

SEE YOU THERE

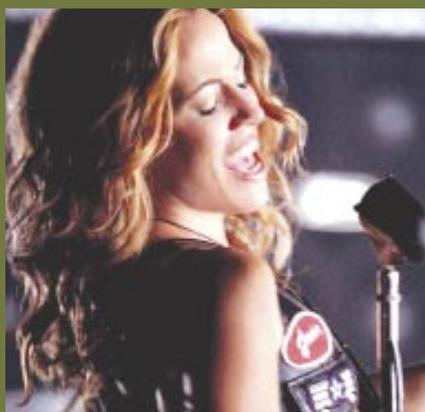


AV PICK > TUESDAY, SEPTEMBER 5 SUPERSYSTEM

Supersystem are perfectionists in song deconstruction. Fusing hip-hop, electronica, punk and world music, they master the art of off-kilter rhythms and jagged melodies to create a new sort of angular dance music that brings to mind early Public Image Ltd. or "The Walk"-era Cure. Originally hailing from Washington, DC, Supersystem began life as El Guapo, who recorded for Dischord Records before changing their name and signing to Touch and Go Records. Altering their name caused them to go into more adventurous musical frontiers that made more subtle use of guitar and heavy emphasis on synthesizer. Their second release for Touch and Go, *A Million Microphones*, is full of pulverizing dance beats that puncture the minimalist song structures. It just may be the most challenging dance music existing today. Fans of bands such as the Faint or Ladytron would be advised to listen. Opening is Besyno and The Stay Lows.

—eric boucher

Mohawk Place, 47 East Mohawk Street (855-3931).
With Besyno and the Stay Lows.



Friday, September 1

SHERYL CROW and JOHN MAYER

One of the accusations often leveled by music snobs aiming to discredit pop artists is the fact that most don't write the music they perform. In the case of many pop singers who claim they actually do write their material, there tends to be a team of producers and writers really doing the heavy lifting behind the curtain. (I mean, do you really believe that Ashlee Simpson cowrites her songs as claimed, amidst a busy schedule of nose jobs, Entertainment Tonight interviews, bad reality shows and lip-syncing?) For all their pop success, you can't lump Sheryl Crow and John Mayer, currently co-headlining a tour that stops at Darien Lake this Friday, with the rest of the pack, because here's a pair of real singer/songwriters who happened to crash the pop charts. Sheryl Crow's storied ascendance has her going from teaching music at a Missouri school, to being backup singer to the stars and finally to her place as a leading woman of rock with a shelf of Grammys. Crow's string of perfectly crafted rootsy rock leads up to the most recent 2005's *Wildflower* (A&M). Mayer's ability to blend jazzy chords and tones with a warm voice and coming-of-age songs made him an almost instant sensation in 1999 with *Room for Squares*. Expanding his palette and artistic horizon in 2005, Mayer put together a trio with drummer Steve Jordan and bassist Pino Palladino that showcased a yen for jazz and blues. Mayer's latest, *Continuum* (Sony), hits stores September 12.

—donny kutzbach

7pm. Darien Lake Performing Arts Center, Route 77, Darien Center (box office: 585-599-4641; www.ticketmaster.com).



Monday-Tuesday, September 4-5

BOUNDLESS/COUNTLESS

Fred Thomas and Soma Wingelaan have collaborated on a portable, multimedia installation based out of Brooklyn's New General Catalog 224 Gallery, where the artists spent the summer as part of a series of free-form residencies entitled *Seasons in the Sun*. Originally titled *Seasons in the Sun: Summer*, the now touring exhibition is called *Boundless/Countless*—likely as an ode to the creation's versatility. Just as New General's series proclaims to have been "inspired by the spirit of locality," the *Boundless/Countless* installation is designed to conform to any space. Wineglaan has created a structure that "breathes," fueled by a fan that inflates and deflates the translucent, rip-stop parachute material from which it is made. The audience is invited inside the structure, where musician and record producer Thomas improvises sound while his co-star manipulates ambient lights along with the respiratory intensity of the fan. Thomas, probably best known for his work with the experimental pop band Saturday Looks Good to Me, has a first solo record called *Sink Like a Symphony* out on his own label, Ypsilanti Records. The soundtrack to *Boundless/Countless*, complete with cover art by Wineglaan, is also available. Due to the *in utero* aspect of this experience, space is limited to 40 seats per night. For reservations, email name and number of seats desired to sound@kitchendistribution.com, or call for more details.

—k. o'day

Kitchen Distribution Gallery, 20 Auburn Ave. (308-3626)
www.kitchendistribution.com.



Thursday, September 7

MIYA MASAOKA, PEGGY LEE & LARRY OCHS IN CONCERT

Until recently, it could be said that our fair city had little in common with the European culture capitals of Venice, Geneva, Florence, Munich and Graz. But that promises to change this week, with the upcoming visit of world-renowned musicians Miya Masaoka (koto), Peggy Lee (cello) and Larry Ochs (tenor and soprano saxophones). The trio, whose only other group performances to date have been scattered across Europe, visits Hallwalls this Thursday for a unique evening of jazz and experimental music. As a musician, Masaoka plays the koto (for which she's developed an electronic interface), a 13-stringed traditional Japanese instrument. As a composer, she works in the varied worlds of jazz, Western classical music, traditional Japanese music and free improvisation to investigate the interactive, collaborative aspects of sound, improvisation, nature and society. Cellist Lee has made a big name for herself in Canada as an adventurous and diverse composer and improviser. Bufaloni may recall Ochs, who visited the Albright-Knox in March as part of the Rova Saxophone Quartet. In addition to his long tenure with that influential group, he's composed two dozen works for sax quartet and many others for mixed ensembles. While all three musicians lead their own bands, they also collaborate extensively across musical genres. Thursday's show will be a rare treat.

—peter koch

8pm. Hallwalls Contemporary Arts Center, 341 Delaware Ave. (854-1694). \$12/\$8

To hear samples of the music from See You There, visit www.artvoice.com.