision subtle and profound approaches to the medium of radio. Filippo Tomasso Marinetti's futurist document, *La Rada*, was a manifesto linking the broadcast pragmatism of communication and music with aesthetic focuses such as interference, silence, and sensation. The conjoined union of opposites implied by this dialectic is in keeping with the Futurist doctrine of simultaneity and can also help explain the movement's juxtaposition of artistic expression with its embrace of Fascism. In fact this same juxtaposition is evident in the radio works of the American poet, Ezra Pound. Commissioned by BBC producer, E.A.F. Harding in 1930, *Le Testament*, and *Cavalcanti*, were two operas written by Pound specifically with radio in mind. Employing vocal dialects and sound montages, the productions were meant to engage the listener in the active use of their imagination.

The didacticism inherent in Maretti and Pound's approach to the medium is a direct result of the usages of radio set forth by the state and commerce at the time. Despite attempts at artistic applications, content had ultimately become influenced by the concerns necessary to access. In the post-World War II period subversion of this paradigm was to be achieved in the case of content by acknowledgement of the totality of the broadcast spectrum. In his composition, *Imaginary Landscape #4*, John Cage used both the programming and its absence across the radio dial to create a random work independent of the composer and broadcaster alike. By the use of twelve radios played simultaneously as instruments the presence and amount of negative space on the bandwidth drew attention to the media itself rather than its various messages. Such an informed outlook on mass media would allow for more direct attempts at engagement to become possible as the final third of the century approached.

In his essay, *Radio Dada Manifesto*, John Corbett, places these engagements as a resistance to control. By positing that radio is a form of surveillance he positions it as a construct which creates an audience in order to learn about and influence it. Such a realization of subtext in a given medium

TRANSMANIACON MC

91.9-FM, 7:55, 9:30 p.m. Tonight the rotating identity Transmaniacon MC is inhabited by artist Barry London. London is a keyboardist (former member of the band Knoxville Girls) and creator of one-of-a-kind sound equipment from spare electronic parts. For *Tune(In))) The Kitchen*, London will play his prepared Game Boy consoles. The first Transmaniacon MC, Chuck Stephens, suggested the original Tune(In))) concept.

MATT VALENTINE

Twice Aquarian Matt "mv" Valentine is a guitarist, writer, and blue-collar hollerer as well as being the founder/director/flint of The Tower Recordings. He has privately issued his own recordings since 1994 via the artist run Superlux Records and since 1999 via the Child Of Microtones Terran Library Of Exploratory Music, founded by himself and Erika Elder. Child Of Microtones is a grassroots label dedicated to archiving contemporary ragas, free blues/country blues and media art that the two have long been associated with, presenting them to the public in small handmade pressings of the highest quality form. His work has also been published by Ecstatic Yod, Time-Lag Records, Fringes Recordings, Communion, Idea, Parallelism, Audible Hiss, Spirit Of Orr, Polyamory, and others. He has written one novel *Small As Life & Infinitesimally As Pure* and has completed two films *Ascension* (1987) and *The Temptation To Zoology* (2003). All of his work is tied to the 'freefolk' aesthetic that he coined and is instantly recognizable as MV spectrasound or future wave in USA the chain. www.yod.com

88.7-FM, 8 p.m. *Tune(In))) The Kitchen* will be Valentine and Elder's debut performance of the composition Moon Jook with a live mix by Barry Weisblat in honor of Bugs Hunter.

STEPHEN VITIELLO

Stephen Vitiello is an electronic musician and media artist. CD releases include *Bright and Dusty Things* (New Albion Records), *Scanner/Vitiello* with Scanner (Audiosphere/Sub Rosa) and the forthcoming release of *Scratchy Monsters, Laughing Ghosts* with David Tronzo and featuring Michael J. Schumacher (New Albion Records). Exhibitions include the 2002 Whitney Biennial, Cartier Foundation, Paris, The Project, NY, and The Project, Los Angeles. www.stephenvitiello.com

89.3-FM, 7:25 p.m. *Other People's Travels* is a live mix of tabletop electronics and field recordings, stereo, and binaural. Tonight's performance will include Kerry Scheidt's recordings from India, bee sounds from John Hudak, and Vitello's own recordings from the Brazilian Amazon, Marfa, TX, and NYC.

GREGORY WHITEHEAD

Whitehead is a playwright, audio artist, and producer of over 100 radio plays, essays and voiceworks, broadcast throughout North America, Europe, and Australia. He is the director of the renowned Laboratory for Innovation and Acoustic Research (LIAR) and founder of the influential Hermeneutic Institute for Screamscape Studies (HISS). He is also the co-editor of *Wireless Imagination: Sound, Radio and the Avant-Garde*, and author of numerous essays on media, politics, and cultural memory. www.gregorywhitehead.com

103.9-FM, 8:20 p.m. For *Tune(In))) The Kitchen*, Whitehead will perform a playlist of castaways for voice, toy instruments and sound puppets, including *Bugs, Bardo, Radio, So You Want to Talk About Squid* and *Unknown Unknowns*.

DAMIAN CATERA

Damian Catera is an electroacoustic composer/guitarist, sound installation creator and media artist. Catera's work reflects interests in sound-based composition/improvisation and sociopolitical critique. He has toured the U.S. and Europe twice and has also presented work in Latin America and Asia. Damian has toured and collaborated with KK Null, and most recently released *deComposition*, a CD of live improvisations for guitar, computer, and live radio which was recorded during a 2001 European tour and released on the Harsh House label. Catera's sound installations reflect his interests in site-specific sound manipulation, which he achieves with software written in the MAX/MSP programming environment. In 2003 he presented the sound installation *Transformation NYC/deComposition Good Bye Sonic Youth* at the Chelsea Museum and also screened a new video piece *Weapons of Mass Banalization* at the Moscow International Film Festival. Catera has also composed pieces for the NYU New Music Ensemble, and is a free103point9 Transmission Artist. Catera holds an MFA in Electronic Arts from Rensselaer Polytechnic Institute and a BA in Political Science from Siena College. He also studied Electroacoustic Composition at Les Ateliers UPIC, the Paris-based institute founded by composer Iannis Xenakis. www.harshhouse.com

88.7-FM, 7:45, 9:15, & 10:45 p.m. *deComposition ((Tune In))* is a constantly evolving soundscape consisting of transformed samples from many of tonight's performances. These transformations are achieved in real-time with algorithms Catera wrote in the Max/MSP programming environment.

AARON DAVIDSON

Aaron Davidson is an artist working with video, sound, sculpture, and installation. His work has been featured in exhibitions, festivals, performances and screenings including The Museum of Art & Design (NYC), Espace Paul Ricard (Paris, France), NTT InterCommunications Center (Tokyo, Japan), SITE Santa Fe (NM), Wesleyan University (CT), and the New York/Québec Interlacé Festival. He has worked on a variety of projects with artists and composers including Chris Jonas, Woody Vasulka, Morton Subotnick, LOT/EK architecture, and frequent collaborator Melissa Dubbin. Davidson received his BAFA in Photography from the University of New Mexico, Albuquerque, NM. He is currently a professor at the Pratt Institute in Brooklyn, NY. Recent awards, in collaboration with Melissa Dubbin, include a 2003 NYSCA Individual Artists Grant, a 2002 Residency at the Experimental Television Center (Owego, NY), and a 2001 New York City Independent Radio and Sound Art Fellowship from Media Alliance. He lives and works in Brooklyn, NY. www.dubbin-davidson.com

Instructional Video *Frequency Hopping* is a silent video work commissioned for *Tune(In))) The Kitchen* and produced in collaboration with Melissa Dubbin. West wall projection.

LATASHA DIGGS

Writer and vocalist, Latasha N. Nevada Diggs's literary and sound works have been published and recorded in various publications and for music projects ranging from jazz to house. She is the author of two chap-books, *Ichiban: from the files of negrita muñeca linda* and *Ni-ban: Villa Miseria* and the producer and writer for the conceptual audio project, *Television*. A fellow of the Cave Canem Workshop for African American Poets, she was a 2002 Harvestworks Digital Media Arts artist in residence, a 2003 Zora Neale Hurston recipient from Naropa Institute, a 2003 New York Foundation for the Arts fellow, and a 2004 Caldera Artist in Residence. She is the lead electronic vocalist for the Zappa-esque jam band, Yohimbe Brothers, fronted by Vernon Reid and DJ Logic. She lives in Harlem. 91.9-FM, 10:30 p.m.

MELISSA DUBBIN

Melissa Dubbin is an artist working with video, sound, sculpture, and installation. Her work has been featured in exhibitions, festivals, performances and screenings including The Museum of Art & Design (NYC), Espace Paul Ricard (Paris, France), Taos Talking Pictures Festival (Taos, NM), Wesleyan University (CT), Smack Mellon Gallery (NYC), and the New York/Québec Interlacé Festival. She has participated in several projects with artists and composers Molly Sturges, Shawn Onsgard, and frequent collaborator Aaron S. Davidson. Dubbin received her BA in Moving Image Arts at the College of Santa Fe, New Mexico where she studied with media theorist Gene Youngblood and video artist Kit Fitzgerald. Recent awards, in collaboration with Aaron S. Davidson, include a 2003 NYSCA Individual Artists Grant, a 2002 Residency at the Experimental Television Center (Owego, NY), and a 2001 New York City Independent Radio and Sound Art Fellowship from Media Alliance. She lives and works in Brooklyn, NY. www.dubbin-davidson.com

[Instructional Video](#) *Frequency Hopping* is a silent video work commissioned for *Tune(In))) The Kitchen* and produced in collaboration with Aaron Davidson. West wall projection.

ERIKA ELDER

Jesus Capricorn Erika 'ee' Elder is a color instrumentalist, graphic artist, and filmmaker as well as the co-founder of the Child Of Microtones Terran Library Of Exploratory Music. She leads The Lady E Quartet and has performed extensively with The MV/EE Medicine Show as well as individually with Tom Carter & Christina Carter of the Charalambides, Chris Corsano, Samara Lubelski, Dean Roberts, Tim Barnes, Dredd Foole, The Glands Of External Secretion and beyond. She has completed three films *Fever* (1994), *The Blue Piano* (1997) and *The Temptation To Zoology* (2003). Her recording debut was in 1998 on the *Glorious Group Therapy* LP where she is featured on *space whisper* and *electric jug*. www.yod.com

[88.7-FM, 8 p.m.](#) *Tune(In))) The Kitchen* will be Elder and Valentine's debut performance of the composition *Moon Jook* with a live mix by Barry Weisblat in honor of Bugs Hunter.

ESPERS

Espers are a trio from Philadelphia featuring singer/songwriter Greg Weeks, Meg Baird, and Brooke Sietinsons. Their self-titled debut release, *Espers* (Locust), combines the elemental sound of acid-folk with the baroque arrangements of late '60s chamber rock. www.espers.org

[88.7-FM, 8:45 p.m.](#) By playing contrary to acoustic music's usual urgency to "sing out" or "play out," Espers hope to emphasize the acoustically inaudible phenomena of their typically wood, air, and iron-centric ensemble.

CARLOS GIFFONI

Carlos Giffoni is a Venezuelan musician who lives in New York City, currently applying a series of non-traditional synthesis techniques, modular manipulation, and live re-sampling to the composition of wildly dynamic electronic music. Giffoni is also an improviser who has collaborated with a variety of accomplished musicians around the world, including Thurston Moore, Lee Ranaldo, Nels Cline, Jim O'Rourke, Pita, Massimo, Chris Corsano, Nautical Almanac, Lasse Marhaug, members of the Nihilist Spasm Band, and many others. He is also a member of experimental trio Monotract and electronic deconstructionist Old Bombs. www.monotract.com/carlos.html

[91.9-FM, 9 p.m.](#) This is Giffoni's second time participating in a *Tune (In)))* event. For the first, he added live input from radio stations and live feedback from the transmitted signal to his usual set up to create and evolving collage of disjointed sound. A similar approach will be employed on this occasion, but he will also be using the live sources of audio as data input into a variety of digital synthesis machines that he has programmed for the occasion.

THE SB

Active in New York City since 1997, the SB is comprised of nine improvisors: Mark Bajuk, Adam Burr, Tony Fasce, Silvia Feriozzi, Eric Maurer, Brent Peich, Jessica Plotnick, Russ Waterhouse, and Jamie Williams. www.kilnrecords.com

[88.7-FM, 7:15 p.m.](#) For *Tune(In))) The Kitchen*, the SB will use electronic, radio, and acoustic feedback to emulate and exaggerate the acoustic resonances that occur with amplified sounds.

SCANNER

British artist Scanner is an audio auteur, composer, and sonic spy who trawls the hidden noise of the modern metropolis to create distinct, multi-layered soundscapes. Scanner's extensive body of work spans from early controversial compositions using found mobile phone conversations to a more recent focus on trawling the hidden noise of the modern metropolis as a symbol of the place where hidden meanings and missed contacts emerge. Scanner's diverse practices include audio CDs, soundtrack composition for films, performances, radio, and site-specific intermedia installations. He has performed and created works internationally including SFMOMA USA, Hayward Gallery London, Pompidou Centre Paris, Tate Modern London, Corcoran Gallery DC, and the Royal Opera House London. He has collaborated with artists from numerous genres including musicians Bryan Ferry and Laurie Anderson, The Royal Ballet and Random Dance companies, composers Michael Nyman and Luc Ferrari, and artists Mike Kelley and Derek Jarman. Scanner continually seeks out unconventional environments for his works. In 1999 he performed *Surface Noise* on a London bus around the city, in 2000 he performed over 20 KM of beach in Italy on the public speaker system, re-soundtracked Jean Luc Godard's seminal film *Alphaville*, and wrote the soundtrack to a working morgue in Paris in 2002. [103.9-FM, 9:30 p.m.](#)

SYBARITE

Sybarite is the solo project of Xian Hawkins. Incorporating electronics and sampling with live instrumentation, Sybarite sits at a intersection of dance and rock, folk and experimental. Performing and releasing records for a variety of labels over the past five years, the latest, *Nonument*, is out now on 4AD. www.meusic.net

[91.9-FM, 8:15 p.m.](#) With a new record in the works, Xian will be showcasing a few new songs along with some improvisations in a stripped down set on laptop and sampler.

RICHARD TEITELBAUM

Richard Teitelbaum is a composer and performer, known principally for live electronic and interactive computer music composition. He has performed in Berlin, Paris, Amsterdam, London, Lisbon, Tokyo, Chicago, Minneapolis, New York, and elsewhere around the world. A founder, with Frederic Rzewski and Alvin Curran, of Musica Elettronica Viva in Rome in 1966. Teitelbaum has composed works in a variety of genres, including compositions for the Japanese shakuhachi master Katsuya Yokoyama, pianists Aki Takahashi, Ursula Oppens, a concerto for piano and orchestra for pianist Hiroko Sakurazawa, a choral piece for twenty Japanese Buddhist monks, and multimedia works with Nam June Paik and Joan Jonas, among others. His most recent project is an opera based on the life of the 17th century Turkish Jewish-Moslem Messiah figure, Sabbatai Z'vi, which premiered at the Fisher Center for the Performing Arts at Bard College, and the Venice Biennale in 2003. Recordings include *Blends, for shakuhachi and electronics* (New Albion); *Golem: An Interactive Opera* (Tzadik); *Live at Merkin Hall: Duets with Anthony Braxton* (Music and Arts); *Concerto Grosso* (Hat Art, Switzerland); *Run Some By You* (Wergo, Germany); and *Cyberband* (Moers, Germany). Teitelbaum is currently Professor of Music at Bard College and director of the music program of Bard's Milton Avery Graduate School of the Arts. [89.3-FM, 8:55 p.m.](#)

RADIO RUIDO

Radio Ruido is the nom de guerre of Brooklyn artist Thomas Mulligan. In addition to transmitting experimental sound work with free103point9 (now as a free103point9 Transmission Artist), he has performed live with the audio-visual collective Dimmer and designed sound for the bilingual performance group Teatro Chinampa. He has recently exhibited at Deitch Projects, Participant Inc., and the Contemporary Museum in Baltimore. [103.9-FM, 8:50 p.m.](#)

TOM ROE

Tom Roe is a sound transmission artist sometimes known as DJ Dizzy. He co-founded microradio stations 87X in Tampa, FL and free103point9 in Brooklyn, NY. Roe performs with transmitters using multiple bands (FM, CB, walkie-talkie), as well as prepared CDs, vinyl records, and various electronics. He has also written about music for *The Wire*, *Signal to Noise*, and *The New York Post*, among others. Roe's writing about free jazz in New York recently appeared in The Wire's 20th Anniversary publication *Undercurrents* (Continuum). His collaboration with Matt Bua and Matt Mikas, *Of The Bridge*, premiered in *Brooklyn!* (2001) at the Palm Beach Institute of Contemporary Art. *Constructive Engagement*, another recent collaborative project, is a collection of audio works using field recordings from demonstrations at the 2002 World Economic Forum and other political protests in Philadelphia, Tampa, and Los Angeles. He will perform this July at Tune(In))) Santa Fe at the Santa Fe Art Institute. He has also spoken about Transmission Art and microradio at panels and classes at the New School, Columbia University, NYU's ITP, FAIR, the NYC Grassroots Media Conference and the Grassroots Radio Conference. www.screwmusicforever.com/free103/tomroe.html

[103.9-FM, 7:15 p.m.](#) For *Tune(In))) The Kitchen*, Roe will play both prepared transmissions, and live feeds from radios, walkie-talkies, and other mediums.

MARINA ROSENFELD

Composer, artist and turntablist Marina Rosenfeld lives and works in New York City. Her works, both performances and installations, have been presented internationally, including by the Whitney Museum of American Art (and the Whitney Biennial Exhibition), Creative Time, the Yerba Buena Center for the Arts, Deitch Projects, Ars Electronica, Musikprotokoll, Maerz Musik, and many others. Recent projects include a commission for the Kitchen "House Blend" ensemble in November 2003; and the New York premiere in December 2003 of a new composition/performance for 20 players, "The Emotional Orchestra." As a turntablist, Rosenfeld also recently performed as soloist with Munich's 'Bavarian Broadcasting Symphony Orchestra' in a premiere of a new work by Bernhard Lang. Rosenfeld has collaborated with many artists, including Christian Marclay, Toshio Kajiware and DJ Olive (Marclay's "djTRIO"); Ikue Mori, Kaffe Matthews, Alan Licht, Nels Cline, Lee Ranaldo, Martin Tétreault, Otomo Yoshihide, Philip Jeck, Tony Conrad, Kim Gordon, Christof Kurzmann, Elliot Sharp, Norbert Mösling (Voicecrack), Dieb 13, and many others. Her CDs include the Sheer Frost Orchestra *drop, hop, drone, scratch, slide & A for anything* (Vienna: Charhizma, 2001), *theseattheforestthegarden* (Charhizma, 1999), and *a water's wake*, with Toshio Kajiware and Tim Barnes (2002). A new record of solo turntable compositions and a DVD compendium of her surround-sound works will both come out in 2004.

[88.7-FM, 9:30 p.m.](#) Rosenfeld's association with Alan Licht dates back to his performing in her 4-turntable/4-dub plate composition *theseattheforestthegarden* in 1998. Tonight they will revisit this early vinyl collaboration, incorporating excerpts from Licht's *Polarity* and *Niketown*.

I-SOUND

I-Sound is a New York-based artist working in the fields of improvised electronic music and DJ culture. He works as a solo performer but has worked with a wealth of musicians in diverse settings. He collaborates regularly with Swiss improv trio Kock/Schutz/Studer under the name Roots and Wires, as well as with the German electronic group To Rococo Rot and is a member of the leftfield electronica duo Wasteland. With a style that balances uncompromising experimentalism with healthy doses of populism, I-Sound bridges the gaps between high and low, academy and street, chaos and structure. www.isoundinfo.com [91.9-FM, 9:45 p.m.](#)

JOHN KING

John King is a composer and guitarist. In recent years he has been involved with blues/funk/jazz-based projects including Electric World, Vibroverb, and King Kortette. He has also performed with William Parker's Little Huey Creative Orchestra; Butch Morris' Conduction #115 E-Mission, Guy Klucsevsek's Ain't Nothin' But A Polka band, and Rhys Chatham's 6-guitar band. King's commissions and collaborations include those for the Kronos Quartet, Mannheim Ballet, Bang On A Can All-Stars, the Royal Danish Ballet, New York City Ballet/Diamond Project, Stuttgarter Ballett, Ballets de Monte Carlo, Ballet Teatro Argentino, SüdWestRundfunk (Baden-Baden), Pennsylvania Ballet, Les Grands Ballets Canadiens, Merce Cunningham Dance Company, Kevin O'Day Dances, and Robert Kovich Dance Company, and a Beatles arrangement for the pianist Aki Takahashi. His radioplay *TORN/zerrisen* was commissioned by SüdWestRundfunk radio, Baden-Baden, Germany and has been broadcast throughout Germany as well as a live performance from Berlin's Künstler Theater. www.johnkingmusic.com

[89.3-FM, 10:30 p.m.](#) Tonight, King will perform *siren*, a new work for laptop, which combines the elements of a false sense of structure with random interruptions (of random duration) alongside improvisations within the imagination.

ALAN LICHT

Alan Licht is a musician and writer living in New York City. An improvising guitarist and composer, his most recent CD is *A New York Minute (XI)*. In addition to co-founding the bands Love Child and Run On, he has performed and recorded with Arto Lindsay, Michael Snow, Tom Verlaine, Fennesz, Rob Mazurek, Peter Brotzmann, Royal Trux, Aki Onda, Arthur Lee & Love, and Loren Connors, among others, and currently co-directs the Text of Light project with Lee Ranaldo, in which they and other musicians improvise with experimental cinema classics screened behind them. Licht is a frequent contributor to *The Wire*, *Time Out NY*, *Premiere* and other publications. His first book, *An Emotional Memoir of Martha Quinn*, was published by Drag City Press in 2002. Licht is also a curator at Tonic, and has organized the *Digger Choir* series at Issue, which attempts to remove the barrier between audience and performer.

[88.7-FM, 9:30 p.m.](#) Licht's association with Marina Rosenfeld dates back to performing in her 4-turntable/4-dub plate composition *theseattheforestthegarden* in 1998. Tonight they will revisit this early vinyl collaboration, incorporating excerpts from Licht's *Polarity* and *Niketown*.

MATT MIKAS

Matt Mikas is a sound artist with a history of involvement with microradio. A sonic anthropologist, Mikas uses turntables alternately as a historian and performer. In January 2000 he curated the sound program for Dave Hickey's *Ultralounge* at the University of South Florida Contemporary Art Museum in Tampa. *Of The Bridge*, a collaboration with Matt Bua and Tom Roe, premiered in *Brooklyn!* (2001) at the Palm Beach Institute of Contemporary Art. Mikas's current project *Interactive Audio Response Kit* is a musical composition and listening tool created for two identical LPs.

[91.9-FM, 7:05, 8:45, 10:15 p.m.](#) Mikas's performances will juxtapose pop music samples with vocal recordings borrowed from radio broadcasts.

THURSTON MOORE

Thurston Moore, one of the freaks in New York City street-raunch outfit Sonic Youth, does things to music that really should be outlawed—he's obscene, filthy and violent. He needs to be stopped for the audio safety of the universe. www.sonicyouth.com, www.protest-records.com

88.7-FM, 10:15 p.m. As part of Tune(In))) he will broadcast a collaboration piece with Carlos Giffoni who plays noise only enjoyed by the devil and his henchmen alongside the venereal scum of Dylan Nyokis from Scotland. Moore took these jerks "sounds" and "sang" (howled in bloody disgrace is more like it) along with it. He will then play live/effectuated guitar with this monstrosity of non-music for a real radio rip off.

IKUE MORI

Ikue Mori moved from Tokyo to New York in 1977. She started playing drums and soon formed the seminal NO WAVE band DNA. In the mid 1980s Mori started to employ drum machines in the unlikely context of improvised music. Through out in 1990s she has subsequently collaborated with numerous improvisors throughout the US, Europe, and Asia, while continuing to produce and record her own music. She won the 1999 distinctive award for prix Ars Electronics. In 2000 Mori started using the laptop computer to expand on her already signature sound, thus broadening her scope of musical expression. Commissioned by The Kitchen ensemble, Mori wrote and premired *Aphorism* in 2002. Her work for film *In the Street* was commissioned by the Relache Ensemble and premired in Philadelphia in 2003. Mori's current working groups include Mephista with Sylvie Courvoisier and Susie Ibarra; a quartet with Kim Gordon, DJ Olive, and Jim O'Rourke; a duo project with Zeena Parkins; Hemophilic with John Zorn and Mike Patton; Dave Douglas's Witness; the Freakin ensemble, and John Zorn's Electric Masada. www.ikuemori.com 89.3-FM, 9:45 p.m.

MICHELLE NAGAI

Michelle Nagai is a composer living in Brooklyn. She makes site-specific performances, installations and radio broadcasts with live electronics, field recordings, found objects, radio transmitters and costume constructions. Her work has been performed throughout New York, New England, and Canada and has received support from the American Composers Forum, Harvestworks, Create@iEAR!, Meet The Composer, and the Jerome Foundation. In addition to music-only projects, she has collaborated and performed with artists from many disciplines, including DD Dorvillier, Eva Lawrence, and Jennifer Monson (dance), Peter Jacobs (theater), Thomas Dunn (light) and Anthony Cafritz (sculpture). Nagai is a founding member of the American Society for Acoustic Ecology and has facilitated numerous soundwalks, talks and community media projects as an extension of her interest in this field. www.treetheater.org

89.3-FM, 7:55, 9:25 p.m. Nagai writes, "Thinking about signal loss and human loss, and drifting. Discrete and recurring sound events, elusive constants in an ever shifting radio landscape..no one knows what I'm listening in search of and so no one can tell me if I find it."

JEREMY NOVAK

Jeremy Novak is a member of Dymaxion, which is to say that most of the time he is a member of himself, but sometimes he asks for help. Dymaxion began as a duo with artist Claudia Newell as the offshoot of a record collecting fetish, and has since made several 7" records for others to collect, four of which have been compiled by labels in the U.S., U.K. and Japan and released as *Dymaxion X 4 + 3 = 38:33*. Dymaxion has also produced an EP, *Maxi On*, for Japanese artist Takako Minekawa and remixed the San Fransisco band Numbers for their *Death* LP. In performance as a live act, Dymaxion's musical family of friends has performed with Stereolab, Cornelius, Deerhoof, Mogwai, and the Pastels, among others. Future goals include the musical application of Robert Bresson's strategies for filmmaking; continuing to release music in the endangered 7" format; and making beats that stay crisp in milk.

For his Tune(In))) performance, Novak will employ a laptop computer, a Maestro "Rhythm 'n' Sound" effects unit, an Electro Harmonix "Memory Man" delay, and an electronic shruti box (an indian drone instrument) in an attempt to capture a fragment of the magic that comes out of his radio when it's tuned between stations. 91.9-FM, 7:25 p.m.

BEN OWEN

Ben Owen works with projected slide film manipulations and experimental electro-acoustic sound composition. Owen's collaborations include Ting Ting Jahe, tiptip, and radio broadcast transmission works with free103point9 and broadcastatic. He also curates Seasonal, a series of listening environments that includes performances, installations, and internet radio streams. Interested in organic instability and decay, he first explored the processes of stone lithography printmaking, and continues to work with these themes in sound and composition, allowing source material of field recordings taken from everyday phenomena to be listened to simply as they are, in extended durations, or filtered through digital synthesis. www.seasonalbk.net/ben.new.html

For, Tune(In))), Ben will be working with material collected from radio transmitter feedback, contact mic-ed objects, and recordings of children playing in the hallway of his building in Greenpoint. 103.9-FM, 7:50, 10:10 p.m.

ZEENA PARKINS

Zeena Parkins is a composer/performer/improvisor, well known as a pioneer of the electric harp who has also extended the language of the acoustic harp with the inventive use of unusual playing techniques, preparations and layers of digital and analog processing. She accurately describes her harp as a "sound machine of limitless capacity" and has used household objects and hardware store items as well as more conventional tools such as assorted processing gadgets and varied software to sculpt sound into a seemingly infinite array of auditory topographies. Recent performances have included concerts and or recordings with Bjork, Don Byron, Yoko Ono, Sean Lennon, David Kean, Nels Cline, Thurston Moore, Chris Cutler and the Tin Hat Trio. Current activities include, a spring release of brand new project with the brilliant laptop artist Ikue Mori, *Phantom Orchard* (Viennese Mego). The March launch of the website, www.weightlessanimals.com, and the release of the limited edition picture disk—with Kaffe Matthews and video artist Mandy McIntosh—on Annetneworks. Zeena has also just released the expanded score for choreographer Jennifer Lacey's *\$ Shot*, an elegant and surreal sound installation and movement work, in limited artist-edition sets. Later this spring is the LP release of *Devotion on Table of the Elements* and in May Parkins is premiering a new trio at the Mixology Festival with synthisist David Kean and filmmaker Jenn Reeves.

89.3-FM, 9:45 p.m. Tonight Parkins uses the instrumentation for *\$ Shot*—in her performance with Ikue Mori—this includes the use of plastics, latex, paper, metal shards, rocks, styrofoam, and leather.