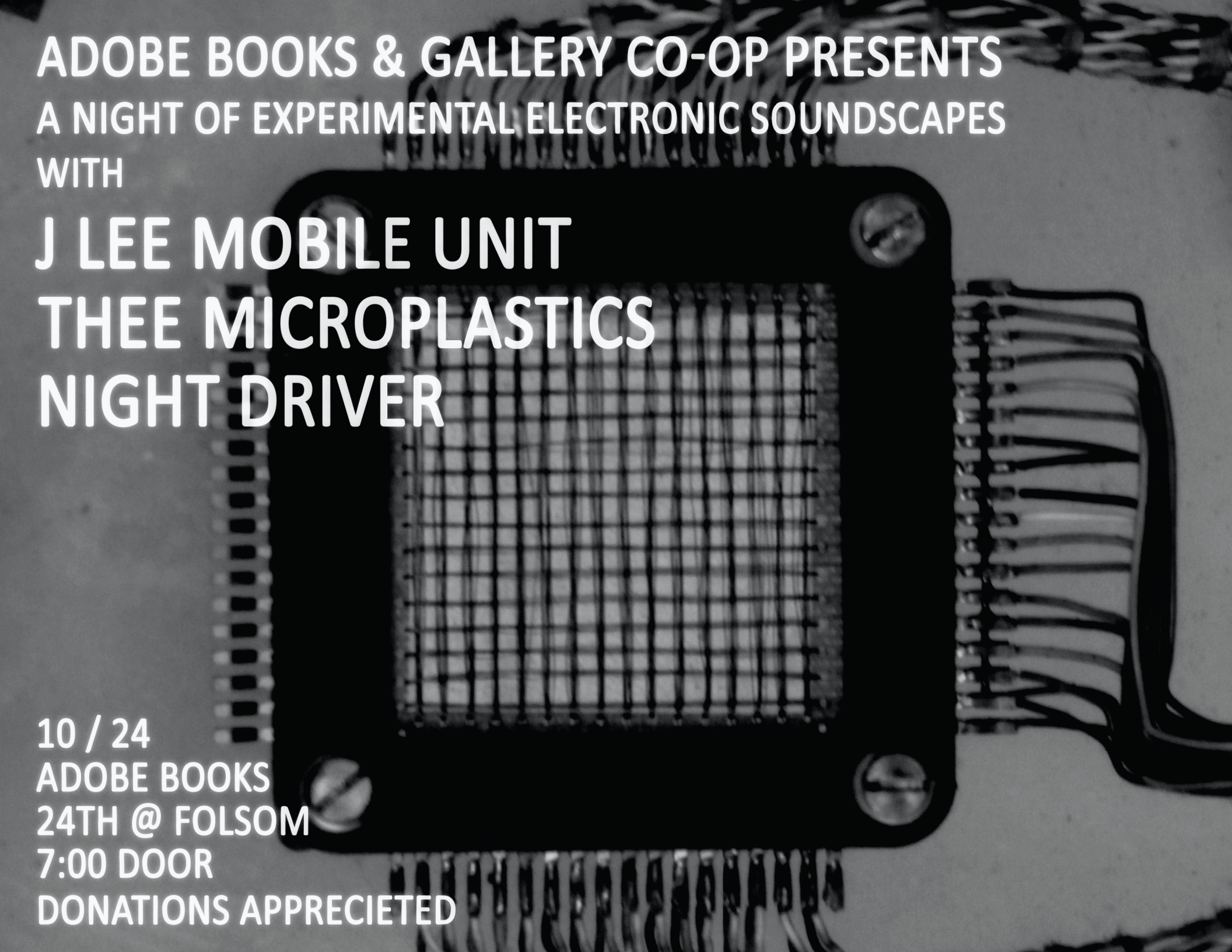




ADOBE BOOKS & GALLERY CO-OP PRESENTS
A NIGHT OF EXPERIMENTAL ELECTRONIC SOUNDSCAPES
WITH

J LEE MOBILE UNIT
THEE MICROPLASTICS
NIGHT DRIVER

10 / 24
ADOBE BOOKS
24TH @ FOLSOM
7:00 DOOR
DONATIONS APPRECIATED

occasionally get together for electronic or rock n' roll but started performing together with modular synthesizers as the microchips in 2022. Jason got into modular a long time before I did, long before they became popular. I started with a few Doepfer modules a while ago. I was trying to make an envelope filter. In an effort to do what I wanted, I bought a few more modules and also on. I was occasionally playing experimental stuff so the modular fit into that pursuit very well. MNF: To write this is a pain + model, I promise. J: Very familiar words. MNF: Are visuals an important component of your performance and what media do you use? B: Visuals are a relatively new thing for us though we did sometimes get film loops projected onto the stage at some times. I started getting effects and a whole lot more.

THE MICROLASTICS
I became aware of Bill and Jason through their multi-faceted AV project the Cubby Creatures back in the Rodent Records 1990s/early 2000s. They are both early adopters and players in their own right w/ modules and video synthesis and are presently teamed up as the Microlastics. MNF: How long have you been creating together and on what projects? B: Jason and I met in high school we first jammed together in 1988, we recorded an album under the name Flyrite in 1993 and started playing electronic music together around 1998. We played in the Cubby Creatures together until 2006 with Jason joining them in 1998 while I joined them in 1999. After that we continued to

Special Fic. MNF: Are visuals important to your performance? B: Visuals are very important to us. As a 2-piece with mostly digital elements, visuals create movement that we can't otherwise have. I tried a David Lee Roth scissor kick with my sample but it didn't seem right. B: I use a small projector for the videos, most likely from the Night Driver video game. It's gonna come from my photos onto a USB-C mini projector. It's very simple. MNF: Do you have any and links? B: We do have unofficial recordings of our practices of video recordings go back to a 1972 recording in the 80s that the songs are a bit of a throwback time we play the flow that's different each time to men.

NIGHT DRIVER are two old and dear friends of mine who gave by Horsepucky (HFP) and Room To V (RTV). I recall not being caught up with them about what they're up to. MNF: We are called Night Driver. Best driven and team spaces. This is our second project. First one was a 4 piece. HFP: Terra Firma Music. MNF: Can you tell us about your array and methods? B: My side of the picture is all about samples. I use 2 pads with sample apps. I use effects to give more life to the samples. With the sample app I have devised some of the most interesting war sounds for really Kooky effects. HFP: I play analogs so are and bass down along with my electronics. We have our own effects and a whole lot more.

into video synthesis and video processing during the pandemic. I was building a lot of DIY kits and heard about this weird DIY synth based on a cheap VGA signal tester called CHA/V. At that time it was impossible to get synth kits from LZX and they were expensive anyway. So the CHA/V was my only option. It's super glitchy but it works in its own way. MNF: Who are some of your experimental influences? J: I got into experimental music through listening to jazz, Ornette Coleman and Coltrane's more out there stuff. I also listened to Kraftwerk, getting into their earlier stuff and then Cluster and Harmonia Nova! as well. I also like Pan Sonic and their approach to home-made gear. More specific to modular, I heard Mo'N' Shonik and Barry Shroeder and wished I could get a Buchla's



Revolutionary Kindness
Welcome Back to MNF! In this edition we will be talking with my musician friends who are playing Adobe Books w/ me 10/24/25. I will be doing an unusual performance using my kinetic mobile sculptures/candelabras to trigger my modular synth to create music/sound. Part music part art installation. It's a sad state of hate we are finding ourselves being dragged into every day. We must resist peacefully + en masse but also don't get stuck on the fly paper of billboards and mass media mindsets. It's sad seeing loved ones take the bait and get swept up in the

cable news drag net, their empathy and compassion has been chewed up by fear and desperation. This is their defense mechanism to an already cold and ruthless declining empire. It's so easy to manipulate the reptilian brain when scared, uncertain and force fed mis/phis information 24/7. Treat your loved ones with kindness. Don't let them push your buttons. They are only regurgitating. Just ask questions and if it gets ugly, walk away. Best thing you can do is be ok. We probably only live once and it's a fucking miracle we are on a ball in space and are able to create and connect and make new friends every day.