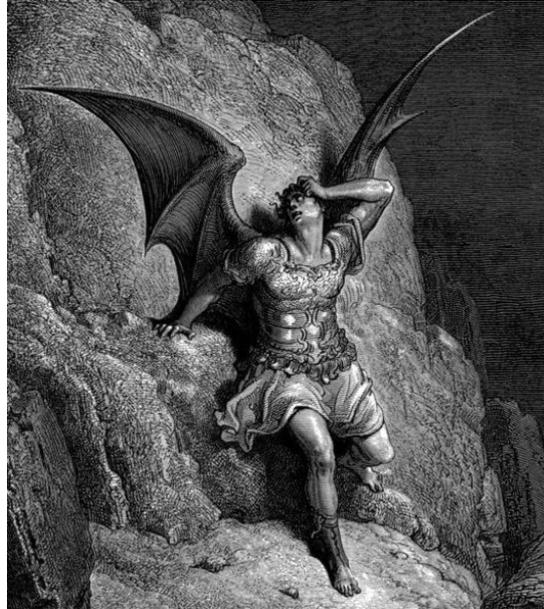


***Sympathy for the Devil- September 29, Samstag Museum, co-presented  
by Soundstream and Samstag Museum***

Adapted from John Milton's *Paradise Lost* by sound artist Christopher Williams, with actors Paul Blackwell, Ksenja Logos, and Rory Walker.



**Chris writes:**

Satan has been defeated in his attempt to usurp power in Heaven. He and his legions are driven out by an army of angels led by the Archangel Michael and the Son of God and cast down through Chaos and into a lake of fire formed by the lightning bolts hurled after them. With the support of Beëlzebub, Satan rallies his defeated army of fallen angels exhorting them to rise up from the fiery lake or risk further attack by God's army of righteous angels when they are most vulnerable. Satan concedes that he had underestimated God's power and, with Beëlzebub's support, determines his next strategem: to avoid direct confrontation with Heaven and instead to bring about the Fall of Mankind in Eden. *Sympathy for the Devil* concludes with the deceitful Satan wracked by his own doubts as to their prospects for success or rehabilitation, driven equally by rage and despair. (From Books I, II, & IV)

*Sympathy for the Devil* is an experiment in live radiophonic performance using immersive audio technology. It has grown out of the collective experience of its producer, performers and sound engineer in creative radiophonic production for ABC Audio Arts. This work is motivated by our desire to explore new modes of performance in the post-radiophonic environment. I am collaborating closely with leading researchers working at the cutting edge of spatial audio technology based in Livorno in northern Italy. New developments in audio technology and sound reproduction have created the opportunity to develop a new and exciting form of live performance. I am passionate about the power of acousmatic sound, where the sound source is

invisible to the audience, to stimulate the audience imagination. This is an intimate and private yet public listening experience. However, unlike surround audio systems which accurately reproduce only two dimensions; the newest innovation in immersive spatial audio adds the dimension of height and so is truly three-dimensional.

### **Christopher Williams**

Christopher Williams works with radiophonics, soundscape, sound installations, and electro-acoustic music. He was a producer with ABC Audio Arts between 1994-2013. He is currently undertaking a PhD in radiophonics at UTS and has taught sound art and radio feature-making at UniSA. Christopher researched Contemporary Improvised Music at the University of Sydney; studied Drama at UNSW; and Directing at NIDA, the AO, and AFTRS.

Christopher has been awarded a Prix Italia; Special Commendations for both Sound Design and Directing at the Prix Italia; and a New York Festival medal. He created *As if Electrically Controlled* for IHOS Opera, and performed with his electro-acoustic ensemble at *Earpoke* and COMA. Christopher won the ZKM *Atmosphären* Soundscape Composition Prize with a work presented as part of *Kultur:Stadt* at the Akademie der Künste in Berlin.

Christopher has exhibited sound works at the Studio für elektronische Musik, Bauhaus University, Greenaway Art Gallery, the NGV, Dianne Tanzer Gallery; RIAus; The Blake Prize, Horsham RAG; Swan Hill RAG, Warrnambool Art Gallery; and also *Folly for a Flyover* in London. He created sound works for the Mildura Palimpsest #8 and #9. He is co-curator of *Sounding Off* programming experimental and improvised electronic music.