...OTIS PRESENTS...
ANOTHER-OF-MANY-
COLLABORATION-
PROJECTS

SYNERGY:
CROSSWIRE
ANNOUNCEMENT #2

START: JULY 12, 1993
END: AUGUST 16, 1993

SYNERGY is the name for a continuing series of visual art collaboration exercises designed to weave the net even more strongly and instigate communication on all levels between participants.
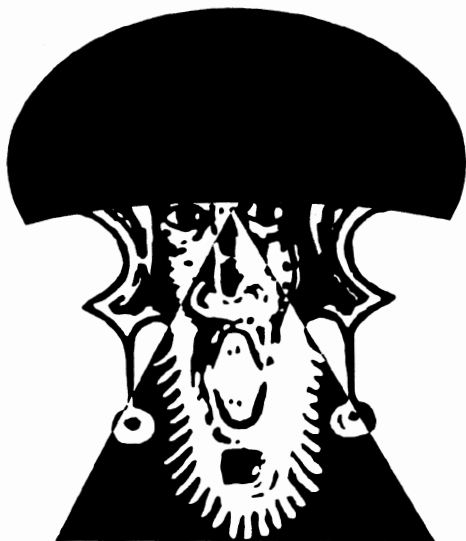
CROSSWIRE is the second in the series (the first was REVOLT) and will work like this:

- you send in an original, but un-finished image. This can be done via uuencoded email, FTP upload, or by sending in a copy via normal surface post. All images will end up in GIF or JPG digital format.

- accompanying your original image, you will send a one or two line text description of your image. If you do not provide one, we will write it. The text description is to be integrated into a large text file that other participants can browse...deciding which image they wish to manipulate.

- there are three stages... STARTER, MANIPULATION and FINISHED.
The initial image you send in is your *starter* image. Any *starter* manipulated by another participant is then a *manipulated* image. Any *manipulated* image that is manipulated to completion is called a finished image.

- a sub-directory called CROSSWIRE will be opened up in the **OTIS** directory at the FTP site **SunSite.UNC.EDU**. On July 12th, this directory will be filled with *starter* images from other CROSSWIRE participants. You will then choose as many images as you like to manipulate, get them from the FTP site and go wild and synergetic.

- when you finish manipulating an image, you will return it to us via email, FTP or snail-mail, as described above.

- you can then choose another image that has already been *manipulated* to *finish*. Returning it as we mentioned above.

- you will be able to repeat the steps as many times as you like with whatever images you like. There will be an ID-based titling system so images will be titled in such a way as to provide easy tracking and identification.

- (note: you need not be able to manipulate or finish images to participate. If you'd like to just send in a starter image, that's acceptable)

- (note2: starters are requested in

AUGUST MEETING:
MONDAY, AUGUST 2

THE ART INSTITUTE OF SEATTLE
2323 ELLIOT AVENUE
7:30PM

"OUR GUEST"
GORDON RAPHEAL:
KEYBOARDIST OF
SKY CRIES MARY
CYBERART OF
SYNTHESIS

SEPTEMBER MEETING:
MONDAY, AUGUST 30

WITH TOM VIGAL AND
CAM GARRET
3D VIEWING
TECHNOLOGIES FROM
VIEWMASTERS TO
MOTORIZED
FACEWHEELS
AN IN-DEPTH LOOK AT
STEREOSCOPY!

PUBLISHER'S CORNER

by Steve Turnidge

What an interesting month July has been! To start off the month, our meeting was July 4. A first Monday just like any other, right? Nope. It turns out that an activity performed over 200 years ago can affect the activities of you and me today. Yes, July 4 is a holiday — and on this particular holiday we learned our meeting place, The Art Institute of Seattle, was on a summer break! Unfortunately this was discovered on the very day of the event. (It won't happen again...)

After calling many attendees of the meetings and relocating to Bear Computers, there was another little glitch. A misplaced key... O.K., time for some quick reconnaissance, while people begin to congregate at 7th & Olive...on the sidewalk!

Many thanks to Steve Sherrard, whose nearby studio was in a building with an indoor office park area. It seemed like a little bit of Paris — far superior to our little bit of Seattle sidewalk!

Thanks also to the undying patience of our members and the guests who followed us all the way through the maze — representatives of Rane, Carver, Symetrix and Mackie made it and let us know what they are about.

Our newsletter is also undergoing evolutionary change. We bid a fond farewell to John Hokenson as editor this month. He has given years of effort in making the Northwest CyberArtist and the NEMUS Oscillator before it into professional newsletters. Thank you, John, for all the intense effort.

The mailing address of the newsletter and Northwest CyberArtists has changed to:

10802 47th Avenue West

Mukilteo, WA 98275-5098

Please address any correspondence to this address.

The next meetings are going to be interesting. On August 2, Gordon Rapheal, keyboardist for World Domination artists Sky Cries Mary, will take us through his version of CyberArt with a demo of synthesis and sound generation with the latest generation of sound synthesis and sampling technology.

On August 30, (NOT September 6, the first Monday of September and A HOLIDAY!) we welcome Tom Vigal and Cam Garrett demonstrating various 3D viewing technologies ranging from View Masters to motorized facewheels. An in-depth look at the world of stereoscopy — 3D spectacles provided!

▬▬▬▬▬▬▬▬▬▬▬▬

On the internet we find several other groups similar in goals to ours.

One of these groups is the Virtual Reality Alliance of Students & Professionals (VRASP). This is a non-profit professional association organized for scientific, literary, and educational purposes and dedicated to the creation, organization, dissemination, and application of knowledge concerning virtual reality technology. The membership is drawn from all fields in which virtual reality is important either as an object of study or as a means to an end.

This group does *not* have a regular meeting. I would encourage VRASP and other like-minded organizations with members in the Seattle area recommend their members attend the

Northwest CyberArtist meeting. This allows their membership to meet regularly and network with an amazing core group of professionals and artists who already attend our monthly meeting.

Discuss with friends who are members of tech-artistic groups that do not have regular meetings about attending ours — it benefits the our entire community!

That's all for now — See you at the August meeting!

...Steve>>>

The World Funk

CYBERTRIBE INTRODUCES THE NEW "VIRTUAL D'CUCKOO"—TO PERFORM IN SAN FRANCISCO

Emeryville, California: Experience the results of D'Cuckoo's most recent brainstorming and new talent infusion! Meet the amazing RiGBy! Dance and play air-marimba! Join us Friday, July 30, at Great American Music Hall, San Francisco, 9pm, an ALL-AGES SHOW.

[In case you're in San Francisco..Ed]

CyberTribe Introduces the New "Virtual D'Cuckoo"—to Perform in Mountain View, Santa Cruz & San Francisco

"RiGBy" is the new computer-generated character that joins D'Cuckoo on stage to banter with band members and interact with the audience between songs. The fully animated RiGBY is controlled by a "software puppeteer" (Ron Fischer of Silicon Graphics, Inc.) and a "Virtriloquist™" ("virtual ventriloquist"; Linda Jacobson). RiGBy's face is displayed on a large monitor on stage with the band. Joining RiGBy and D'Cuckoo is the new, improved, interactive D'Cuckoo MidiBall™.

D'Cuckoo also announces they have just "inked a deal" with RGB Records, an independent label based in San Francisco. Their first release on RGB is expected to debut in October 1993.

D'Cuckoo's current recording, "D'Cuckoo," is available at Tower Records.

More about "RiGBy":

The Fifth D'Cuckoo is a virtual puppet named "RiGBy" (short for Red-Green-Blue). The Virtriloquest as RiGBy speaks into a microphone. Her voice is routed through a vocal effects unit, then fed into a Silicon Graphics Indigo computer, which uses the amplitude of the audio signal to open and close RiGBy's animated lips. The Virtriloquist continually changes the effect applied to her voice, altering how RiGBy sounds to the audience. Meanwhile, the movement of RiGBy's facial features—eyeballs, eyebrows, eyelids, and mouth (smiles, frowns), as well as the tilt and position of the face—are controlled in real time by the software puppeteer. He uses a Spaceball 3D input device, computer mouse and keyboard. None of RiGBy's expressions are "canned," which allows completely spontaneous performance.

RiGBy's face (a digital file) is independent of the motion-control software on the computer workstation that houses RiGBy. Developments are underway to allow "morphing" and finer control of RiGBy's facial expressions.

The RiGBy system is based on a Silicon Graphics Iris Indigo R3000 with Elan graphics system. The graphics system has four parallel processors with about 270 MFLOPS of power. Audio is read using the Indigo's built-in port. RiGBy was implemented by Ron Fischer using SGI's "Inventor 3-D" toolkit, and inhouse graphics and audio libraries.

CONSUMER REVOLTING

By Paul Wynia

Well O.K., so I did claim two months ago that this would be a monthly column and I know that last month was non-existent, and this month is only hours away from not happening, but damn it people, I'm trying!! Now let's forget the excuses and on with this month's article!

This month we will spotlight one of Seattle's higher profile Industrial bands, Kill Switch...Klick. KSK is the first band in the NEC (Northwest Elektro-Industrial Coalition; see June column) to receive a record deal (with Urge LTD, distributed by BMG) and has one of the largest draws of any

"Industrial" acts in Seattle. The band itself started out as a solo project of D.A. Sebasstian (vocals, synths, samples, programming, etc.) and didn't truly solidify as a live act until a Rocket ad was run by D.A. (hereafter to be known in this document as "Devon") and was responded to be current drummer, Mike Ditmore, in May of '92. Mike, unlike many drummers Devon had auditioned, was more than willing to use electronic triggers and percussion instruments and was fully capable of matching beats to the MIDI sequences and tapes that KSK uses for their live performances. With the addition of Victoria Knight (vocals, and synths) to flesh out their sound KSK finally achieved the live vision Devon had set out to achieve.

Paul Wynia: So give me the equipment run down.

D.A. Sebasstian: Roland S550 & S330 samplers, Kawai R-50 & R-50e drum machines, Korg DW8000 synth, Casio CZ101, Yamaha TG33, Atari 520 with a 4 megabyte upgrade running Hybrid Arts Sequencing Software, & Slambars, a homemade triggers into a Roland PM16 Pad/MIDI interface. For sound processing we use a Roland M240 line mixer, Alesis Microverb II, Digitech DSP128, & Roland SE-50.

PW: So where did the idea for the Slambar come from?

DAS: Mike has a PM16 that works great with any drum pads, so I took Kat drum triggers and mounted them inside of PVC pipe, ran a 1/4 inch cable to the PM16 and instant triggers.
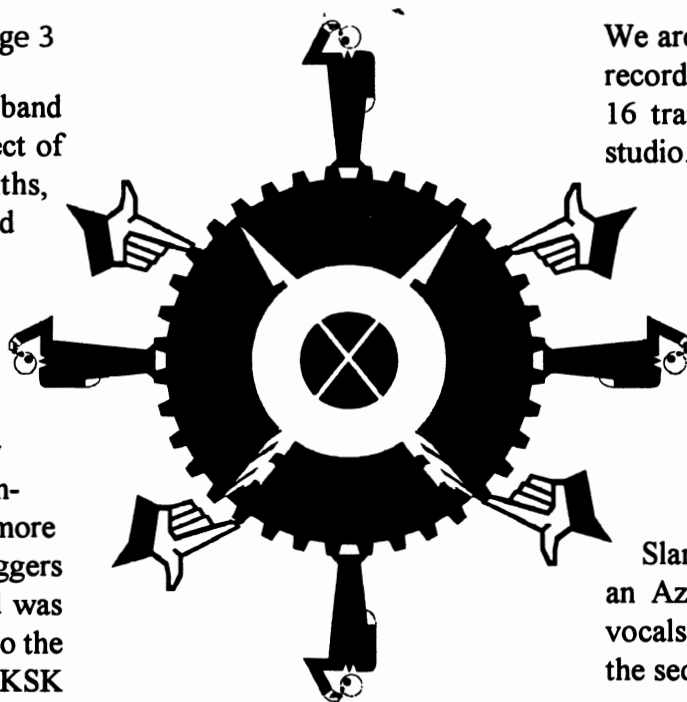
PW: How do you approach song writing?

DAS: Most songs start as a drum machine rhythm. I will write a pattern, add a bass line or a synth line, then let it run repetitively until a chorus or lyric title comes to mind. Then I'll "shelve" it for a week and pull it back out and start adding detail, intro, breaks, that kind of thing. That's the great thing about computers, you only have to play it once, but you can edit it infinitely.

PW: How about taking those songs into the studio?

DAS: The last recording we did was for our label, Urge LTD. We had to slam out 5 songs in two days. So we set up the computer and our synths right in the control room and pushed the play button and dumped the audio to the 24 track. The signal mapping got messy because we use 2 to 3 bass drums, 2 hihats and as many as 4 snare drum sounds on each song. I love to layer sounds, especially percussion. When you have a snare sound that only plays in the middle 8 bars of a song, it tends to throw the engineer.

We are looking at doing more of the recording at home like renting an 8 or 16 track and then mixing in a real studio.

PW: What do you then need to do to get the songs onto the stage?

DAS: For our live performances we run our sequences to HiFi VHS. Mike then plays the drums live over the top, as does Victoria with her keyboard parts. I play Slambar and percussion along with an Aztec flute and trombone. All vocals are live except the samples in the sequences.

PW: Do you see "Industrial" music achieving the level of acceptance as say, "Grunge" has?

DAS: No, grunge was a Seattle thing. It happened because of Seattle's previous isolation and the Sub Pop mechanics of promotion. Industrial is an international thing. American Industrial, German and English Industrial. The word Industrial is deceiving. I don't think it can last as an umbrella term for long.

If you would like to catch KSK's own version of Industrial see them live July 31 at *Emerald City*, or August 20 at *Under The Rail* (with *Shallow Head, Synthesia Murder Program, And Christ Wept, & Noisebox*). You can also pick up a couple of their songs on Urge LTD's Onomontepea compilation.

For more info you can reach KSK at 539 Queen Anne Ave N, Box 131, Seattle, WA. 98109 or try their phone line at (206) 343-3187.

You can of course reach me at CompuServe 73423,1473 or through the Northwest CyberArtist. Till next month (I swear).

Lets Talk About Art

By Einar Ask

I'm sitting beneath a life size image of Einstein and wondering if he ever stopped what he was doing and said "I can't wait until xxx happens so that I can do xxx". I doubt it. As Tom Vigal noted last month, creative people tend to be able to work around obstacles. Or through them.

When an writer has trouble creating it's called writer's block. For two years — until about six months ago — I had a different sort of block. I remember sitting in a room talking about how a live electronic music performance could be realized with some very professional people who did sound for a living. I had a simple idea of using home made DAT recordings as a backing track and then playing whatever I chose over the top of it. The argument against this was valid. It is not a perfect way to present sound to a club. There are no ways to isolate drums and bass, amongst other problems. But I wasn't looking for perfection. I just wanted to play!

I was suffering from a technological block.

I am a musician. If I wanted to learn how to paint, would I use the finest brushes, finest oils and finest canvas? No. Sometimes artists start with pencils on napkins. It doesn't impede their creative flow. It certainly doesn't make their expression less valid. As a musician I don't mind sacrificing the perfect mix if it means I can get out and play. Someday, if I'm lucky, I will be able to pay someone to learn my music and mix for me. In the meantime I'm gaining valuable experience on stage. I'm improving.

There is a lot to be said for the Nike slogan. "Just Do It" seems to make things happen.
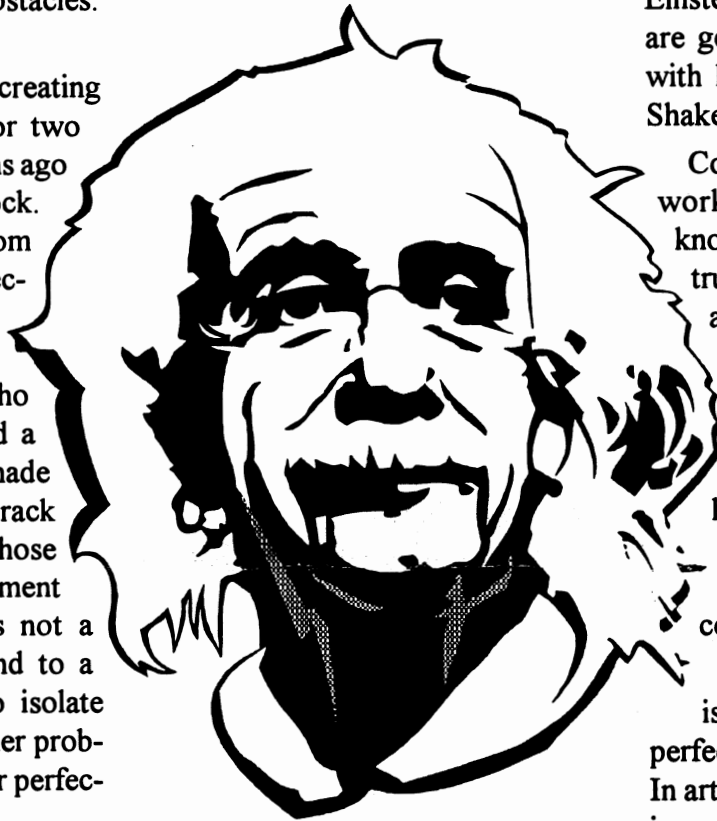
I spent nearly two years on a project that never came to be because of a technological block. In the era of the home studio we run the risk of never being "finished". There is always something that bugs us about what we hear, and we know anything can be easily tweaked. So we do it. In my own opinion it is the little mistakes that make art interesting. To err is human.

I worry about the impact of technology on the art of today. Wendy Carlos has said, regarding her electronic music, that if a parameter can be controlled, it must be controlled. That might be fine for her, but as we are dealing with complicated tools that can control so many parameters, just how many manuals are we supposed to read and comprehend? I look up at Einstein and wonder if future artists are going to have more in common with him than Monet. Or Ibsen. Or Shakespeare.

Considering that many of us are working on multi-media art, the knowledge required to become a true master of every aspect of the art is enough to drive a guy nuts. The punk movement of the late seventies, much of which I consider very expressive and 'to the point' art, would never have happened if folks like Sid and Johnny had to bone up on manuals and technique before they could perform.

Perfection is appreciated, but it is important not to confuse artistic perfection with technical perfection. In art, a perfect whole can come from imperfect parts. On the other hand, the most technically perfect elements can be assembled into garbage (computers, for example, have written some technically flawless poetry but I wouldn't want to spend much time reading it).

I saw David in Florence. If Michelangelo had laser technology and electron microscopes would David be more meaningful?

See ya, Einar

before July 12th, but you may join in at any time between then and August 16th. The earlier, the better chance your starter will make it to finished) There will be the dynamic of survival working within the collaboration project. This is because some starter images may not be chosen to be manipulated, thus not getting finished. We will delete any non-finished works at the end of the project.

Survival of the visually fittest. Opti-memetics.

The finished images will be stored and then displayed indefinitely in their own directory under **OTIS/COLLABS**. They will be available for all to see.

If interested, send starter images or questions via...

...email to:
crosswire@unomaha.edu

...or snail-mail to:
OTIS...SYNERGY:CROSSWIRE
PO BX 241113
Omaha, NE 68124-1113
USA
(images accepted in photograph, photo-copy or on IBM/MAC disk)
(SASE if you'd like them returned)

...or FTP images to:
sunsite.unc.edu (/pub/multimedia/ pictures/OTIS/Incoming)
(all FTPs must be accompanied by text or email, or else we might not know who they are from)
More information will be sent out to participants detailing the specifics and giving them their own personal CROSSWIRE ID.

Be sure to check out the results of our first collaboration project, REVOLT, at **SunSite.unc.edu in the /pub/multimedia/pictures/OTIS/ collabs/REVOLT** directory.

SOME QUESTIONS SINCE THE FIRST ANNOUNCEMENT

Q: What image formats can we submit?

A: GIF or JPG are preferred, but most any format is acceptable. We will convert.

Q: Are photographs okay as starter images?

A: Anything you'd like to see people stretch, color, distort, add text onto, etc...is okay for a starter image. Whatever you think would work.

Q: Can I upload in MacBinary?
A: We prefer you don't...please use plain Binary if at all possible.

Q: Will there be a mailing list, like with REVOLT, so participants can mass-communicate with the other participants?
A: There will be a digested mailing list. Participants will be able to send messages to **synergy@unomaha.edu** and those messages will be digested into one message and sent out via email late that night.

Q: BUT IS IT ART?
A: UP TO YOU.

Northwest CyberArtists

10802 47th Avenue West
Mukilteo, WA 98275-5098

ADDRESS CORRECTION REQUESTED

FIRST CLASS MAIL