

NWEAMO 200



+++++10001+01 fifth annual international festival of electronic and experimental
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OCTOBER 3 AND 4 8pm

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SMITH RECITA

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The NWEAMO board is:

Ryan Wise
Ian McNicol
David Hess
David McElroy
Jon Irving
Chris Bauman
Joseph Waters

NWEAMO is an all-volunteer, not-for-profit 501(c)3 organization whose mission is to forge connections between artists working at the experimental fringes of electronica and composers of the classical electronic avant-garde. We welcome your support!

nweamo

Zygote

Stephen Rulz (aka Zygote) is an electronic music producer and DJ who uses the mechanized process of electronic music product combines the expression of complex human feelings to create sound art. While exploring the idea of personal narrative through exterior of machines, he takes the concepts of compositional indeterminacy, generative music and evolving cellular automata a humanizes them. Having been trained in percussion and guitar, his compositional methods are rooted in structured narratives that constantly being mutated under the pressure of new forms of expression. Stephen has releases on Under the Radar Records and Alectric Records (Canada) and is the founding organizer of The Under the Radar experimental music and video events in San Francisco.

SQUINT

SQUINT (2002-) began as a West meets West collaboration between LA's Amy Knoles and Perth's Lindsay Vickery, focusing on the presentation of New Music with Video. The group features new visions of contemporary urban life through live music performed by Knoles, Vickery and stunning vocalist/cellist Melanie Robinson with video and images by Perth's acclaimed Vikki Wilson and the Culture and Art Group and celebrated US artists Robert Longo (NYC) and Richard Hines (LA). An innovative highlight of SQUINT performance by dancer Danielle Michich in a MIBURI MIDI Jump Suit manipulating interactive sound and video software designed by Vickery at Holland's STEIM studios. SQUINT has been resident at the University of Illinois, performed in California, and shown worldwide in Queensland and Western Australia. In addition to their NWEAMO performances this week SQUINT will record their debut CD in Los Angeles.

Amy Knoles tours globally as a soloist, performing computer assisted live electronic music with electronic percussion controllers and linear/interactive video. Amy is the Executive Director of the California E.A.R. Unit, and tours regularly with the Paul Dresher Ensemble, Squint, and the Collage Dance Theater. She also works with the Los Angeles Philharmonic Music Group, Ensemble Modern of Frankfurt, The Bang On A Can All Stars, and Basso Bongo, and has worked with John Elliott Carter, Morton Feldman, Louis Andriessen, Don Preston, Frank Zappa, Morton Subotnick, Steve Reich, Tod Mach, Flea, Quincy Jones, and many others.

Lindsay Vickery is active as a composer and performer across Europe, the USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera. He is also a highly regarded performer on reed instruments and electronics. He was a founding member of Australian New Music groups alea, Magnetic Pig and HEDKIKR and is a lecturer in music at the WA Academy of Performing Arts.

Melanie Robinson has toured nationally and internationally both as solo artist and as ensemble member with indie-groups myrtle and gata negra. She is the recipient of the 2003 ArtsWA Young Artist Fellowship and has written and performed music for numerous WA theatre productions and worked as artist-in-residence with indigenous musicians in the far north of WA.

Danielle Michich's dance and choreographic experience extends through many states of Australia where she has performed in Queensland, toured regional Victoria, Western Australia, ACT and performed in Durban (RSA). Danielle has created solo pieces and has worked collaboratively with many of Australia's finest choreographers and musicians. Her recent work has explored choreography specifically for film/video.

Piece Notes: AMY KNOLES: *Men in the Cities* [1990] is Knoles' highly energized response to the work of artist Robert Longo first performed at an exhibition at the LA County Museum of Art in 1990. Knoles was instantly drawn to a series of pieces entitled 'Men in the Cities' on a purely instinctive level and after a closer look found out that there were many ways to interpret each work. In the series, the figures typify young urbanites who seem to be simultaneously animated and vital or struggling for survival. In deliberately omitting clear-cut causes for the figure's behaviour, Longo provokes the viewer's desire to know or understand what is transpiring in these compelling pictures; we find ourselves wanting to supply missing details so we can understand the larger forces that control the figures. The interactive video component for *Men in the Cities* dynamically combines the nine drawings by Longo, allowing the dancer to mix in a manner that is stark and clear or overlay them into a dense montage - a visual analogy to the textural complexity of cities.

LINDSAY VICKERY: *your sky is filled with billboards of the sky* [2002] was developed for performance at the Real, Electronic and Virtual Instruments (REV) festival at the Brisbane Powerhouse in April 02. At the centre of the work is the MIBURI-clad performer interactively controlling all sound and video from her movements. (The MIBURI is a body-suit fitted with electronic sensors - like wearing an electronic keyboard.) The dancer's gestures are translated in real-time by the MIBURI's sensors to control all of the elements you hear and also 'mix' the video component including a 'live' camera feed of the performance itself. Thematically, this work is a sibling work to my song cycle songs of [virtual] love+war [1998]: perhaps a more abstract exploration of the same themes of identity in the context of a world increasingly comprised of simulated experiences. In this work the performer exists in a loop in which she is called upon to respond authentically to an environment almost entirely under her own control. This second version of the work was developed in collaboration with dancer Danielle Michich.

MELANIE ROBINSON: *Stepping Stones* [2003] is based on a native American poem about death and the acceptance of death in death. It centers around two differing sections through which instruments and voice weave their way. The dancer manipulates her own shadow on the screen behind her as she moves.

LINDSAY VICKERY: *Sugar* [2003] For the last few years I have been working with the Tissue Culture & Art group (Oron Catts, Zurr & Guy Ben-Ary; <http://www.tca.uwa.edu.au>) at SymbioticA - The art & science Collaborative Research Lab at the University of Texas at Austin. Much of TC&A's work is concerned with unlocking the mysterious beauty of microscopic living cell cultures. In this work Guy and I focused on *Sugar's* unique landscape of crystalline structures as well as its relationship to the river that flows within us all: the human bloodstream.

AMY KNOLES/RICHARD HINES: *SQUINT* [2000] In SQUINT Amy Knoles together with video Artist Richard Hines ponders the 'in California' theme. As a young girl Amy discovered that if she squinted at the rector during the Sunday service she could see California. Although at the time her epiphany didn't last long, she has found that in order to survive Los Angeles she's needed to, from time to time try to view things differently, transform them a bit. In SQUINT she narrows her eyes at the city and soundscapes of contemporary LA. A piece about not only blurring linearity, but also about the combinations of these unpredictable, constantly shifting lines creating something new, and the imaginings found in the cracks.

nathaniel clark and tucker duliu

nathaniel clark and tucker duliu have been researching and performing together at UCSD for the past few years. a common interest in computing brought them together at UCSD's CRCA (crca.ucsd.edu) for spatializing, media-mixing, and noise performances. it was a common interest in media-mixing, the process of sound production, and the physicality of performance that brought tucker, from a music major, and nathaniel, from the visual arts major, into collaborations within the meshFM project (protofunk.org) and genera

Thank You:

NWEAMO is made possible through the generous support of the following individuals and agencies:

Bryan Suereth < generous use of Disjecta (Portland)
Sandy Zeitz < lodging (Portland)
Christina Fitzgerald < transportation organization, hoops (Portland)
Roger Norton < publicity, stage support (Portland)
Mike Skrzynski < publicity, art assistance (Portland)
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Ron Johnson < videography (Portland)
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SDSU < San Diego State University
Mexican Consulate of San Diego
SQUINT appears with assistance from the State of Western Australia and
The Lotteries Commission through ArtsWA.
Lindsay Vickery appears courtesy of the Western Australian Academy of
Performing arts at Edith Cowan University.



The State of Western Australia has
made an investment in this project
through ArtsWA in association
with the Lotteries Commission



Portland
Friday, Oct. 3
Nomig
Phil Thomson
Waters & Bluestone Duo
with Tere Matheu & Co. Dance
Intermission
Dennis Miller
Stan Link
Ultralash
Osiris Indriya
Saturday, Oct. 4
Gerhard Ginader
Ethan Rose
Peter Kim & Christopher Williams
Intermission
Alien Strange with Patricia Strange (violin)
Zygote
SQUINT
San Diego
Friday, Oct. 10 Concert
Nomig
Rodrigo Sigal with Brent Dutton (tuba)
Dennis Miller
Waters & Bluestone Duo
Intermission
Ultralash
Michael Theodore with Glen Whitehead (trumpet)
Mark Zaki
Osiris Indriya
Saturday, Oct. 11
William Carey
Craig Walsh with Stella Markou (vocals)
Peter Kim, Christopher Williams & Pamela Samuelson
SQUINT
Intermission
Stan Link with Gayle Shay & Brian Smythe (volets)
Gerhard Ginader
Zygote
Twine/Phase4

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Intermission

Stan Link with Gayle Shay & Brian Smythe (volets)

Gerhard Ginader

Zygote

Twine/Phase4

Video+electronics
Composed electronics
Air (from Elements)
Percussion, live electronics+dance

Video+electronics
Guitar, banjo+sample

Produced electronics/DJ mix

Video+electronics
Spoken word+computer

Guitar, banjo+sample

Produced electronics

Video+electronics
Guitar, banjo+sample

Produced electronics

Video+electronics
Violin+electronics

Produced instruments, electronics

Video+laptop

Violin+electronics

Produced electronics

Violin+electronics

MY, WHAT A BUSY WEEK!

OUR ARTS AND ENTERTAINMENT PICKS FOR THE WEEK OF OCTOBER 2-8

THURSDAY, OCTOBER 2

MUSIC—Time to bust out the peroxide and eyeliner, 'cause **The Briefs** are back. The skinny men with skinny ties and wide appeal will be delivering **pogo a go go** for all ages tonight. "Grownups": don't linger too long at My Father's Place or you'll miss Portland's own explosive time machine, **The Minds**, and that'd be a crime. LC w/The Shocks; Meow Meow, 527 SE Pine, 230-2111, 9 pm, \$7, all ages



JASON HUGHES

GRAPHIC NOVEL GET-DOWN—Some of Portland's finest graphic novelists crawl out from behind their art desks to rally around the release of the second and final book in **Ezra Clayton Daniels'** haunting evolution-themed series **The Changers**.

Nathan Beaty, David Hahn, and tons more'll be signing their books, plus food, drink, and a magician! Who knew these obsessive doodlers could have so much fun? JWS Backspace Gallery, 115 NW 5th, 248-2900, 4 pm-midnight, FREE

FRIDAY, OCTOBER 3

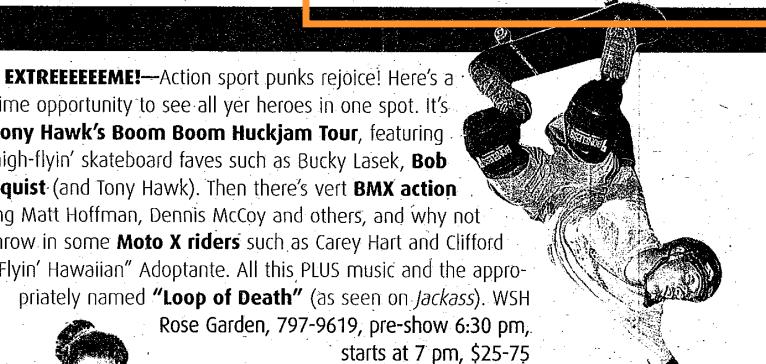


MUSIC—Denton, Texas is a hellhole, so it's only fitting that slag-slingin' devils **The Riverboat Gamblers** hail from there; and while they're at it, hail Satan as well. And **The Catheters**? Well, you'd be coughing up blood and hemorrhaging out the eyes if you could sing like that. LC w/Lopez, The Electric Eye; Ash Street Saloon, 225 SW Ash, 226-0430, 9 pm, \$7

SATURDAY, OCTOBER 4

HIP TO THE HOP—Old Skool silky: that about sums it up for the two-man crew of Dres and Mister Lawnge known as **Black Sheep**. And though they've never quite matched 1991's *A Wolf in Sheep's Clothing* for pure entertainment, they still put on one of the smoothest, most approachable live hiphop shows around. JWS w/Cleveland Steamers, DJ Aero, Madgesdig, Libretto, DJ Sneakers; Berbati's, 231 SW Ankeny, 248-4579, 9 pm, \$10

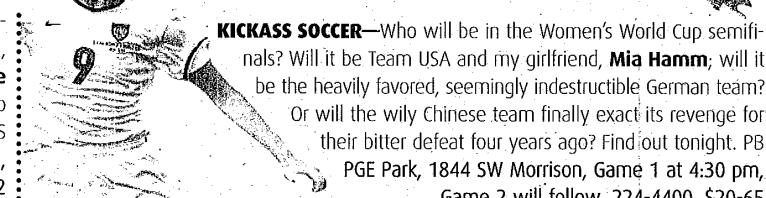
EXTREEEEEEEME!—Action sport punks rejoice! Here's a prime opportunity to see all yer heroes in one spot. It's **Tony Hawk's Boom Boom Huckjam Tour**, featuring high-flyin' skateboard faves such as Bucky Lasek, **Bob Burnquist** (and Tony Hawk). Then there's vert **BMX action** starring Matt Hoffman, Dennis McCoy and others, and why not throw in some **Moto X riders** such as Carey Hart and Clifford "The Flyin' Hawaiian" Adoptante. All this PLUS music and the appropriately named "**Loop of Death**" (as seen on *Jackass*). WSH Rose Garden, 797-9619, pre-show 6:30 pm, starts at 7 pm, \$25-\$75



SUNDAY, OCTOBER 5

MUSIC—If you're tired of these whiny little mealy-mouth punks who are like, "Oh, I got dumped, waaaah!" Then get up for the shakedown with **Strike Anywhere**—a fantastic hardcore punk band who actually writes songs about things that matter. JS w/Bouncing Souls, Tsunami Bomb; Crystal Ballroom, 1332 W Burnside, 225-0047, 7 pm, \$12

KICKASS SOCCER—Who will be in the Women's World Cup semifinals? Will it be Team USA and my girlfriend, **Mia Hamm**; will it be the heavily favored, seemingly indestructible German team? Or will the wily Chinese team finally exact its revenge for their bitter defeat four years ago? Find out tonight. PB PGE Park, 1844 SW Morrison, Game 1 at 4:30 pm, Game 2 will follow, 224-4400, \$20-65



MONDAY, OCTOBER 6

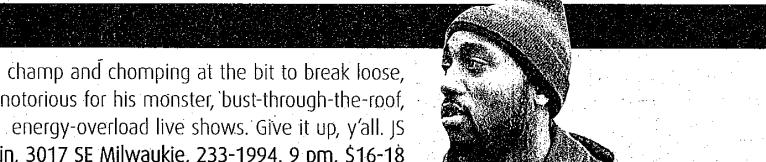


DARKNESS—Revel in the soupy, pitch black of **Turbonegro**, the kings of **Scandinavian death punk**. They've organized the leathery swarms of cockroaches/devotees into "Turbojugend Chapters," which is creepy for one nanosecond. But tonight, you must join them, or death shall come! MS w/Poison Idea, Amulet; Aladdin, 3017 SE Milwaukie, 233-1994, 8 pm, \$13-\$15

TUESDAY, OCTOBER 7

MUSIC—Freestyle like a champ and chomping at the bit to break loose, Def Jukie **C-Rayz Walz** is notorious for his monster, bust-through-the-roof energy-overload live shows. Give it up, y'all. JS w/Cool Nutz, Libretto; Aladdin, 3017 SE Milwaukie, 233-1994, 9 pm, \$16-18

DJS—You've got the choice between two slamming DJs to wiggle to tonight. **DJ Vadim** challenges oppression while spinning abstract hiphop; **DI Quest** tears it up on the turntables on



WEDNESDAY, OCTOBER 8



POLITICAL COMMENTARY—Former Texan politician **Jim Hightower** is a self-described "kick-ass populist." A whirlwind of irreverence, smarts, and wit, Hightower puts the "haw" back in

two slamming DJs to wiggle to tonight. **DJ Vadim** challenges oppression while spinning abstract hiphop; **DI Quest** tears it up on the turntables on

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POP SCENE

Aiming for 'far reaches' of the

By George Varga
POP MUSIC CRITIC

Joseph Waters decided to get some big names, including Incubus and Dennis Miller, for next weekend's NWEAMO 2003 International Electro-Acoustic Music Festival here.

That's Dennis Miller, the noted electronic musician and 3-D animator — not the comedian-turned GOP-cheerleader. And that's Incubus, the interactive music, dance and video collaboration by composer Peter Kirn and New York choreographer-dancers Christopher Williams and Pam Samuelson — not the Southern California nu metal band.

"I've been mistaken on the phone for (film director) John Waters, which can get me really far in certain situations," laughed Waters, who is the director of electro-acoustic and media composition for SDSU's music department.

"I call up film companies and say: 'This is Joe Waters.' They think it's John Waters, and say: 'Wow, we didn't know you did film composing as well. We'd love to talk to you.' Then I fess up."

Under any name, expect lots of surprises and envelope-shredding performances at this year's fifth annual Portland/San Diego International Electro-Acoustic Music Festival.

The event, which expanded from Portland to San Diego last year, takes place Friday and Saturday at SDSU's Smith Recital Hall. It features an eclectic talent lineup that is similar, but not identical to, the roster of festival artists who performed

in Portland yesterday and Friday. Many of the artists, such as the Ohio hip-hop group TWINE/Phase4 and Bay Area trip-pop troubadour Ultralash, will be making their area debuts.

"Our goal is to create the most diverse lineup we can," Waters said. "We go from edgy DJ music with hip-hop influences to the far reaches of the avant-garde and everything in between, including stuff that's completely unclassifiable, genre-wise."

That "unclassifiable" description applies perfectly to SQUINT, a group that features cello, percussion, saxophone and dancer Danielle Micich, who will perform in an interactive MIDI jumpsuit in which she simultaneously manipulates sound and video software through her movements.

Mexico's Rodrigo Sigal, who is now based in Santiago, Chile, will perform a new work for tuba and interactive electronics. Ambient DJ Osiris Indriya will fuse techno, house and trance with tribal rhythms, while UCSD's Nathan Clark and Tucker Dulin will present an analog noise duo opus for "dueling computers."

Not to be outdone, William Carey will do "Instapolopolis," an audience-interactive piece in which listeners at Smith Recital Hall will be asked questions during the performance. Their answers will be fed into an Audience Voting Mechanism, which converts their responses into data in Carey's laptop that affects the parameters of the piece as it's being played.

"The festival is a celebration of creativity, and most of the



Artists at next weekend's NWEAMO 2003 International Electro-Acoustic Music Festival include Bay Area trip-pop troubadour Ultralash, who performs Friday.

artists pay their own way to get here," said Waters, who will put up 10 of the performers at his house. "It's the ultimate indie event."

(See accompanying schedule for full lineup of performers, show times and ticket details.)

Amazon gets the Hives

Music fans logging onto amazon.com's music Web site will find a fair amount of space dedicated to "Veni Vidi Vicious," the most recent album by Swedish neo-garage rock band the Hives. The site includes 179 reviews of the album by fans, along with the information that "Customers who bought this title also bought" CDs by White Stripes, the Strokes, Flaming Lips and Interpol.

But what caught Pop Scene's eye was the Web links section

called "Customers interested in Hives may also be interested in." It refers Hives fans to sites for "Severe Allergy Treatment," "Skin Problems Diagnosis" and — our favorite — "Serious Hives Eraser" (which is perhaps more effective than an "Irreverent Hives Eraser").

Unable to resist, we also checked out amazon.com's site for albums by veteran SoCal surf-punk band Agent Orange. It included a link to a site that gives an overview of "Disabilities caused by the herbicides used in Vietnam" (this presumably refers to the Vietnam War, not current farming practices).

Then, just for fun, we clicked onto amazon.com's site for albums by long-defunct San Antonio hardcore band Fearless Iranians From Hell. It provided a link to IranianPersonals.com,

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SAN DIEGO REPERTORY THEATRE
AT THE LYCEUM • HORTON PLAZA

Winner 2001 Pulitzer Prize for Drama
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Run and get your
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Keep the miracle

Please show your support by in the 14th Annual Kids' News special edition. It will be sold on the streets Tuesday, Oct. 28. Proceeds will benefit Children's Hospital and Health Center. An advertisement will give you community exposure while helping out the kids.

Advertising deadline is Monday

INTERNATIONAL FESTIVAL OF ELECTRO-AcouSTIC MUSIC

New West Electro-Acoustic Music Organization

Nathan Clark & Tucker Dulin
Stephanie Mackay (Somiq)
Rodrigo Sigal
Dennis Miller
Joseph Waters (Ultralash)
Karry Walker (Ultralash)
Michael Theodore & Glen Whitehead
Mark Zaki
Osiris Indriya
Jon Irving
William Carey
Craig Walsh
Peter Kurn
SQUINT
STAN LInK
Stephen Ruiz (Zygote)
Gerhard Ginader
TWINE
Christopher Williams
Brent Dutton
Joel Bluestone
Amy Kroles
Danielle Micich
Melanie Robinson
Tramela Sannius
Lindsay Vickery

October 10-11 at 8:00 pm
Smith Recital Hall
San Diego State University

Adults: \$10 per evening
\$17 both nights
Students/Seniors: \$7 per evening
\$12 both nights

artwork by Zuri

For Information Call:
619-594-6036
Box Office:
619-594-1696

International Festival of Electro Acoustic Music
5th Annual



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NWEAMO 2003

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FEATURE:++ OSIRIS INDRIYA
ALLEN and PATRICIA STRANGE..ZYGOTE//+
...+NomIg.. SQUINT// DENNIS MILLER....+
///ULTRALASH++PHIL THOMSON--joseph
WATERS and JOel Bluestone ..STAN LINK
+gERHARD GINADER-- EThan ROSE/ peter
KIRN....-nathaniel clark&TUCKER DULIN//

Tickets: \$10 per evening
\$17 both events
Students/Seniors:
\$7 per evening
\$12 both events

nweamo

info at 503-381-3529
or www.nweamo.org



Regional Arts &
Culture Council
PORTLAND METRO AREA

Do Not Attempt to Adjust Your Volume

By Jamey Bainer

Published: Thursday, October 9, 2003

Updated: Sunday, October 12, 2008

Exploding robots, ghostly instruments playing themselves, a musician rocking out on a ... cactus? These are just a few of the joyous oddities one can hope to experience this weekend at the NewWest Electro-Acoustic Music Organization's Fifth Annual International Festival of Electro-Acoustic Music.

The festival is the brainchild of Professor Joseph Waters, director of electronic music at SDSU. Waters formed NWEAMO in 1998, while teaching music at Lewis and Clark College in Portland. His goal was to foster a breeding ground for the clash between classical avant-garde music and cutting edge electronica emerging from the underground club scene. NWEAMO began hosting annual festivals in Portland clubs, and now the festival has grown into an international event featuring musicians from all over the world and encompassing two cities: Portland and San Diego, with plans to expand into Mexico next year.

Over the years, the festival has become a true embodiment of Waters' vision. Musicians from vastly diverse backgrounds and cultures, visual and performance artists, dancers, DJs and mischievous pranksters all come together, not simply pushing the limits of artistic experimentation, but smashing through the barriers to create new worlds of sonic pleasure and sensual

stimulation.

"Electro-acoustic" does not quite explain what to expect from aNWEAMO festival, but rest assured that whatever expectations you walkthrough the door with will be blown away. Prepare to have your sensesoverloaded, your brain matter liquefied and your eardrums lefthrobbing in orgiastic sonic bliss.

Last year's NWEAMO festival featured "DJ I, ROBOT," the creationof MIT faculty member Chris Csikszentmihályi. The MITprofessor battled his robotic creation in a DJ battle to the death,which left the opponent "I, ROBOT" in flames. Other highlightsincluded an orchestra of instruments which played themselves bycommunicating through an elaborate setup of telephone signals and theDJs of the Nortec Collective's Fusible, who managed to turn thenormally tame Smith Recital Hall into SDSU's hippest new dance club.

This year's festival promises to continue the tradition ofbreaking with all traditions. With 32 performers hailing from Chile,Mexico, Australia, Canada and the United States, you are sure to findsomething which will appeal to the latent clubbing laptop geek whoexists in all of us.

On Friday night, the audiovisual duo Nomlg will explore theconnection between cinema and music to blur the senses of sight andsound, in the hopes of freeing the audience from the constraints of time and space. Ultralash (Karry Walker) promises to be one of thehighlights of Friday as well. Walker recorded her newest album withproducer Roger Moutenot (Yo La Tengo, Sleater-Kinney) and her musichas received critical acclaim as a brilliant mixture of darkly tingedfolk, defiant punk and ambient soundscapes. Waters himself willperform on Friday night with long-time collaborator and percussivevirtuoso Joel Bluestone.

On Saturday audiences can check out SQUINT, which will featuremusic composed and performed by Lindsay Vickery and Amy Knowles,along with dancer Danielle Micich, who will be performing in ajumpsuit electronically wired

to interact with the music and visualimages provided by the SQUINT ensemble.

Stephen Ruiz (a.k.a. Zygote),a DJ and electronic music producer who studied percussion and guitar,will perform a piece which examines the expression of humanitythrough the exterior of cold mechanisms.

All this may sound too artsy to be fun, but trust me, the NWEAMOfestival is raw, unpredictable and unlike any other musicalexperience offered at usual concerts and clubs. Some performances maynot appeal to everyone, but with so much variety and new ideas, truemusic lovers will be hard pressed to not enjoy this one-of-a-kindfestival. Bring an open mind and curious ears, and enjoy the soundsof the future.

The fifth Annual NWEAMO Festival takes place Friday and Saturday,Oct. 10-11 at Smith Recital Hall. Shows begin at 8 p.m. Tickets are\$7/night for students/seniors, \$12 for both nights and \$10 generaladmission, \$17 for both nights. For information, call (619) 303-1509or visit www.NWEAMO.org.