

the transbay

Creative Music Calendar

san francisco bay area
monthly publication for
experimental/improvised/
noise/electronic/freejazz/
outrock/21st century
music and sonic art

MAY 2001

Why We Do This Music

by Scott Looney

Well, it's nearly 3 in the morning as I wind up another deadline article for the Transbay Calendar. We've been trying our best to make a publication the community can be proud of, and the next logical expansion of the Transbay is to put space for more journalistic content. Thanks to generous and crafty people working with us, we have arranged things to allow us to print an extra insert page, which will increase our journalistic output to about 3 times its current size. I'd like to include interviews, CD and/or concert reviews, and regular and special features, but keeping this new size will depend on what people in the community would like to contribute to its pages. This is your publication and you make it happen, so let us know what you'd like to see and we'll consider it.

In keeping with our general themes such as books on improvisation and the state of non-commercial music today, we add a justification section if you will, testimonies from various local non-commercial musicians on why they play this music in the first place, why they often subject themselves to a living that pays less than a commercial "working" musician (even though those commercial musicians have to have day jobs as well, in order to get by), if it pays anything at all, in an age where worthiness is usually measured by the number of zeros on the paycheck or the stock portfolio, etc. I asked these questions of subscribers to the ba-new-mus discussion list and got a variety of interesting responses. Here is an occasionally edited version of some of these testimonies, combined with my own thoughts for your reading pleasure.

Tom Dill: *"I got hooked. Music for me is like an addiction to a calming psychedelic substance. Before I played it, I didn't know I needed it. When I got it, my life opened up in ways I never could have imagined before. I need it (and I like to believe it needs me). I can't live without playing, and I have to play what comes from inside me, not what's thrown at me by the culture. For years, I have not cared about audiences too much, and now I am*

in the interesting phase of investigating the differences between music for no audience and music for yes audience."

Jorge Boehringer writes: *"...what is 'popular opinion' in America? It seems like we don't really have one outside of what is fed to us by advertising and political interests. These interests want to keep us contently buying and [at] an ever increasing rate, and to facilitate this they TELL US our opinions. The wealth of the nation is controlled by 2% of the population, and yet we are a huge culture driven by economics. Besides, we didn't even elect our president....Maybe music which does not adopt or lend itself to these attitudes indicates the possibility of other options. I would like to think mine does."*

Cenk Ertgun of Simple Sample: *"I think of art as being as something unnecessary and extra. Since people don't need it, they don't really pay attention to it. I'm doing something that no one pays attention to, so I might as well do it in a style that I like. My preferred kind of music making doesn't bring any money, that's an unlucky coincidence."*

cont'd on page 3, col. 1

2nd Annual San Francisco Electronic Music Festival

by Steev Hise

The San Francisco Electronic Music Festival organization was founded in late 1999, yet many who heard about the first festival in May 2000 were surprised that such an event had not already been taking place for many years. This is only natural, as the Bay Area has been a hotbed of activity for electronic music since at least the days of the San Francisco Tape Center in the 60s. Plenty of artists in the region working with electronics, from John Cage to Negativland, Morton Subotnick to The Residents, could have easily filled an annual festival for the past few decades. It took until the last couple of years for such an event to be established, but the response from the first festival was extraordinary, and this year's festival, happening May 3 - 6, promises to be even more impressive, expanding to 3 venues

cont'd on page 3, col. 1



The Scott Rosenberg Skronket, with Matt Ingalls, Gino Robair, Morgan Guberman and John Shiurba, played to a packed house April 15 at the Acme Observatory in Berkeley.

May 2001

Big Sur Experimental Music Festival

electronic, experimental improv, and ambient music from New York, Boston, Chicago, San Diego, San Francisco, Houston, Austria, Australia, and Italy

Saturday and Sunday, May 19th and 20th, 12-8pm
Henry Miller Memorial Library, Highway 1, Big Sur, CA
Tickets are \$10.00/day or \$15.00 for both days

Call now to reserve your tickets at 831.667.2574 or email: magnus@henrymiller.org

Featuring performances by
Jeff Armai • The Clocked-Out Duo • Hans Fjellstad/Damon Holzbom Duo • Dan DeChellis • Ernesto Diaz-Infante/Chris Forsyth Duo • Franco Degross/Gianini Lanodi Duo • Philip Gayle • David Gross/James Coleman/Tucker Duke Trio • Steev Hise • 99Hooker/Aiko Mokono Duo • Bob Marsh/Bob Falesch/Sue Wolf Trio • Recursive Heretics • Boris Hauf • Gino Robair

<http://www.henrymiller.org>

Moe!kestra!

Piece #1: Death Of A Piano
Sat, May 12th, 8:30pm

with Toychestra and
Western Light Orchestra
40th St. Warehouse
379 40th Street, Oakland



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for more information on this photo and RAWA please visit
www.rawa.org or <http://afghan.rawa.org/rawa/murder-w.htm>

SATURDAY, MAY 5TH @THE STORK CLUB

doors 7:00 p.m. \$6-\$10 sliding scale

further information: tomato_gazelle@yahoo.com or (415)221-4921

the transbay Creative Music Calendar

Meridian Music: Composers in Performance

Marianne McDonald-harp

Toyaji Tomita-trombone, didjeridu

Wendy Burch-poetry

friday may 4, 2001 • 8 pm

Meridian Gallery

545 Sutter (between Mason and Powell)

San Francisco

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<http://www.meridiangallery.org>

\$10 general, \$5 students, impoverished artists

STATIC ILLUSION METHODOICAL MADNESS
music series
An Alternative SF Artist Produced Sunday Night Improv Experience
Sunday, May 13

Graham Connah's
Jettison Slinky
Graham Connah-keyboards
Alex Candelaria-guitar
Ches Smith-drums
Devin Hoff-bass
Rob Sudduth-sax
Aaron Novik-clarinet
Mark Bolan-trombone
Nancy Clarke, voice

Noertker's Moxie
Sketches of Catalonia
Inspired by
Joan Miró

Bill Noertker,
acoustic/electric bass
Annalise Zamula, tenor/soprano sax, flute
Niels Myrner, drums
SPECIAL GUEST TBA

partly in celebration of CD release
on evander music,
"Because Of Wayne"

Sunday, May 27

PKD VORTEX PROJECT
Edgetone Records Presents
CD Release Performance
A Tribute to the Dark Master of
Pulp Fiction ~ Phil K. Dick

from the great
down under
Australia

Clocked Out Duo
Vanessa Tomlinson,
percussion
Erik Griswold,
piano

Danielle Degrutola, cello
Tom Nunn, inventions
Bill Noertker, bass
Dave Mihaly, drums
Alwyn J.S. Quebido, electric guitar
Rent Romus, sax

Musicians Union Hall 116 Ninth St., San Francisco
(@Mission St. | 1.5 blks. from Civic Center Bart Station)
7:30 pm \$10gen/\$8stu/sen. No one turned away for smaller donation
INFO: www.outsound.org | www.edgetonerecords.com

Sunday, May 6, 2001
3 p.m.
UC Berkeley Art Museum
2625 Durant Avenue
Berkeley
Free with museum admission

Tom Heasley
solo tuba & electronics

Photo by Martina Heasley

Composer and tubist Tom Heasley will present a performance of new work composed especially for the museum's exhibition *Minimalism, Then and Now*. With amplified tuba, throat singing, live digital processing and looping Mr. Heasley creates a sonic architecture of sensual beauty and meditative ambience which shares in the reductive techniques of visual artists Ad Reinhardt, Agnes Martin and Robert Irwin whose works are on view in the accompanying exhibition.

Ballroom

CCRMA, The Knoll
660 Lomita Drive, Stanford
all performances free admission

Monday, May 7th, 8 pm:

Toco y me voy / Touch 'n' go

Damian Keller's evening-length
work for 8-channel tape with
dramatic interludes

Monday, May 21st, 8pm:

Clocked Out Trio

Australian improvising
ensemble: piano, percussion,
and live electronics

info: (650) 723-4971 or
www.ccrma.stanford.edu/events/ballroom

Creative Music Thursdays @ the luggage store

05.03.01

8pm Oluyemi Thomas bass clarinet Damon Smith double bass
The duo has been expanding on a "post minguis/dolphy" model of interaction for the past 1/2 decade. www.bayimproviser.com/OluyemiThomas www.bayimproviser.com/DamonSmith

9pm Emergency String Quartet

Tom Swafford (violin), Jeff Hobbs (violin), Bob Marsh (cello), Adam Lane (cello)
Chamber music for the 21st Century. They specialize in playing compositions that haven't been written yet. www.bayimproviser.com/BobMarsh www.bayimproviser.com/AdamLane

05.10.01

Detritus.net presents:

8pm Sean Rooney & Willow F. Williamson electronics
Compositions and structured improvisations using voice, trombone, turbulent systems, electronics, and samples from the sonic scrap heap.

9pm Boris Hauf (Vienna, Austria), solo g3 powerbook

viennese musician on his U.S. Spring 2001 tour revisits the bay area with an evening of "out-there" sonics. hauf.klingt.org

05.17.01

8-10pm pre-B SXMF 2001 Showcase

A special bay area preview of the Big Sur Experimental Music Festival 2001 featuring performances by Jeff Armai, Dan DeChellis, Ernesto Diaz-Infante/Chris Forsyth Duo, Steev Hise, Bob Marsh/Bob Falesch/Sue Wolf Trio, Recursive Heretics, 99Hooker/Aiko Mokono Duo and more.

A reception for SXMF 2001 will follow the performance. www.bayimproviser.com/sxmf

05.24.01

8pm Clocked-Out Duo (Australia)

Erik Griswold (keyboard) and Vanessa Tomlinson (percussion)
Engaging mixture of contemporary music, improvisation, visual kinetics, sound sculpture and electro-acoustic experiments. www.clockedoutproductions.com

8:45pm Ernesto Diaz-Infante & Chris Forsyth (SF/NYC)

West coast-east coast acoustic/electric guitars
experimental improv throwdown! with special guests. www.paxrecordings.com

9:30pm Philip Gayle (Houston, Texas), acoustic guitar

Acoustic wayward outside improvisation ala. carte. www.philipgayle.com

05.31.01

8pm fluteflute/cellobass+koto

Leon Lee & Jeff Chan: flutes Loren Kiyoshi Dempster: cello Adam Lane: bass w/Shoko Hikage: koto Exploits the relationship between like-instruments which occupy distinct sonic and timbral palettes. www.bayimproviser.com/LeonLee www.bayimproviser.com/JeffChan

9pm The Improvisational Arts Ensemble

Ike Levin (saxophones), Randall Hunt (contrabass) and Lester Cobb (trap drums & percussion) A trio of musicians dedicated to exploring new directions in the art of "in the moment" collectively improvised music. www.drimala.com

THE LUGGAGE STORE GALLERY 1007 Market Street (2nd Floor) at 8th St., one block from Powell Street BART, San Francisco. It is a non-profit corporation funded by the City of San Francisco, grants, and your contributions. We ask that you contribute \$6-10 dollars. All Ages welcome, no one refused for lack of funds. Info: 415.255.5971 or luggagestore509@hotmail.com for booking email Ernesto Diaz-Infante: itzat@earthlink.net for more info: www.bayimproviser.com/luggagestore

ACME Observatory

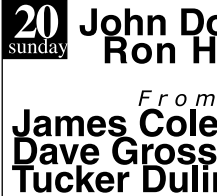
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from three of the bay area's
greatest electric guitarists

13
sunday

Henry Kaiser
Myles Boisen
Ron Thompson



20
sunday

John Doyle butoh dance
Ron Heglin trombone

From Boston!

James Coleman theremin
Dave Gross saxophone
Tucker Dulin trombone

All ACME Observatory performances start at 8pm promptly at Tuva Space 3192 Adeline @ MLK Street in Berkeley, CA. 1 block from ASHBY BART [Look for the "ANT" sign] - Your donation at the door [we suggest \$9.99] is greatly appreciated! NO ONE WILL BE TURNED AWAY WITH A SMALLER DONATION. Set Order TBA. Info/booking: acme@sfSound.org 510.649.8744 <http://sfSound.org/acme.html>

Hadley McCarroll

solo piano

Sunday, May 13 4pm \$10/\$5
San Francisco Community Music Center
544 Capp Street

matt ingalls 2 of 11 [2001]
Gubaidulina Sonata [1965]
Shostokovich 24 Preludes [1934]

Eri Majima-dance

w/ Philip Gelb shakuhachi, Shoko Hikage koto

Chris Brown electronics, Tim Perkis electronics

May 7 & 8 @ 8 pm

Noh Space
at Theater Yugen San Francisco

also this month...

tue May01 8p Dean Leshner [walnut creek]
CA Symphony: Jalbert-world premier

wed May02 Noon Free Hertz UC [berk]
New Music: Brian Kane Quartet

thu-sun May03-06 7Hz & CellSpace [sf]
San Francisco Electronic Music Festival

fri/sat May04/05 8p \$20 Zellerbach Hall [berk]
Merce Cunningham Dance Company

fri/sat. May04/05 8p \$8/\$6 UC Hertz Hall [berk]
Tom Swafford: NIGHT TERRORS (for 100 pc. orchestra)

sat May05 7p \$6-10 StorkClub [oak]
RAWA Benefit: Blectum From Blechdom, The Bran (...) Pos, PlanetSize, Deep Dickcollective, Cone, Spezza Rotta

mon May07 8p Free Hertz Hall UC [berk]
Berkeley New Music Project

tue May08 8p Free Mills College Chapel [oak]
Simple Sample with Boris Hauf

wed May09 8p At Play @ ZEUM [sf]
Boris Hauf, Ernesto Diaz-Infante, Bob Marsh

wed, May 09 9p Kimo's [sf]
Carnival Ad Nauseam: Robair & Moe! Duo

tue May15 9&11p \$7 Bruno's [sf]
re/Trace : Cremaschi, Ingalls, Powell, Raskin, Yoder

tue May16 9&11p \$7 Bruno's [sf]
Larry Ochs/What We Live

tue May15 8p At Play @ ZEUM [sf]
Sue Wolf, Adam Lane, Bob Marsh, John Blue

wed May16 TuvaSpace [berk]
FilmFest: Michalak/Sabella/Voigt/Greenlief/Cremaschi/Nunn

sat May19 8p TuvaSpace [berk]
The Lost Trio, w/ Adam Levy

sat/sun May19/20 Henry Miller Library [Big Sur]
Big Sur Experimental Music Festival

wed May23 8p At Play @ ZEUM [sf]
Dan & Anita DeChellis, Gary Fieldman, Bob Marsh

mon May21 8p 1st Cong. Church [berk]
EARPLAY: Rindfleisch/Korf/Peterson/Horst/Dobbins

thu-sat May24-6 8p Davies [sf]
SF Symphony: Reich's The Desert Music

please send your event listings to:
transbay@sfsound.org
by the 15th of the month preceding your event

Why We Do This Music

cont'd from page 1

Rent Romus writes: "Although words do little justice to what music means to me, in a nutshell "music is life". In most cultures around the world this concept is clearly visible. Within this culture however, the norm is pushing the music as a product and object to be owned. ...surprisingly, there are many that believe that music is not necessary for living. Try taking away music from someone for a day and see what it does... Everyone appears to need meaning in life in order to function. Music does that for me. The other side of the music/life coin, is to reach out to others and create reaction. It can be either positive or negative. Music means only as much as ones mind thinks it means, if there is no one to hear it. It's the fire one feels after a dangerous journey, or the natural excitement that only endorphins can produce."



Marco Eneidi and Spirit at 21 Grand this past February at The Glen Spearman Festival

Alyssa Wilmot writes: "I could choose to choreograph for Broadway musicals or MTV (cater to the "popular" aesthetic), but I don't want to...why don't I want to? I guess that answer is what you're looking for. I don't think it would get me out of bed in the morning, keep me in bed in the morning, or keep me up late thinking about it - I guess that's why."

For me personally, I create music/sound because I have to. I don't really have a choice in the matter. I have a burning desire to create a thing of beauty, to reach into that puddle of nothingness containing all possibility and pull out (or filter out) something. Whether or not it meets with the average society's definition of acceptable music is irrelevant to me, my only consideration when improvising or composing are, in the words of Anthony Braxton "...to go towards the highest thought you can



Scott Looney and Jim Ryan of The Left Coast Improv Group. Acme Conservatory, 4/11/01

think of.". Nevertheless, I don't go deliberately out of my way to make sounds that audiences will hate, I just refuse to compromise my palette of influences. I'm influenced by a lot of different styles of music, noise, etc, and all of it should be included when playing or composing.

Lately, this particular amalgam of musical styles, pulling from the fringes of almost every conceivable genre: rock, jazz, modern classical, academic electronic, urban electronic, noise - is gaining more fans, while at the same time being virtually ignored by mainstream society, and increasingly squeezed out of its performance venues long before the commercial rock groups complained of losing their rehearsal spaces. At this point, the music is lucky to have a venue host a weekly series. It's much more common to find a series once or twice a month instead. Yet we still battle on, holding concerts in which excellent known and unknown musicians/composers ply their trade of showing us another musical/sound world in front of a few committed fans, for little or no money, because that's what they love doing.

We at the Transbay are trying to raise the awareness to the media-bludgeoned public of a real alternative musical/sound culture developing, one that does not compromise musical styles or influences for the sake of profits. This particular part of the time cycle that we live in, an age of seeming prosperity, has made an alternative music community harder to build, because people tend to look towards alternatives when the culture is experiencing more difficult economic times, and not until lately has there been a reason to question that the good times will roll on and on. Now it's looking like the bubble has burst a bit, and though financially it looks like we in the Bay Area are in for some hard times (thanks to profit driven greed from corporations like PG&E), I believe it will benefit the status of this music overall to have a society begin to more actively question the current values of its increasingly corporate influenced culture. ●

San Francisco Electronic Music Festival

cont'd from page 1

and 18 artists. Of course the term "electronic music" has become more and more ambiguous over the years, especially since the early 1990s with the mainstream media attention given to dance music and its various trappings - 4/4 beats, raves, clubs, DJ culture, and the like. While the SFEMF has never wanted to deny the existence of this more recent mass cultural trend, its steering committee (all artists themselves, including this author) has aimed its curatorial eye primarily in another direction: the older tradition of experimental and fine-arts electronic sound and music that has been evolving for over half a century. Dance-oriented electronic music already receives a vast amount of attention worldwide, so we hope to celebrate the lesser known but groundbreaking artists in the Bay Area and beyond whose work has fallen outside the realm of this popular form. Even so, the SFEMF also has a goal of inclusivity, and the wide range of music and sound art being presented this year is testament to that. Audiences at the 4 nights of performances will witness quite a variety of work: from the quirky electro-punk of Blectum from Blechdom to the brain-wave measurement piece of Miya Masaoka; from the social commentary of Los Angeles' Ultra-red to the rich abstract dronescapes of Thomas Dimuzio; you'll see laptop knob-twiddlers, gestural sensor experimenters, site-specific amplified performance art, audiovisual synesthesia, and much more. All of this kicks off at 7Hz Thursday, May 3, at 8:30 pm, and continues at Cellspace Friday through Sunday, with a panel discussion at Southern Exposure on Saturday at 6:00 pm. For details, see the website at sfemf.org, phone the information hotline, 415.861.3257, or send email to info@sfemf.org. ●



Ernesto Diaz-Infante and Shoko Hikage of The Left Coast Improv Group. Acme, 4/11/01

Big Sur Experimental Music Festival Promises Variety

The third annual Big Sur Experimental Music Fest will be held May 19 and 20 on the grounds outside the Henry Miller Memorial Library. If you haven't been there before, you're missing one of the best kept secrets in the Bay Area improv and new music scene. Curated by local presenter and musician Ernesto Diaz-Infante, last year's festival featured an amazing array of experimental musicians performing compositions and improvisations. This year's festival brings performers from all over the world, playing a wide variety of acoustic and electronic music in various configurations, all ensconced in the idyllic, wooded setting of the Henry Miller Memorial Library. Here's a brief rundown of what to expect from this year's festival.

Saturday's lineup on May 19 begins at 12:00pm, with the laptop stylings of Steev Hise, electronic musician, presenter, and chief operator of detritus.net, a site devoted to recycled culture. A quote from Steev: "I usually tell people that what I do is "sound collage. I don't know if that gives anyone an idea of what it SOUNDS like...but I'm always interested in hearing what they THINK it sounds like after I tell them this."

At 1:00 is the guitar/electronics and keyboard/electronics duo of Damon Holzborn and Hans Fjellestad, both active members of the Trummerflora Collective based in San Diego. Their live CD Show on the Accretions label provides an excellent mix of timbral landscapes and sequences, as well as expressive bursts of improv, and features local clarinetist/violinist Matt Ingalls on two tracks.

At 2:00pm, you will get to hear a rare Boston Based improv trio with sax, (David Gross) theremin (James Coleman) and trombone (Tucker Dulin). David is heavily involved with the Boston improv scene and has some fine recordings on the Tautology label. James Coleman and Tucker Dulin are also respected players in the Boston improv scene.

At 3:00pm, electronic laptop musician Boris Hauf from Vienna will immerse us in his ambient, sparse, musical style which is a hallmark of the new Viennese improv movement taking shape. The sound is full of nearly static, quiet landscapes of noise, crackles and pops, which nevertheless provide focus and intensity throughout.

At 4:00pm, Recent transplant from Chicago Bob Marsh does a trio with fel-

low cellist Sue Wolf and live electronician from Chicago Bob Falesch. Bob Marsh's style is earthy, tremendously vital and organic, and often involves singing. Bob Falesch blurts out raw FM synth and computer driven keyboard statements, which provide excellent counterpoint. Sue Wolf is from Chicago and has performed with both Bobs in the past, as well as many others in the Chicago improv scene.

At 5:00pm, the Italian duo of Franco DeGrassi keyboards and Gianni Lenoci electronics take over. According to the journal *The Improviser* and their review of this duo "It's first-rate, highly imaginative free improvisation that doesn't swing or have any connection to the blues. With the mysterious "instrumentation" listed, it's anybody's guess who plays what, or how the two produce the ravishing sounds they do."

At 6:00pm, the wonderful Clocked Out Duo featuring Erik Griswold on piano/ keyboards and Vanessa Tomlinson on percussion, comes all the way out from Australia to play us an intense set of pieces. Their style varies widely from composed virtuosic new music pieces, to atmospheric sound sculpture, but with a continuing sense of drama throughout. A quote from their website: "The staggering breadth of their repertoire encompasses the esoteric complexity of Brian Ferneyhough while embracing the ironic novelty of Screamin' Jay Hawkins".

Winding up the evening at 7:00pm, will be the BSXMF Large Ensemble performing improvisations, featuring artists playing at the festival, as well as other improvisers wishing to join in the sonic mayhem.

Sunday kicks off at 1:00 pm, with an adventurous solo guitar and vocal set by Houston guitarist Phillip Gayle. He's been working on a very original guitar/vocal style developed over many years in far-away places like Japan and Korea, and has an engaging and humorous website.

At 2:00pm, the piano and percussion duo of Dan DeChellis and Jeff Arnal give us some free jazz. Dan's name is certainly getting around. He's worked with many famous improvisers in New York and around the country. The music ranges from out and out energy based free jazz, to more contemplative and introspective textures reminiscent of new music.

At 3:00pm, Recursive Heretics will present a shifting, meditative and cathartic soundscape for your listening enjoyment. The music swirls around you, consisting entirely of a live saxophone (played by Aaron Bennett) along with its electronic doppelganger (played by Scott R. Looney), sampling and processing the sax sound into controlled chaos, but with moments of clarity, subtlety and beauty along the way.

At 4:00pm, Ernesto Diaz-Infante and Chris Forsyth hold forth and pres-

ent an intense acoustic and electric guitar duo as part of their West Coast tour in May. The liner notes for their CD state that they recorded their sounds separately, then joined them together on the CD. Ernesto played with Chris and others when he had the chance to stay in NYC for a while.

At 5:00pm, the legendary 99 Hooker (sax, spoken word) will play with g3 powerbook maven Akio Mokono. 99 Hooker's style is a gritty, dense explosion of sound, assaulting the casual listener, but captivating the interested one.

6:00 features the potluck percussion of world renowned percussionist Gino Robair, drawing beautiful sounds out of everything, and I mean everything he can get his hands on (including styrofoam, baby squeak toys, balloons, and outside house guttering.)

Winding up the evening at 7:00 will be a set of electro-acoustic pieces by local electronic musicians curated by Steev Hise, to cool you out and rev you up for the trip back to the bay area.

So come out, one and all, and enjoy two lovely afternoons in Big Sur, listening to some of the most diverse sounds you're likely to hear from nearly all corners of the globe. Tickets are \$10.00/day, or \$15.00 for both days, and are available by calling. tel: (831) 667-2574. Directions and more links to artists pages can be found at www.henrymiller.org. •

Scott R. Looney is editor in chief of the *Transbay Calendar*, meaning no one else wants the job.



Damon Smith performed with Forward Energy, April 17 at 21 Grand in Oakland

the **transbay** Creative Music Calendar

MAY 2001

1502 8th Street, Oakland, CA 94607

sfSound.org/transbay.html

email: transbay@sfsound.org

The **Transbay Creative Music Calendar** is a volunteer-produced monthly journal for non-commercial creative new music in the San Francisco Bay Area. Contact us for a free subscription.

All listings must be emailed to us before the 15th of the month prior to publication. Artist-promoted event listings [text or pre-formatted graphics] are FREE. For all other events and services, we offer reasonable underwriting rates - please email us for more information.

Your kind donations help keep the Transbay alive and growing. Please make checks payable to "Transbay Music Calendar" and sent to:
Transbay Accounting, 545 Valle Vista #4, Oakland, CA 94610.

For more information on listings/volunteering/archives/etc, please visit our web site or contact us directly.

Business Ads - If you are a business wishing to help the local creative music community through underwriting or advertising please contact us.

All business advertising inquiries should be emailed to:
rentromus@yahoo.com

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2455 Telegraph Avenue, Berkeley
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internet resources

ba-newmus: www.mills.edu/LIFE/CCM/ba-newmus.html
an email discussion list and concert posting for san francisco bay area new music

beanbenders:
www.astron.berkeley.edu/plonsey/beanbenders.html
the "best web-site for improvised music venue in the bay area"
- contains many links that go beyond just improv

23five.org sound works

bayimproviser.com: a performer-based database of local musicians with bios, gigs, recordings, contact info, etc.

sfsound.org: a [growing] collection of resources supporting bay area creative music

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Earless Childbirth
Draculina, Princess Stomach Gas 2xCDR

Toys, noises, unidentifiable sounds, and mangled mass media detritus decimated and sewn back together the only way possible. Mastered etc. by Tom Smith. Eight-page color book designed by Andy Bolus.

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