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 Creative Music Calendar
 June 2004

SFalt festival goes nuclear



photos by John Lee (top) and Ernesto Diaz-Infante (bottom & center)

Clockwise from top left: Myles Boisen, John Shiurba, Randy Yau, Vinny Golia & Vijay Anderson, Alex Cline, Dina Emerson. Center inset: SFalt crew (l-r): Rent Romus, John Lee, Bob Marsh, Bob Boster, Angela Hile, Lance Grabmiller.

SFalt Festival May 12, 2004
21 Grand, Oakland
Gelb/Hikage/Cline trio
Butcher/Robair duo
Lane/Golia/Anderson trio

Tom Duff

The opening event of the 2004 SFalt festival was one of the best improvised music concerts I've ever attended.

The proceedings opened with the trio of Philip Gelb (shakuhachi), Shoko Hikage (bass koto) and Alex Cline (percussion.) Their performance was structured in a vaguely rondo-like way, alternating sections of extremely quiet (there were complaints from people seated in the back who couldn't hear!), sparse sounds using mostly familiar Japanese gestures and timbres with more active excursions in various directions, evoking the Darmstadt school's noisy heterophony or Varese's percussion orchestra sounds or even Rite of Spring-era Stravinsky. Philip used a wide range of material, but concentrated on melismatic and whispery voice-like gestures that contrasted with Shoko's staccato attacks and Keith Rowe-like pick-scrapes, while Alex explored territory ranging between those poles. All around, this was a great performance. Particularly, I don't believe I've ever heard Philip play better. (Shoko is always great, and I've never heard Cline, who was also superb, before.)

Next on the program was the John Butcher/Gino Robair duo. These two (Butcher playing saxophones and microphone feedback, Robair on trap drums and suitcase contents) have been playing together regularly for about seven years now, evolving their individual complex timbral languages and exploring common sonic ground, which is surprisingly wide-ranging, especially given the mechanical differences between their instruments.

Butcher's solo saxophone playing has been compared by more than one observer to his previous career as a particle physicist: "His background in physics permeates his playing—as he performs you can sense him posing and testing theories about how the instrument will react to his playing." The solo Robair, too, has the experimenter's aspect, but more that of the child discovering a universe in his toys than a scientist in his laboratory.

When they play together, a remarkable mind-meld happens. At first, it appears that we're in familiar territory, with Robair imitating Butcher (the child aping the scientist?), hooting through his bicycle horn in rough parody of the latter's circular-breathing multiphonics. But suddenly there's a reversal, and it's Butcher following Robair's delicate, asymmetric heterophony. Eventually, for most of the performance, they settle into a mode in which together they build stunning timbral

continued on page 2

units—if you close your eyes you often can't tell who's making what part of the sound. (Their new recording, *New Oakland Burr*, on Rastascan, is another display of their virtuoso timbral fusion.)

Structurally, their performance evokes Stockhausen in his early '60s moment-form mode (or equally, Frank Zappa's tape-edit transitions or Carl Stalling's fractal cartoon music), with sudden shifts of direction marking off sections that hang in the air like dragonflies idling over a summer marsh. In an improvised setting like this, that sort of razor-sharp synchronization takes on an air of clairvoyance.

The evening ended with a trio comprising Adam Lane (bull fiddle), Vijay Anderson (traps) and Vinny Golia (soprano & tenor sax), who played in what is by now a traditional free-jazz mode, a fine way to end the evening with a code of conduct set off from the intensely experimental performances of the first two sets. The performance didn't really break any new ground for me. The pieces were mostly in head/blowing/head form, in atonal or modal harmonic areas. By and large transitions between sections happened when the ensemble broke down and restarted in a new direction.

Here we had three musicians at different stages of their careers: Golia was an early participant in the invention of the free-jazz language, Lane, having clearly mastered his instrument, is well on the way to developing an idiom of his own, and Anderson, who still spends his weekend afternoons playing on street corners in Berkeley, is growing so fast that he seems like a different player every time we hear him.

By and large it was an evening of solid master performances. If the evening had a theme, it was structural solidity underlying virtuoso instrumentalism.

SFAlt Festival May 15, 2004

21 Grand, Oakland

Pepito

Positive Knowledge with Kitundu

Subtle

This performance was the least interesting of the three SFAlt nights that I attended this year.

The opening act was Pepito, a Latino sequencer-pop duo based in Southern California, but hailing originally from Cuba (Jose Marquez, keyboard, guitar, bass, voice) and Mexico (Ana Marchada, keyboard, video, voice). The songs were hard to decode for non-Spanish speakers like me, but I got the impression that they were about things like a kid named Julio who plays Pac Man all the time, the abortive Cuban space program of the 1970s, and a paean to Havana and Tijuana, which reminded me of Shonen Knife's "My Favorite Town, Osaka," in style, content

and execution, but without the perky charm. The best things about Pepito were the Robotic Kung Fu dancing and Jose's moustache.

Next up was Positive Knowledge: Oluymi Thomas playing saxes and bass clarinet, Spirit on traps, Ijeoma Thomas reciting and singing, all of them also playing small percussion, with Kitundu sitting in playing his Blue Phonoharp, a magnificent homebrew hybrid instrument comprising a 16-string fan-shaped zither, a DJ turntable and a mixer, all in a nautilus-like frame.

They've been around forever, but oddly I've never heard Positive Knowledge perform before. Their music took off in the free-jazz hipster-poetry mode which, regrettably, I know mostly from TV variety show parodies of the early '60s. Ijeoma's sing-song declamatory reading merged seamlessly into aphasic vocalization that melded with Oluymi's finger-dancing bass clarinet playing and Spirit's light-fingered, speech-rhythmed percussion.

Kitundu's touch on his mutant turntable unfortunately was fairly timid, sometimes inaudible, and, to my ears, mostly ignored by the trio. Too bad, because he's a great player. On the couple of occasions when he did rise above the texture, he really shone. One passage had his texture moving from ring-modulation to tremolo to tape-echo-y looping, all very electronic sounding, only to cut out before really developing anything. Later, a short section manipulating phono cartridge hum similarly ended abruptly.

My overall impression of the set was of missed opportunities. It felt like Positive Knowledge was determined to stay on a familiar track regardless of what new sounds their collaborator brought to the table.

The last set was by Subtle, Marty Dowers (reeds), Adam Drucker (voice), Alex Kort (cello), Jeffery Logan (beat box) and Dax Pierson (keyboard), all of them also working various electronic boxes.

Drucker and Logan, who also work as a duo ("themselves") under the noms de hip-hop "Dose One" and "Jel", are the nominal instigators, but their contributions to the music seemed superfluous—Drucker confining



photo by John Lee

Matt Davignon, SFAlt crew, cycling in place himself to a few frenetic MC turns and some knob-tweaking, and Logan supplying add-on hits to fairly ordinary 4/4 drum-machine grooves. (To be fair, his playing hit the groove really well. It was just mostly irrelevant to the larger proceedings.)

The program notes said that though their recordings concentrate on composed songs, they were doing mostly improvised things at this show. Their pieces were all similar, after a little winding up, like my mother's spring-driven 78 RPM record player starting, they would find a modal 4/4 groove and noodle with it, sometimes breaking down and finding another mode and beat, then breaking down to end. This is fairly standard jam-band practice, but it really requires someone to step forward and annotate the groove in order to hold the interest of a non-dancing audience.

It didn't work for me, nor did it work for my daughter, who is much closer to the right age for this sort of thing.

sfSoundSeries



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Community Music Center 544 Capp Street SF
www.sfsound.org/series.html series@sfsound.org

SFAIt Festival May 13, 2004

Luggage Store Gallery, San Francisco

Ned Rothenberg solo

Normal (Fred Frith/Sudhu Tewari)

Trummerflora Collective

Phillip Greenlief/Tom Dill

Greenlief: Rothenberg's set had some ups and downs for me. I arrived a few minutes late, and walked in while he was playing his bass clarinet. He was following the circular breathing path, and moving vertically through the horn much the way Evan Parker does on soprano saxophone. In a later piece he played on alto, I found his sound to emulate the ideas of Parker, but with a harmonic and melodic quality that is distinctly American. For those who don't play a wind instrument and think that the whole circular breathing thing is some sort of transcendental doorway to the beyond, think again. It's something that, yes, has taken me years to really arrive at some mastery, but remember: it's a technique, not music. If the artist transcends the technique and makes beautiful music, great; if not, it shows the artist has practiced his or her technique... nothing more. I think there are nice ideas and great craft in Rothenberg's music, but this set left me a bit cold. I didn't find any surprises there.

Dill sez: I don't know how much I was influenced by "performance dynamics," that is, the in-the-moment dynamics of watching a performance unfold—but I recognized that Ned's performance was "significant," that is, very well played, a solid concept carried out to the letter with lots of spirit behind it and all the chops necessary to bring it to full fruition—but, but, but... I had some "infatuation dynamics" playing inside me, which I noticed right away. By that I mean that the first piece of Ned's, on bass clarinet

(an instrument I'm not automatically inclined to like), was overwhelming in its force, conception, and cumulative details (wonderful overblown and distorted sounds, harmonically complex yet lyrical, rhythmically kind of "minimalist" yet fluid)—and then everything else beyond that first piece was sort of downhill. Not precipitously downhill, but more or less retreads of everything which was put forth in the first piece. Mind you, that first piece said a lot. So perhaps the performer thought it worthwhile to revisit a lot of the same ground. Or perhaps, like a seasoned performer, he was simply pacing himself and making the most of his uniqueness. Or, to put that another way, he was playing his licks, getting 'em over to the audience so we'd all be wowed. (I agree about the seductions of circular-breathing as a performance enhancer; many audiences find it a bit of a mysterious superhuman circus trick; as such, it can distract from an intellectual appreciation of the music. Here, Rothenberg seemed to transcend that, for me at least. I forgot about it soon into the piece. I think I was more seduced by the sounds.) I don't necessarily have a problem

with performers "putting over a great show" (I used to); I have come to understand that the dynamics of "performance" are quite different in some aspects from the dynamics and imperatives of "music." The second piece, a traditional piece for shakuhachi, showed exemplary technique and an ability to adjust to the demands of the moment; it became a duo for shakuhachi and Market Street, which was clanging and siren-ing outside the big picture window that forms the back wall of the space (now covered by a heavy curtain, thankfully).

Greenlief: I enjoyed the first piece, but the second (shakuhachi piece) was actually the highlight of the set for me. Perhaps it's because I'm a saxophone player (and someone who has tried to tackle the solo thing), but I found his set to have very little variation. He is a master player—no doubt about it, but master players with restricted creative vision are just that. So the shakuhachi piece offered a nice variation in the set—we were treated to the artist working



photos this page by Ernesto Diaz-Infante

Above: Garth Powell, SFAlt crew and percussionist for Zen Widow. Right: Most of the Trummerflora Collective of San Diego. L-r: Robert Montoya, Al Scholl, Marcos Fernandes, and Nathan Hubbard. Luggage Store, May 13. Below: Jack Wright's Paddywack, with Sabine Vogel and Michael Greiner of Berlin. Musician's Union Hall, SF, May 16.

his way through a sound field that had a lot more space. And yes, the dialogues with Market Street were inevitable and amusing.

By the end of the set, I found myself having a good time and enjoying the vibe. I was sitting next to a little girl (about 5 years old) and we were both drawing all through Ned's set—I enjoyed that experience a great deal. She was drawing lots of lines with music notes on them...a near-perfect metaphor.

Normal (Fred Frith and Sudhu Tewari) offered a nice change of program. They set up some sound clouds, suggested some grooves, and worked their way through an interesting electronic conversation that paid respects to minimalism, trance, subtle noise eruptions, and the duo was fun to watch. Someone suggested there should be a camera focusing in on the details of what their hands were doing with what devices. Personally, I like a little bit of mystery with my art—so I was fine just closing my eyes and glancing from time to time to see what sounds were coming from whom.

Dill: Normal's show struck me as a very



witty performance of "caveman rock," with all the crude poetry and mysterious talisman-brandishing that might suggest. I left the Luggage Store feeling perfectly sated, just as the music was beautifully floating up, into the sky.

Greenlief: I had house guests staying from Berlin, who just arrived that day, and they were really wiped out, so I had to leave before the TrummerFlora folks got to play. That was a disappointment for me, as I've had great times visiting those folks in San Diego and I think they are really working hard to develop the scene down there.

SFAIt Festival May 16, 2004
Musicians Union Hall, San Francisco
Paddywack

Tom Dill

Jack Wright says he wanted to name his new trio "Knick Knack," but his partner Barbara immediately rebounded with "Paddywack," and out of this verbal basketball came the name. I'm not sure, however, that this jaunty and lightly slapstick-y name is apropos for Jack's latest vehicle for group expression, for their music is couched in the most rarefied terms and fleeting structures.

The trio is rounded out by Sabine Vogel on flutes and Michael Greiner, percussion. The couple traveled to the festival all the way from Berlin, where currently a mini-revolt against loud, expressive, muscular free improvisation is being pitched by a new generation of musicians who are tired of all that. I certainly can't blame them for feeling that way. Being artists, they've had to come up with a whole new thang—characterized by lots of silence dotted here and there with super-quiet sounds (Vogel's bio speaks of "the organization of sounds in space at the border of inaudibility") and a sometimes perverse attention to detail and dynamics. The revolt, variously dubbed

"reductionism" or "lowercase music," or other things, has a lot of adherents in Berlin but is by no means based there; we find footsoldiers in Berlin, Paris, Boston, Tokyo, Vienna, and elsewhere. Greiner and Vogel seem to bring a healthy measure of good humor and presence to their performing that other "lowercase" musicians actively avoid (in favor of a stasis borne by non-expressive aesthetics).

One of the main things I brought to this performance was a big black box with a red question mark on the outside, where I contained my wonder at how Jack Wright, known for superhuman endurance, overflowing loquaciousness and violent eclecticism in his free improvisation (not to mention loud, expressive muscularity), would make good music with two post-FMP Berlin ascetics. But, having witnessed Jack's musical progression over nearly twenty years now, I was prepared to expect something new and different—one other hallmark of his art is his passion for self-reinvention, and contemplating the whole of his progress seems now like checking in a couple times a year on one continuous, continent-spanning improvisation. Plus, he was unhesitant to embrace the Boston musical monks of nmperrign, in fact recording and touring with Bhub Rainey in 2000 and 2003 (This

reporter happened to be part of the latter tour. Nota bene: Anyone who's been a beneficiary of Mr. Wright's nurturing attention and huge-heartedness wouldn't be surprised to learn that he, in fact, was one of the prime instigators of the SFAIt festival, back in 2002.)

As it happened, Paddywack played a great set, full of surprises from everybody, and exemplary in the care paid to little gestures and big silences. Greiner certainly had his share of gestures. He says he started out as a "bebop drummer." His way of keeping time in this group was metaphysical, swinging from tidy, scattershot brushwork to silence back to stick-rubs or what have you. His gamut of gambits kept a smile on my face, as did Vogel's delicate, fluttery fingerwork on her bass flute, flute and piccolo. Jack played quite a lot with no mouthpiece in his alto, and has developed a lot of new sounds with this configuration. Another oft-explored sound-extension is his closing off the bell of his saxophone with his leg, which resulted in choked, timbrally muffled cries and fluffs, with multiphonics often spreading out like clouds.

Paddywack set off on a cross-country tour after their SFAIt show, gamely offering their choice sonic knick-knacks across the vast cultural wastes of the USA. Give a dog a bone, indeed.

Two performances of Cornelius Cardew's 'Treatise'

The ensemble:
Liz Allbee, Blevin Blectum, Sarah Cahill,
Ann Dentel, Danielle DeGruttola, Aurora Josephson,
Kendra Juul, Cheryl E. Leonard, Patty Liu, Kristin Miltner,
Lisa Sangita Moskow, Sarah Schoenbeck,
Karen Stockpole

Saturday, June 19th 2004
Community Music Center
544 Capp Street
San Francisco, California

Monday, June 21st 2004
Chapel of the Chimes
4499 Piedmont Avenue
Oakland, California

Goodheart Rings Out Acme's New Piano

4/18/04 at the Jazz
House, Oakland

David Slusser

Through a stroke of good fortune, The Acme Observatory has acquired a grand piano. What better way to inspect its concert viability for new music events than to have it thoroughly run through its paces by the formidable pianism of Matthew Goodheart, in solo performance. Except for San Francisco's Musician's Union Hall and the occasional

show at the Capp Street Community Music Center (both in San Francisco), forward thinking pianists have been short on places to play for a long time. This has made them woefully under-represented in the local scene. In light of the talent here (and passing through), this new "box" is something to celebrate. Thanks go to David Wessel and Tom Duff for arranging for CNMAT's surplus piano "storage" relocation to the Jazz House.

Acme couldn't have done any better at finding a pilot for its pianistic maiden voyage. Super accomplished, credentialed and dedicated, Goodheart showed us what's been missing in the East Bay's musical equation. More than the flash of a gifted technician, his recital was shaped by great discipline and sense of form. In four pieces, ranging from twenty to four minutes, he took distinctly different approaches for each, and held to it, exploiting and exploring a particular set of parameters. The refreshing effect

was almost like having each piece played by a different instrument.

First was a long rumination on applications of the sustain pedal. I was a little apprehensive as it began in well-trod territory, brooding and ponderous. Fortunately, it started to develop in unexpected directions, seeming like Matthew's curiosity about the characteristics of this particular instrument were led to different areas as the piano revealed its responses. This had the welcome effect of satisfying in detail my own curiosity about the box as well, so I didn't mind the rambling nature. Getting past the fixed pitch nature of the instrument poses the biggest challenge when engaged in new music/improv, and this piece provided a little insight. The upper partials of a note start to deviate from step-like tuning, so if these are brought out, especially in the lower register, they "fill in the cracks" between the other notes of the piano. Goodheart performed an acoustic "synthesis" with this application, generating tones percussively, both with keys and light finger tapping "under the hood", and with string scrapes/rubs, which also revealed the piano's kinship with the family of bowed instruments. Still involving the interplay of overtones, the middle of the piece was an interlude of chords that coalesced around a middle Eb. The fixed pitch hung in the air, as each new chord that had it as a constituent part changed the color in the room. It was an interesting display of

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wed. june 9th @ 21 grand 449B 23rd St. (between Broadway and Telegraph)

8pm

trumpet trio

birgit ulher.....trumpet

liz allbee.....trumpet

tom djll.....trumpet



9pm

aurora josephson.....voice

birgit ulher.....trumpet

jacob lindsay.....Ab, Bb, bass and contrabass clarinets

damon smith.....double bass

scott r. looney.....electronics

thursday june 10th @ the luggage store gallery 1007 market sf. 8pm

birgit ulher (hamburg).....trumpet

damon smith.....double bass

karen stackpole.....gongs, percussion

these two concerts, on either side of the bay, present for the first time on the west coast, the hamburg trumpet virtuoso birgit ulher. she is one of the most innovative trumpeters working in free improvisation today. she will work in a variety of contexts, with bay area musicians who have taken a similar attitude of research and discovery with regard to their instruments as well as the possibilities of free improvisation.

www.birgit-ulher.de

www.aurorarising.com

www.21grand.org

www.balancepointacoustics.com

www.outsound.org

www.bayimproviser.com

Piano Summit

an evening of solo & ensemble piano
playing to benefit the Jazz House

June 17th : 8:00PM

Performers Include:

James Armstrong

Scott Looney

Will Grant

David Leikam

Bill Crossman

Matthew Goodheart

All Proceeds benefit The Jazz House in
support of music opportunities for youth.

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June

JUNE 2nd : I.C.E. Series

[Improvised Composition Experiment]; open, creative music jam session

JUNE 11th : Erik Friedlander



JUNE 13th : Ben Goldberg

JUNE 17th : The Piano Summit:
An Evening of Solo & Ensemble Piano Pieces to benefit The Jazz House. Pianist include:

James Armstrong
Scott Looney
Will Grant
David Leikam
Bill Crossman
Matthew Goodheart

All proceeds benefit The Jazz House in support of music opportunities for youth.

JUNE 25th : Bill Horvitz

JUNE 26th : Andreas Willers



JUNE 27th & 28th : Lucas Niggli
ZOOM



3192 Adeline @ Martin Luther King Jr. Way : Berkeley

Located 1/2 block south of the Ashby BART. Look for the blue light above the door!

Slusser: Acme Piano Summit

from page 6

western harmony out of context. As the piece drew to a close, Matthew displayed an exquisite pedal technique where a sustained cluster draws out to a single held note, sounding just like a backward tape of a piano, providing a calm resolution.

His second piece provided great contrast, done all in traditional classical piano technique, with his butt on the bench and both hands on the keyboard. It was the world of notes, quickly articulated single ones, containing much spirit and sound reminiscent of classical avant-garde. I did note that he drew it to a close with a paraphrase of the rapid hands-in-contrary-motion motif that opened it. Next was another relatively short excursion that used only the upper eighth of the keyboard in a highly percussive, but dynamic, display. Besides an interesting mode of tonality, and textural variation between block chords and rippling fingers, the impact of the piece was way overhead in the heterodyning from the dance of overtones ringing through the room. I love it when a performance can give me the feeling of corduroy gently brushing against my ears.

His last piece was "under the hood" (as I call playing on the piano's harp), but this time with a collection of props that again allowed Goodheart to present a great contrast. Percussion, sustains, overtones and rhythm were all brought into play in this textural showcase. At times the bell tones invoked aspects of Asian meditation. Here he got the piano to reach its maximum resonance, where I could physically sense an area of vibrating sound that extended several feet around and below the harp. From this intense peak he let the piece gently close with the uncanny perpetual motion of a small prop bouncing a twittering rhythm between two strings. At the close of his performance, his clear intention and thoughtfulness finally sunk in as I reflected on the course of the sonic journey. At one point I remember him restraining himself from playing for the sake of creating some space. This piano/performer combination is a welcome addition to the local soundscape.

The second set was hardly less auspicious, with the second appearance as a trio of improvisers Scott Looney (synth/piano), Jacob Lindsay (clarinets) and Gino Robair (percussion). While no strangers to the local performance scene, these three had only played together once before, last October at 21 Grand, at Jacob's prompting, where they caught Acme curator Tom Duff's ear. (*Editor's note: Tom's hearing was not adversely affected, but he is still under observation.*)

In common are the trio's unusually broad palette of sounds from their respective instruments, quick ears, and iconoclasm. Where they really excel is in their ability to augment or finish each other's phrases, and to find and blend complimentary sounds. The first half of their set was an absolute delight of careening sounds, drama and good humor; a portent that this should be an ongoing association.

Where I will take them to task (only because I know and love them all): the volume balance seemed to get away from them half way through. Jacob's use of just bass, contrabass, and tiny soprano clarinets, without microphone, left a practical limit on how loud the group could get without severely limiting the power of his contributions. I'm a fan of the many bubbly and pastel textures he can produce, and these got lost as Gino and Scott started to heat up. Ever the stoic and practical improviser, Jacob did what he could, either laying out, or, in what I think is a rare move for him, resorting to actual notes in the melodic sense, to have a presence in the fray. I can cut them some slack, since they're a new group, but I expected a little more sensitivity from the drums and electronics in this setting. I think it was a mistake for Scott's amp to be at his side, instead of behind him, and I know he's heard my rant that the most important piece of equipment an electronic musician can have is a volume foot pedal. When the volume is on a knob, your hands are usually occupied with something else; whereas, with the foot, you're constantly contouring the sound. Though Gino briefly had towels over his drumheads, they slipped away when he began playing in earnest with sticks. I think the trap set is a plus for the group, but something should be modified for use with bass clarinets, maybe very light sticks of some kind. I know holding back messes with the inertia and momentum of acquired drum technique, but it may be easier than trying to mic a contrabass clarinet effectively. I know these guys to be up to the task, so I hope they'll keep at it. At the end of the fourth piece, Gino bowed his head and pointed at the acoustic piano, to which Scott ruefully approached, as if Goodheart had broken the bank on it for the evening. This brought the volume back to better advantage for the clarinets, and Looney shone with his own considerable extended vocabulary on the instrument, as the three created rich and dynamic conversations and episodes that capped their set off with the added sonic variety. My minor criticisms aside, this is a group I wouldn't hesitate to see again.

June Concert Listings

PLEASE GO TO WWW.TRANSBAYCALENDAR.ORG FOR DETAILS ABOUT THESE EVENTS, PLUS UPDATES AND SUBMISSION GUIDELINES

Wed 6/2 7:30 PM \$4-\$8 Pacific Film Archive [2575 Bancroft Way @ Bowditch Berkeley]

Film Screening + Live Performance by Tom Nunn. Short films explore the work of New Zealand's FROM SCRATCH, a performance group whose artistry draws on custom-built percussive instruments

Wed 6/2 8:00 PM \$6-10 sliding scale 21 Grand [449B 23rd St. Near 19th Street BART Oakland]

Wind Trio of Alphaville + Kris Tiner/Jason Mears' group

Wed 6/2 8:00 PM \$5.00 The Jazz House [3192 Adeline @ MLK Berkeley]

All improvising musicians are encouraged to be part of the monthly I.C.E. series in which various themes are explored musically.

Thu 6/3 8:00 PM The Jazz House [3192 Adeline @ MLK Berkeley]

Chris Brown Meets the United Brassworkers Front

Thu 6/3 8:00 PM \$6-10 Luggage Store Gallery New Music Series [1007 Market St. @ 6th Street SF]

Joe Colley + Michael Gendreau

Fri 6/4 7:30 PM \$5 Donation THE MILK BAR at The Biscuit Factory [81st and San Leandro Oakland]

Gino Robair and Philip Gelb - excerpts from Pauline Oliveros's Sonic Meditations. - Hal Hughes and Emily Jordan-sound theater. - Aaron Bennett and Friends. - George Cremaschi-Solo. - Mary Armentrout and Dancers.

Fri 6/4 8:00 PM \$8-\$12 The Jazz House [3192 Adeline @ MLK Berkeley]

The Spoken Word Show: A night of films by David Michalak and stories narrated by Dean Santomieri

Sat 6/5 8:30 PM \$10 suggested donation sfSoundSeries [Community Music Center, 544 Capp Street, SF]

sfSoundSeries: Omaggio a Berio

Tue 6/8 8:25 PM \$7 The Oakland Box Theater [1928 Telegraph Avenue Oakland]

Myles Boisen's Past-Present-Future CD release; Jonathan Segel Trio with Myles Boisen, Gino Robair, Chris Xefos and Dina Emerson

Wed 6/9 7:30 PM \$4-\$8 Pacific Film Archive [2575 Bancroft Way @ Bowditch, Berkeley]

Live Performance by Peter Whitehead. Eric Marin in Person. Discover the whimsical sound structures and "extraterrestrial" sonorities of the Baschets, two sculptors and engineers, in Eric Marin's documentary.

Wed 6/9 8:00 PM \$6-10 21 Grand [449B 23rd St. Near 19th Street BART Oakland]

Hamburg trumpet virtuoso Birgit Ulher in a trumpet trio (Djill/Albee) and mixed quintet (Josephson/Lindsay/Smith/Looney)

Thu 6/10 8:00 PM \$6-10 Luggage Store Gallery New Music Series [1007 Market St. @ 6th Street SF]

Birgit Ulher (hamburg) - trumpet; Damon Smith - double bass; Karen Stackpole - percussion

Sat 6/12 2:00 PM \$8-12.00 The Exploratorium [3601 Lyon St.]

Using up to twenty speakers and state-of-the-art surround-sound technologies, the Exploratorium's McBean Theater transforms itself into a variety of sonic landscapes.

Sat 6/12 8:00 PM \$8-12 sliding scale Berkeley Art Center [1275 Walnut Street Berkeley Ca.]

The Serfs - Theatrical, Musical, improvisation revue

Sun 6/13 2:00 PM \$18 Florence Gould Theatre [California Palace of the Legion of Honor, Lincoln Park, SF]

Matthew Shipp

Sun 6/13 8:00 PM The Jazz House [3192 Adeline @ MLK Berkeley]

Ben Goldberg's Brain Child

Mon 6/14 8:00 PM Intersection for the Arts [446 Valencia, between 15th and 16th, Mission District, SF]

Free Improvisations with Rova and Vinny Golia, Nels Cline, Sarah Schoenbeck, Harris Eisenstadt, Mark Trayle and Lisle Ellis.

Tue 6/15 8:00 PM Intersection for the Arts [446 Valencia, between 15th and 16th Mission District SF]

Free Improvisations with Rova and Vinny Golia, Nels Cline, Sarah Schoenbeck, Harris Eisenstadt, Mark Trayle and Lisle Ellis.

Tue 6/15 8:25 PM \$7 The Oakland Box Theater [1928 Telegraph Avenue Oakland]

Phillip Greenleaf's Leithouse Cycle w/ Dina Emerson & GE Stinson + Fallujah (Chris Brown - electronics, George Cremaschi - contrabass, Tom Djil - trumpet, Matt Ingalls - clarinets, Tim Perkis - electronics)

Wed 6/16 7:30 PM \$4-\$8 Pacific Film Archive [2575 Bancroft Way @ Bowditch, Berkeley]

Film Screening + Live Performance by Mobius Operandi. A program devoted to the American maverick Harry Partch, inventor of fanciful instruments and creator of a "total theater" through his integration of dance, stagecraft, and ritual.

Thu 6/17 8:00 PM \$6-10 Luggage Store Gallery New Music Series [1007 Market St. @ 6th Street SF]

8pm (Portland OR) John Krausbauer: guitar + Bryan Eubanks: soprano saxophone/tape - 9pm (Los Angeles CA) Kris Tiner & Mike Baggetta: West Coast Duo 2004: music for trumpet + prepared acoustic guitar

Fri 6/18 8:00 PM 21 Grand [449B 23rd St. Near 19th Street BART Oakland]

Jacopo Andreini's American Quartet, with Morgan Guberman, Scott Rosenberg, John Shiurba and Jacopo Andreini from Italy. One Night Only.

Sat 6/19 8:00 PM \$10 Community Music Center [544 Capp Street Btwn 20th and 21st SF]

Cardew's "Treatise" with Liz Allbee, Alicia A. Byer, Sarah Cahill, Ann Dentel, Danielle DeGruttola, Aurora Josephson, Kendra Juul, Blevin Blectum, Cheryl Leonard, Patty Liu, Kristin Miltner, Lisa Sangita Moskow, Sarah Schoenbeck, Karen Stackpole

Sun 6/20 8:15 PM free (donations accepted) ACME Observatory at The Jazz House [3192 Adeline Berkeley]

Italian condottiero, guitarist, alto saxophonist, singer Jacopo Andreini, with a large Bay Area ensemble

Tue 6/22 8:25 PM \$7 The Oakland Box Theater [1928 Telegraph Avenue in not at all scary Oakland]

Tom Dimuzio & Mr. Meridies

Wed 6/23 7:30 PM \$4-\$8 Pacific Film Archive [2575 Bancroft Way @ Bowditch Berkeley]

Film Screening + Live Performance by Cheryl E. Leonard. A salute to Francis Dhomont, maestro of musique concrète, where naturally occurring sounds are severed from their origins through manifold manipulations.

Sun 6/27 12:00 AM 10 The Jazz House [3192 Adeline @ MLK Berkeley]

From Switzerland...Lucas Niggli ZOOM - plus, Good For Cows

Mon 6/28 12:00 AM 10 The Jazz House [3192 Adeline @ MLK Berkeley]

From Switzerland: Lucas Niggli ZOOM - plus, Cornelius Boots & Aaron Germain

Tue 6/29 8:25 PM \$7 The Oakland Box Theater [1928 Telegraph Avenue in not at all even remotely scary Oakland]

REV.99 & Andrew Hayleck

Wed 6/30 7:30 PM \$4-\$8 Pacific Film Archive [2575 Bancroft Way @ Bowditch Berkeley]

Film Screening + Performance by Jon Brumit. Music videos and riotous live footage showcase Finland's The Cleaning Women, whose pulsing techno sound is made from household objects.



June 2004

1510 8th Street, Oakland, CA 94607

**<http://transbaycalendar.org>
dogjugglesmushroomheads@transbaycalendar.org**

The **Transbay Creative Music Calendar** is a volunteer-produced free monthly journal for non-commercial creative new music in the San Francisco Bay Area. In addition to our comprehensive listing of upcoming events, we publish articles and reviews about local music and the people who create it. We talk about a wide range of modern music, including: experimental, improvised, noise, electronic, free-jazz, outrock, 21st century compositions, and sonic art. Each month, 1000 copies of the Transbay are mailed to individuals and hand-delivered to over 45 performance venues and public locations throughout the Bay Area. Contact us for a FREE subscription!

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