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NEWSLETTER - May 29th, 2009

..And the Music Never Stops!

New from: Cecil Taylor/Jimmy Lyons '71! Joelle Leandre/William Parker! Talibam + Peter Evans! Gavin Bryars "Sinking Of The Titanic" Live! Les Six double CD! Olga Neuwirth! Harold Budd & Clive Wright!

Alessandra Celletti! Mars Vista Philharmonic! ESP reissues of Cromagnon, Timothy Leary, and Gato Barbieri! Sunn0))! Restocks of recent Laswell releases!

Downtown Music Gallery FREE In-Store Performance Schedule
C'mon down to 13 Monroe St!

[2nd Ave bus M15 to Market St stop one block away, or F train to East Broadway stop 4 blocks away]

This Sunday, May 31st at 7pm:
JD PARRAN & ANGELO BRANFORD!
BAG Legend meets Downtown Guitar!

Sunday, June 7th at 6pm:
ROB PRICE & CHRIS CAWTHRAY!
NY Guitar wunderkind Meets Torontoan Drummer!

Monday, June 8th at 6pm:
HUMANIZATION QUARTET are Clean Feed Recording artists featuring:
Rodrigo Amado on tenor sax, Luis Lopes on guitar, Aaron Gonzalez on basses & Stefan Gonzalez on drums!

Sunday, June 14th - Vision Fest - Be there or be square! (No in-store)

Sunday, June 28th at 6pm:
TOM HAMILTON & BRUCE EISENBEIL!
Pogus CD Release Celebration for this wonderful Guitar & electronics Duo!

Sunday July 5th at 6pm:
ADAM LINSON & TOM BLANCARTE!
Two Amazing Contrabassists in a Rare & Intimate Setting!
Adam Linson has a solo & duo disc out on Evan Parker's Psi Label and Tom Blancarte is half of Sparks with Peter Evans!

CECIL TAYLOR With JIMMY LYONS/HENRY GRIMES/ANDREW CYRILLE - Piano Solo at Town Hall 1971 (Free Factory 62/Disconforme; EEC) 2009 release. An impressive performance by Cecil Taylor at New York's Town Hall in 1971, performing an uninterrupted medley combining parts of four of his tunes. Included as a bonus are two short quartet pieces taken from a rare broadcast, also appearing here on CD for the first time ever. The quartet features Jimmy Lyons on alto sax, Henry Grimes on bass and Andrew Cyrille on drums.

[Please note: we ordered 60 of these, and so far have only received 20 copies, so it is possible you may be back-ordered on this if you're not among the first to order..]

CD \$18

Four new Leo CDs!

JOELLE LEANDRE/WILLIAM PARKER - Live At Dunois (Leo 535; UK) The first CD by Joelle Leandre and William Parker (CD LR 261 - Contrabasses) was recorded in 1998. There is eleven years difference between "Contrabasses" and "Live at Dunois". During these eleven years Joelle Leandre and William Parker became the most important and influential bass players on the European and American new music scene. Their new live performance at the "Sons d'Hiver" festival is an instant classic.

CD \$17

EVELYN PETROVA - Living Water (Leo 533; UK) With her first solo CD "Year's' cycle", Evelyn Petrova received a lot of superlatives. 'Be the first to see this rising star' (Songlines), 'a rare find, "bright flame" (Ian Anderson, Jethro Tull), 'hearing is believing' (AllAboutJazz). "Living Water" is a duo record, except we never get to hear her new partner -- dancer and performance artist Tany Khabarova. This CD is based on their live performance entitled Taming of a Butterfly. Living Water is very much a continuation of Year's Cycle -- raw, visceral, gutsy and at the same time subtle and complex folk-rooted music.

"If you are a fan of the immensely charming and often hilarious vocals of Iva Bittova, no doubt you will also enjoy the equally enchanting voice of Evelyn Petrova. I had the good fortune to see & hear Ms. Petrova at the Guelph Fest a couple of years ago and was knocked out by her wonderful set. This is Evelyn's fourth disc for the Leo label (two solos & two duos) and each one has touched me and made me laugh at loud. It is rare when a CD has that effect. If your life is a drag at times, do yourself a favor and check out Evelyn Petrova, guaranteed to put a smile on that sad face." - Bruce Lee Gallanter, Downtown Music Gallery

CD \$17

STEFANO LUIGI MANGIA With GIANNI LENOCI - Painting On Wood (Pittura Su Legno) (Leo 536; UK) This CD introduces a new exciting talent, a vocalist Stefano Mangia from Italy. In his singing he is trying to find some new shades and colours of the voice which are not entirely conventional. Stefano combines tradition with experimentation, finds new expressive possibilities. He studied Mongolian singing, explored the techniques of Pakistani and Northern Indian singing traditions. For this project Stefano and the pianist Gianni Lenochi wrote eight original compositions. The other members of the quartet are Pasquale Gadaleta on bass and Marcello Magliocchi on drums.

CD \$17

VYACHESLAV GUYVORONSKY - Interventions Into Bach And Mozart (Leo 534; UK) Some 30 years ago Guyvoronsky had a dream that Mozart and himself had been drinking wine and confessed their love for music. Mozart encouraged Guyvoronsky to take one of his piano sonatas and compose two more parts. Guyvoronsky did this and recorded the piece. Later on he used the same approach to Bach's French Partita which was written for clavier. Guyvoronsky composed the parts for voice, accordion, flute, bass and trumpet and recorded this as well. That's why the title of the CD is Interventions into Bach and Mozart.

CD \$17

New from the ORIGINAL ESP DISK [accept no substitutes]!

TALIBAM! [MATT MOTTEL/KEVIN SHEA] + JON IRABAGON/PETER EVANS/CHRIS FORSYTH/JEREMY WILMS/MOPPA ELLIOTT - Boogie in the Breeze Blocks (ESP Disk 4055; USA) Brooklyn's Talibam!'s first ESP Disk release, Boogie in the Breeze Rocks, is a narrative earful as warped and wonderful as spicy pasta, fresh grapes and caramel crunch. An ensemble record joining 2008's Thelonious Monk Jazz Institute winner, Jon Irabagon (tenor sax); Peter Evans of Sparks (trumpet); guitarists Chris Forsyth from Peeesseye, Anders Nilson and Chin Chin's Jeremy Wilms; along with Mostly Other People Do the Killing's Moppa Elliot on upright bass; all filtered through Talibam! To make music of one voice and cohesion. It is ensemble playing that goes beyond personal choice to capture a mood and the deep anthropology of the strange beauty of contemporary opposing and debt-maxed-out stimuli.

CD \$12

GATO BARBIERI With CALO SCOTT/NORRIS JONES [SIRONE]/BOBBY KAPP - In Search of the Mystery (ESP Disk 1049; USA) In Search of the Mystery, Gato Barbieri's debut album as leader, was recorded March 15, 1967, on the heels of his work on Don Cherry's famed Blue Note recordings: Complete Communion and Symphony for Improvisers. This avant-jazz masterpiece from the Argentine tenor saxophonist shows off his volatile, shrieking sound to full and unrelenting affect, fueled by the twin interweaving strings of cellist Calo Scott and bassist Norris Jones (Sirone) and Bobby Kapp's impressionistic drum splatter. Recorded in one day, the session exemplifies the spirited energy of the times and remains distinctive and inspiring today.

CD \$12

CROMAGNON - Orgasm: Cave Rock (ESP Disk 2001; USA) Already commercially successful as tunesmiths for teenyboppers, Austin Grasmere and Brian Elliot approached Bernard Stollman looking to focus their talents on something more original and unrestrained. Stollman asked, "What would be your theme?" and Elliot replied: "Everything is one." Bernard said, "Go do it." What followed was Cromagnon's (Grasmere, Elliot and the Connecticut Tribe) non-linear journey through the subconscious, weaving together bizarre instrumentation and meter with a psychotic blending of musical styles. Bagpipes, pounding percussion, blood-curdling yelps, chanting, laughing, and billowing subterranean rumblings create the otherworldly soundscape that is Cave Rock. Heralded as one of the best freak-out records of all time, Cave Rock was ridiculously ahead of its time and brings to mind the savage sound-fuckery of Nurse with Wound and Throbbing Gristle as well as the hallucinations of early Red Krayola.

"Free 60s underground tribal music from Austin Grasmere, Brian Elliot, and the Connecticut Tribe. Recorded in 1969 with a heavy dose of 'Everything Is One'." Packaged with brief notes, photos, lyrics to "Caledonia", etc. One of the classic freakout ESP albums, reissued for the first time in a while. "On this 1969 ESP-Disk' Dadaist psych-folk release, chanting, tribal percussion, short wave radio, maniacal, almost black metal vocals, hysterical laughter, bagpipes all coalesce into something ridiculous and amazing."

"One of the truly strangest and most bizarre records that I've ever heard and I've heard just about everything!" - Bruce Lee Gallanter, Downtown Music Gallery
CD \$12

TIMOTHY LEARY - Turn On, Tune In, Drop Out (ESP Disk 1027; USA) This CD release of Dr. Leary's "Turn On, Tune In, Drop Out" is the first ever reissue on CD of the ESP-Disk LP edition originally released in 1966. This unadorned spoken word recording of the 60's icon, Timothy Leary ("the most dangerous man alive"), was recorded at the famous Millbrook, New York estate just before his famous residency was ended by repeated raids and arrests by G. Gordon Liddy. Though the album title, Turn On, Tune In, Drop Out, became a cliched rallying cry for a whole generation, it was presented to the public here for the first time. In this document he presents his ideas on drugs, current events and cultural phenomena, with recollections of earlier experiences and experiments; all delivered in a straight ahead, quiet manner even though the content is downright subversive and confrontational. An absolute must for anyone interested in the 1960's or countercultural thinking of any era.

CD \$12

SUNN0))) - Monoliths & Dimensions (Southern Lord 100; USA) 2009 release, the seventh studio album in their 10 year career. The album showcases the core guitar duo - Stephen O'Malley and Greg Anderson - incorporating influences from a plethora of guest musicians, bringing the SUNN O))) sound to epic new levels. The band collaborated with composer Eyvind Kang on various acoustic ensembles, in addition to the Helios fueled electric guitars and basses. Key players on the album include Australian guitar genius Oren Ambarchi, enigmatic Hungarian vocalist Attila Csihar and slow music godfather Dylan Carlson (Earth), as well as Julian Priestler and new-music horn player Stuart Dempster. There's also an upright bass trio, French & English horns, harp & flute duo, piano, brass, reed & strings ensembles, and a Viennese woman's choir led by Persian vocal savant Jessika Kenney.

CD \$14

GAVIN BRYARS - The Sinking of the Titanic: Live Bourges 1990 (LTM/Salon 2525; EEC) LTM is proud to present a new CD edition of a celebrated live performance of The Sinking of the Titanic by acclaimed modern British composer Gavin Bryars. Originally released on Les Disques du Crepuscule, this extended 60 minute performance of Bryars' haunting masterpiece was recorded by the Gavin Bryars Ensemble at the French festival Le Printemps de Bourges in April 1990. The performance location was the Chateau D'Eau, a disused water tower on three storeys, in an environment conceived by L'Academie de Museologie Evocatoire, showing works by French artist Christian Boltanski and also featuring documentation relating to the wreck of the Titanic supplied by divers Taurus International. Featured Ensemble musicians are Dave Smith, Roger Heaton, Martin Allen, Alexander Balanescu, Jon Carney and directed by Bryars himself. Bryars explains: "The Bourges recording is much longer than earlier versions of Titanic and takes account of the peculiar nature of the performing environment. The six musicians were located in the basement area of the three storey water tower, and the public heard the pieces through a specially designed sound system on the middle floor - although only after the sound had passed through the cavernous top floor, which was used as a massive reverberation chamber. The acoustics of the space, previously an underwater one, conditioned the way in which the music was heard." This new CD edition also features extensive liner notes by Gavin Bryars, as well as updated artwork.

"Unfortunately the only recently available version was the execrable recording for Philip Glass' Point Music label, which should be avoided. And, of course, the original on Eno's Obscure label, now sadly out-of-print on CD, should not be ignored. But, Bryars (and myself) feel this is the best version to hear: a spirited haunting performance and immaculate recording sound. Great to not have to pay \$100 on eBay for it anymore. All Thumbs UP!" - MannyLunch

CD \$16

JEAN COCTEAU, ERIK SATIE & LES SIX [GEORGES AURIC/LOUIS DUREY/ARTHUR HONNEGER/DARIUS MILHAUD/FRANCIS POULENC/GERMAINE TAILLEFAIRE] - Le Groupe Des Six: Selected Works 1915-1945 [2 CD set] (LTM/Salon 2533; EEC) Le Groupe des Six: Selected Works 1919-1945 is the latest release from the LTM label documenting links between avant-garde music and art in the 20th Century. Mentored by Erik Satie and Jean Cocteau from 1917 to 1923, the celebrated group of young French composers known as Les Six comprised Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc and Germaine Taillefaire. This 150 minute remastered double CD set features selected piano and orchestral works by Les Six composed between 1915 and 1945, including collaborations with Jean Cocteau, Guillaume Apollinaire, Max Jacob, Marcelle Meyer and Denise Duval. All selections were recorded between 1928 and 2007, including some

personally performed or conducted themselves. The booklet includes archive images and detailed historical notes by James Hayward.

Disc One: 1-6. L'Album des Six Le Groupe des Six 7-9. Mouvements perpetuels Francis Poulenc 10-12. Trois pieces pour piano Arthur Honegger 13. Caramel mou (Shimmy) Darius Milhaud 14. Adieu, New York Georges Auric 15. Les Biches 16. Le Bestiaire 17. Huit nocturnes 18. Deux nouvelles 19. Quinze improvisations pour piano 20. Caprice (Le Bal masque) Francis Poulenc 21. Scaramouche Darius Milhaud 22. Le printemps au fond de la mer Louis Durey

Disc Two: 1. Le Groupe des Six Jean Cocteau 2. La Creation du monde Darius Milhaud 3. Pacific 231 4. Prelude, Fugue et Postlude Arthur Honegger 5. Ouverture Germaine Tailleferre 6. Les Mamelles de Tiresias Francis Poulenc
2 CD set for \$18

HAROLD BUDD & CLIVE WRIGHT - Candyion (Darla 221; USA) a new collaborative effort from Harold Budd and Clive Wright. Candyion contrasts previous work, A Song for Lost Blossoms, in that it is more thoughtful and structured. Still, it constantly surprises the listener with a fresh collage of aural landscapes and moods. Sometimes it evokes the feeling of a traditional Japanese piece, or the mood of a gentile, 60s, British film, or a Renaissance cathedral with cloisters reverberating a choral ensemble. Harold Budd and Clive Wright use new colors to paint Candyion's soundscapes: Harp, strings and even drums. If A Song for Lost Blossoms reminds listeners familiar with Harold Budd's previous works of his collaboration with Brian Eno, then Candyion may serve as a continuation of the spirit of Avalon Sutra; warm, glistening, meditative and alive. Art beautiful Art!
CD \$13

HAROLD BUDD & CLIVE WRIGHT - A Song for Lost Blossoms (Darla 198; USA) new record of ambient melody and transcendental mood portals from minimalist/modernist master Harold Budd and friend guitarist/composer/producer Clive Wright. A Song For Lost Blossoms nicely builds on both artists' previous ambient work. A Song For Lost Blossoms was recorded live and in studio at different locations including the artists' homes, at REDCAT (Roy E. Disney Concert and Theater), Los Angeles, and Clive Wright's Desert Sky Studio, Joshua Tree, CA. These recordings represent the very best of Harold and Clive's work together over the period 2004 to 2006. Artist and friend Anna LaCazio reads her poem, A Song for Lost Blossoms, the title track.
CD \$13

OPEN STRINGS [V.A.] - 1920s Middle Eastern Recordings + New Responses [2 CD set] (Honest Jon's 039; UK) This is the fourth release in Honest Jon's series of albums exploring the earliest 78s held in the EMI Hayes Archive. Open Strings is a dazzling selection of virtuoso string-playing from Egypt, Iran, Iraq and Turkey, all recorded in the 1920s, and pretty much unheard ever since. In addition, Open Strings includes a disc of newly-commissioned responses to the themes in this music by underground luminaries committed to the drone such as Sir Richard Bishop of legendary Sun City Girls renown, West Coast psych-guitarist Ben Chasny aka Six Organs Of Admittance, UK folk-guitarist Rick Tomlinson aka Voice Of The Seven Woods, and Western Massachusetts' raga-inspired duo, MV And EE. From resonant bow-drone, to frenetic fret-runs to delicate, circular acoustic musings to sitar fever-dreams, no matter the nationality, there is a resonance and truth in this music that is ancient, timeless and transcendent. Scorchers past and present, every one. Other artists include: Micah Blue Smaldone, Michael Flower, Charlie Parr, Bruce Licher, Paul Metzger, and Steffen Basho-Junghans.
2 CD set for \$20

MERZBOW [MASAMI AKITA] - 13 Japanese Birds Pt 5: Uzura (Important 252; USA) Japanese Birds is a 13 month series of releases inspired by Olivier Messiaen's Catalogue D'Oiseaux. Featuring "Requiem for the 259,000 quails culled at a farm in Toyohashi Part 1-3." Pictured in the liner notes is a stoic Masami Akita sitting on a rock. "Merzbow's 13 Japanese Birds is a 13 month series of releases inspired by Olivier Messiaen's Catalogue D'Oiseaux. Beginning in January 2009 one volume of 13 Japanese Birds will be released each month. The 13th and final volume will be released January 2010." RECOMMENDED! -Chuck Bettis/dmg
CD \$14

JIM HAYNES - Sever (Intransitive 32; USA) "It gives me great pleasure to present Sever, the third solo album by San Francisco-based composer Jim Haynes, whose singular music evades simple attempts to describe it. The process of decaying and wearing down materials is implied in Sever; its passages of rough clang and cyclic scraping metal seem implacably tangible, as if one is witnessing time-lapsed erosion in action. For me, Sever conjures images of oncoming storms, abandoned industrial sites, huge empty warehouses, creaking glass, ships rocking in a port, the middle of the ocean far from land. Sever is an engaging album of evocative, highly visual drone music made up of layers upon organic layers that are in constant motion, and yet seem somehow still. Jim Haynes has collaborated with Loren Chasse (as the duo Coelacanth), Keith Evans, Steve Stapleton (Nurse With Wound) and irr.app.(ext.)."
CD \$14

KOMMISSAR HJULER & MAMA BAR - Asylum Lunaticum (Intransitive 33; USA) "Intimate, absurd, feral and aggressive in its homemade weirdness, the music of Kommissar Hjuler & Mama Bar has been a well-kept secret for too long. Hjuler & Bar have self-published their dada-esque sound poetry experiments on small-edition lathe-cut LPs, tapes and CDRs for years, usually adorning them with elaborate junk sculptures and paintings. Intransitive is proud to collect their best recordings so far onto a single, widely available CD so that anyone can hear the music without making a major financial investment. The husband and wife duo uses deceptively simple means -- typically just their voices, a cassette-tape recorder and a microphone -- to create astonishing suburban dramas that are somehow both sweetly charming and staggeringly psychotic, sometimes at the same time. Join Kommissar Hjuler

and Mama Bar as they perform acts of banal heroics... taking their son for a bicycle ride... walking with a red shirt into a field of cattle... pondering reforms made to the Danish police system... all viewed through the unhinged lens. Kommissar Hjuler & Mama Bar are painters, sculptors, film-makers and musicians based in Flensburg, Germany, near the Danish border. Their artwork has been exhibited in galleries and at festivals around the world. They collaborated with like-minded artists such as Thurston Moore, Arnulf Meifert, John Weise, Runzelstirn & Gurgelstock, Jan Iwers and Af Ursin, among many others." "Asylum Lunaticum is not just another name or title, it's an almost too harmless a description of the family Hjuler/Bar. Over decades, Kommissar Hjuler provided me with his sick but mind-blowing art. So rare their works are, it's truly time to dig 'em out and show the world! This CD shall do so." -- Rudolf Eb.er (R&G/Schimpfluch-Commune Int.)
CD \$14

LIONEL MARCHETTI - Knud Un Nom De Serpent (Le Cercle Des Entrailles) (Intransitive 14; USA)
"Back by popular demand! Lionel Marchetti's classic album of harrowing tape music from 1999, Knud un Nom de Serpent (Le Cercle des Entrailles), was published by Intransitive in 1999, quickly sold out, and remains the most requested title to be resurrected from our back catalog. We're thrilled to make Knud available again, now with a striking new cover design and an appreciative essay by Bhub Rainey (nmperign, The BSC). The gripping drama of Knud un Nom de Serpent illustrates Marchetti's idea of popular music as Shamanic ritual, a gateway to ecstatic altered states. Armed with fierce wit and a razor blade, he smashes together sounds from all over the world into a hallucinatory cyclone of Jamaican reggae, French chanson, American avant-garde vocalists, Thai pop songs, nature recordings, spoken text and more. The result is a chilling work of furious, obliquely narrative tape-collage and tense, frightening scenes. As Marchetti explained to The Wire magazine, 'I've always been interested in the idea of the medicine man. Someone who by sheer force of imagination transports you into another world, part artist, part healer. Maybe that's what a composer is.'
CD \$14

ALESSANDRA CELLETTI & HANS-JOACHIM ROEDELIIUS - Sostanza di Cose Sperate (Transparency 348; USA) In Alessandra's own words: Sostanza di Cose Sperate (Substance of things hoped for), is the result of a magical artistic encounter with a great master of contemporary music, Hans-Joachim Roedelius, with whom we have worked for months playing live concerts before deciding to move our musical experience from the stage to the recording studio. My piano intertwined with Roedelius's electronic suggestions and vice versa. Soon we shall get Sostanza out of the studio back on the live stage again.

"I was wondering why Michael from Transparency was so excited by Ms. Alessandra Celletti when he called me a few weeks ago and told me about her two discs from his label. Transparency is mostly known for releasing dozens of rare Sun Ra CD's and box sets, as well as a few other oddities. This disc is a duo with Ms. Celletti on piano & other keyboards & voice and Hans-Joachim Roedelius (from Cluster & Harmonia) on piano & other keyboards. Many of the pieces here are named after colors, like "Azure", "Magenta" and "Turquoise". The music is exquisite, calm, quietly haunting and dreamy. Four of these pieces feature Ms. Celletti's lovely, fragile voice singing texts from different writers (Rilke & Eno). I found this music to be perfect for late night contemplation, meditation and/or sipping on some fine wine."
- Bruce Lee Gallanter, Downtown Music Gallery
CD \$15

ALESSANDRA CELLETTI//BALDASSARRE GALUPPI - Plays Baldassarre Galuppi (Transparency 347; USA) In Alessandra's own words: A year and a half away from "The Golden Fly" and "Way out", the enthusiasm of Transparency, a North American independent label, has prompted me to record these two new studio albums; the first dedicated to Baldassarre Galuppi, a Venetian composer of the XVIIIth century of which I chose, from his immense production, six Sonatas originally composed for harpsichord. In my interpretation I tried to respect the spirit of the time in which the Sonatas had been written while trying to update the approach and the sensitivity.
CD with 8-page color booklet and extensive notes
CD \$15

ELLIOTT SHARP With DONELLA DEL MONACO/STEVE PICCOLO - Em/Pyre (Opus Avantra 10; Italy)
"Featuring Elliott Sharp - composer, director & electro-acoustic guitar, Donella Del Monaco - soprano voice & text, Steve Piccolo - voice & text plus a nine-piece ensemble. When Elliott Sharp mentioned to me that this was an opera, I was worried that I wouldn't be able to appreciate it since I am not really an opera fan. Outside from a bit of modern opera (Berg & Ligeti), I haven't really given it much of a chance. I need not have worried since I generally dig everything I've heard from the ever-prolific and often challenging music of Mr. Sharp. The only names I recognized on this disc are Steve Piccolo who played bass in the original version of the Lounge Lizards and Giovanni Mancuso (keyboards & mini-Moog), whose three fine discs on the Galantina label I reviewed a couple of years back.

The instrumentation includes guitar, trumpets, trombone, tenor sax, flute, keyboards, viola, cello, double bass, percussion & 2 vocalists. "Section One" features sliding strings, eerie flute and spooky saxes. The texts are Italian (Ms Monaco) and English (Mr. Piccolo), taken from Mozart's "Don Giovanni" and used sparingly. It is of course the music and voices that together make this so stimulating. At first there is a collection of sliding textures which eventually turns into a full blown series of tight, robust harmonies for strings and horns. When Ms. Monaco's voice comes in on the second section, it fits well with the ominous gliding waves of notes that the rest of the ensemble is playing. On occasion, Donella's voice is manipulated a bit but always works perfectly with the rest of the music. Mr. Piccolo's voice enters on the third section and it has a certain twisted charm, reminding me of Chris Mann. Steve's voice is also chopped up at times, adding a quaint yet haunting vibe. The music and voices create a nightmarish world where different layers of lines collide yet a steady pulse appears underneath to help hold things together. Elliott's signature tapping-on-the-guitar solo and e-bow drones weave their way through fourth section adding an enigmatic inner tension that erupts with the rest of the ensemble near the end. What amazes me is when Mr. Sharp places various lines of notes on top of one another creating a handful of

different harmonies at the same time. There is a subliminally calm sense of order buried beneath inter-connected layers that glows quietly amongst the ruins of different civilizations. The more I listen to this epic, the more it makes sense, it just a bit of time to adjust to its unique combination of ideas. Elliott left us with just a handful of copies (as of 5/27/09) and they won't last very long, so..." - Bruce Lee Gallanter, Downtown Music Gallery
CD \$20

OLGA NEUWIRTH & ICI ENSEMBLE - Composer In Dialogue: Who Am I?/No More (Neos 40807; Germany) "The title Composer in Dialogue stands for a biennial cooperation between the ICI Ensemble and a contemporary figure, the aim of which is to create a kind of 'work in progress' through composition itself but also by involving improvisational forms. Performances of pieces thus created remain the intention. The present recording documents an ICI concert with the composer Olga Neuwirth. Olga Neuwirth began her musical career on the trumpet, before she embraced composition as her favoured means of expression. She remains one of today's most important protagonists in the field. She can thank exchanges with Adriana Holszky and Luigi Nono, studies with Tristan Murail, and a befriended author, Elfriede Jelinek, for the path her professional life took. Olga Neuwirth meets an ICI Ensemble whose calling card is a kind of improvised music that draws on Afro- American roots. Here we must look to Vinko Globokar, Barry Guy, Giancarlo Schiaffini, and George E. Lewis for any explanation. NEOS will now release, after the duo CD JOMO (Johanna Varner & Mary Oliver), the second recording in the ICI Edition. The most exciting thing about this meeting of musical minds is the feeling that opposites impinge on each other. Here, that which is composed comes into head-on conflict with what has been -- or can be -- improvised. This simultaneity of determination and random coincidence, the inherent paradox of which is something that especially interests Olga Neuwirth, guarantees friction. As for the medium of live electronics and the use of samples, which have such an important bearing on the way instruments actually sound, these too point in this direction. Olga Neuwirth likes to describe her music as 'music for catastrophes', because just beneath the surface with its confusing patterns of sound -- ones which resemble a series of labyrinths -- there is a dark undertow that suddenly takes the music in new and unexpected directions."
CD \$20

SKYE STEELE QUINTET With HAREL SHACHAL/BEN CASSORLA/SATOSHI TAKEISHI/JOHN HADFIELD - Late Bloomer (Skyesteele 01; USA) Featuring Skye Steele on violin, Harel Shachal on reeds, Ben Cassoria on guitar, Mike Savino on bass, John Hadfield on percussion and Satoshi Takeishi on drums. I hadn't remembered hearing of California-born, NY-based violinist Skye Steele before this disc, but it turns out that he has already collaborated with a long list of downtown greats like: Frank London, Matt Darriau, Andrew D'Angelo, Jenny Scheinman, Butch Morris, Mat Maneri and Daniel Carter. Although I am vaguely familiar with a few of the names here, we do know Satoshi Takeishi from many different projects, like Myra Melford, Erik Friedlander and Rob Brown. Starting with the traditional, "Black is the Color of My True Love's Hair", the clarinet, violin & guitar play that haunting melody superbly, backed by the infectious, subtle percussion section. Skye has traveled to Turkey and Brasil and has a wealth of international influences to draw from. This piece seems to draw on different influences like middle eastern, eastern European and other folk or ethnic themes. Skye wrote 8 of the 14 pieces with a few select covers like "Scarborough Fair" and "My Funny Valentine". Skye's songs have an infectious, jumping quality that I find to be most uplifting. I dig the way the tabla is the center of some of these pieces, blending a few different cultures seamlessly. On "Evelyn" the somber tabla hold down the center while the clarinet, violin and acoustic guitar swirl elegantly around the subtle pulse. Truly a lovely song. "Shine" is a fine solo acoustic violin sort of lullaby which leads right into "Echo Park", which features some inspired yet laid back solos from the clarinet, guitar and violin. What makes this disc unusual is the way certain pieces start one way and take some unexpected twists and turns. "Pepperoni Piazza" starts with a silly chorus but then goes through a variety of odd changes and surprising solos. "Freedom Impressionism" goes from a delicate Erik Satie melody and ends up (freely) mutating into Coltrane's "Impressions"!?! "Scarborough Fair" actually swings hard and includes a rather bent sax solo over an Indian groove. I am not so sure if Skye Steele is actually a late bloomer, but I am sure that he has come up with unexpected classic that should be cherished by those smart enough to take a chance and listen. - Bruce Lee Gallanter, Downtown Music Gallery
CD \$12

MAR VISTA PHILHARMONIC With TOMMY MARS/WALT FOWLER/BRUCE FOWLER/ARTHUR BARROW/VINNIE COLAIUTA et al - No Forest Fire (Zonic 2005; EEC) "Featuring Tommy Mars on Hammond organ, Fender Rhodes & vocals, Walt Fowler on trumpet & flugel, Bruce Fowler on trombone, Larry Klimas & Kurt McGettrick on reeds, Arthur Barrow on electric bass and Vinny Coliauta on drums. The Zonic continues to release gems from a variety of former Frank Zappa sidemen and Mothers alumni. So far the two discs from Jon Larsen with Jimmy Carl Black on Zonic were also buried treasures that us Mothers fans could well appreciate. This project (MVP) was organized by Arthur Barrow after the passing of Miles Davis as a loose tribute to Miles with Robby Krieger (guitarist for The Doors) involved. The title track has a slow, simmering vibe with sublime muted trumpet, cerebral electric piano and swell, laid back saxes. Arthur Barrow who was a multi-instrumentalist with Zappa plays some superb el. bass here at the heart of these jams. What this most reminds me of is a somewhat freer version of 'Waka Jawaka' with all members of this inspired sextet playing at their best. I dig the way the piano will start repeating a riff and soon everyone else will joy in and tightly explore that riff together. Solos are tossed around while everyone works their way through the evolving (series of) groove(s). "Prison Bush" sounds alot like the "Bitches Brew" theme with bass clarinet, soprano sax, trumpet and trombone swirling around those sly electric piano slivers. For those who need to know Tommy Mars' pleasant, mostly wordless vocals are kept to a minimum and used like an occasional tasty spice. What amazes me about this is that although it is fully improvised it never sounds free or anything less than engaging. This is a most impressive offering that fusion lovers will no doubt enjoy and there's no guitar, no unison licks or high speed indulgence. Although there is no "Forest Fire" these are indeed burning nonetheless." - Bruce Lee

AVRAM FEFER/ERIC REVIS/CHAD TAYLOR - Ritual (Clean Feed 144; Portugal) Featuring Avram Fefer on alto, tenor & soprano saxes and bass clarinet, Eric Revis on bass and Chad Taylor on drums. Over the past decade, saxist Avram Fefer kept himself busy in a variety of different musical situations. He has an ongoing collaboration with pianist Bobby Few and bassist Michael Bisio as well as playing two very different large ensembles: Burnt Sugar and Adam Rudolph's Go Organic Orchestra. This is Avram's 10th disc as a leader or co-leader, although it is his second trio disc and a fine trio it is. Former Chicago-based drummer, Chad Taylor, has been working with everyone from Fred Anderson to Marc Ribot to Matana Roberts to Assif Tsahar, after his early work with Chicago Underground. Bassist Eric Revis has worked with the likes of Branford Marsalis, Ralph Peterson and JD Allen, as well as having a well-regarded solo effort.

This is a marvelous, spirited and tight-knit trio. "Testament" opens with a most memorable theme that had me humming along before Avram erupted into a powerful sax solo with a fine spinning drum solo in the second half. On the aptly titled "Shepp in Wolves' Clothing", Avram's tenor playing does recall to the strong, warm toned tenor of sax legend Archie Shepp, who Avram worked with in France. Nice to hear someone besides Rahsaan & Thomas Chapin playing two saxes at one time. The title track is an intense freer piece with all three players spinning quickly around one another in a tight web of activity and ending with a burning bass solo. Avram switches between each sax and bass clarinet on each track and sounds great on each. It does sound as if the trio has been playing together for a long while since each piece has such a unified sound. "Club Foot" has a great repeating uptempo bassline with some superb soprano sax from Avram, both by itself and with the trio. Avram Fefer's 'Ritual' is one of most inspired trio offerings we've heard since the Loft Jazz Days of the seventies. - Bruce Lee Gallanter, Downtown Music Gallery
CD \$16

ARE LOTHE KOLBEINSEN/TERJE EVENSEN With MARIA CASTRO - For Those Who Have Everything (FMR 272; UK) Featuring Are Lothe Kolbeinsen on guitar & looping, Terje Evensen on percussion plus Maria Castro on electronics. This is a fine Norwegian duo with the final track manipulated by Portuguese sound designer named Maria Castro. Can't say that I've heard of any of them before this but I have to admit that FMR has again left us with an unknown gem. "Stumbling Ritual" starts our journey off with ultra subtle, glistening plucks, soft bowed cymbal and cautious mallets on the drums. Are Lothe sounds as if he is playing an acoustic guitar by tapping on it with a delicate instrument similar to the sound of someone playing quietly inside a piano. Perhaps there are a few alligator clips attached to the strings, tapping on them with some jewelry box like magic. There is something quite beautiful, often calm and even stunning about this music that I find most enchanting. For the final piece, "Sovngjenger", Ms. Castro takes the duo and adds subtle electronic spice and careful manipulations. I didn't think that anyone could improve on the duo's unique sound but she does add some mystery to the already sublime yet mesmerizing duo. - Bruce Lee Gallanter, Downtown Music Gallery
CD \$16

TRIO NANG NAAK [BARRY BAZMATRON EDWARDS/COLIN SOMERVELL/MARK SANDERS] - Trio NaNG NAak (FMR 257; UK) Featuring Barry Edwards on guitar, Colin Somervell on bass and Mark Sanders on drums. FMR continues to releases gems from lesser British players like guitarist Barry Edwards who has appeared on a Paul Dunmall CD also on FMR and bassist Colin Somervell who can be found on a disc on the Slam label by Aida Severo. Drum wiz Mark Sanders is the most well-known member of this trio and has played with nearly everyone from Evan Parker to Jah Wobble to Elton Dean & Paul Dunmall.

Trio Nang Naak are a most impressive jazz/rock power trio with five long pieces to push things out to the edges, yet remain tight throughout. Starting with "Pans Labyrinth", the bass and drums spin furiously while the guitar solos more slowly and selectively on top. If I didn't know better I would've thought that this was some amazing fusion treasure from the mid-seventies. Colin Somervell sounds like he playing a fretless electric bass on "Nang Naak" which has a tight, challenging well-written theme. Wow, this piece is f**king amazing! I just hope a few of those fusion fans show up at the store soon so I can blow their minds with this treat! Considering that all but one of these pieces are collective improvisations, it is hard believe that this trio instantly composed all of this since it is so tight and well-played. Barry Edwards' tone on guitar recalls John McLaughlin's great tone on 'Devotion' or perhaps 'Bitches Brew', both of which were recorded some 40 years ago. What makes this date most impressive is that is completely free of any of jazz/rock or fusion excess that plagued that music way back when. Another winner from the deep vaults of FMR. - Bruce Lee Gallanter, Downtown Music Gallery
CD \$16

RED SQUARE [JON SEAGROATT/IAN STAPLES/ROGER TELFORD] - Thirty Three (FMR 262; UK) Featuring Jon Seagroatt on bass clarinet & soprano sax, Ian Staples on guitar & violin and Roger Telford on drums & percussion. Red Square were a free improv trio from Essex in the UK that gigged with Henry Cow and Lol Coxhill in the mid-seventies. This disc consists of historic recordings made in 1975, 1976 & 1978, some of which were cassette-only releases, from both live and studio dates. Red Square were known to play very loud live, this disc captures their intense spirit quite well.

On "Paramusic 1", it sounds as if the trio is about to erupt, on the edge of an explosion. Mr. Staples plays noise guitar yet uses it sparingly while Seagroatt's bass clarinet is amplified so that it is hard to hear what he is actually playing. Although this music somewhat wild and wooly and not recorded so well, the central spirit is strong and transformative. This music is occasionally harsh yet it captures the spirit of the times when folks were just starting to leave the categories of jazz and rock behind and improvise freely. Sometimes Ian hits these big, dark metalish chords while Jon wails away on soprano sax and Roger plays mallets underneath, all three matching each others excursions tightly. Ian's crazed free violin is also impressive and well matched by the furious blowing of Jon's twisted bass clarinet. Three cheers for FMR

for unearthing these buried treasures so few labels would bother to document more than thirty years later. - Bruce Lee Gallanter, Downtown Music Gallery
CD \$16

SZILARD MEZEI WIND QUARTET - We Were Watching The Rain (Leo 530; UK) Featuring Szilard Mezei on viola & compositions, Bogdan Rankovic on clarinets & alto sax, Branislav Aksin on trombone and Kornel Papista on tuba. Hungarian composer and violist Szilard Mezei rarely seems to rest between projects. He already has a half dozen disc on labels like Not Two, Red Toucan, Creative Sources and Leo plus he has sent me dozens more downloads to check out when I can find the time to listen. Everything I've heard from him so far has knocked me out and this disc is no different except that the personnel on each of his discs is different. This wind quartet is a chamber group with a unique sound all their own. "Milos" is a melancholy ballad that sounds perfect for a soundtrack of a sad Eastern European film. "Ironrose" has a haunting yet somewhat disturbing layer of strange somber harmonies that seem to melt into one another. "Hep 8" sounds somewhat like a mutated version Braxton's Ghost Trance Music with different lines moving simultaneously creating odd cross harmonies. Mezei's unique music takes a bit of time to absorb and understand since it moves in unexpected ways. It takes concentration and patience in order to hear all of the things that are going on in its own distinctive world. Sometimes it sounds as if there are a couple of conversations going on at the same time and sometimes the thread that holds everything together becomes more apparent. Either way, the more time I give this disc the more the rewards ring true. - Bruce Lee Gallanter, Downtown Music Gallery
CD \$17

ANDREAS WILLERS - Drowning Migrant (Leo 532; UK) Fabulous solo studio project featuring Andreas Willers on electric & acoustic guitars, banjo, melodica and devices. German guitarist Andreas Willers is one of those gifted players who has worked with musicians like Paul Bley, Louis Sclavis, Gebhard Ullmann & Enrico Rava, yet has often remained beneath the radar of recognition. Considering that Willers has a dozen discs out as a leader on ten different labels, it is unfortunate that he isn't more well known. For this fine disc, Andreas plays mostly solo guitars with various devices and is consistently adventurous. The title track is first and has a cinematic, spooky sound without any distinctive guitar sounds. Each sound evokes an ongoing suspense-filled terrain. Next there is a suite called "Eight Nocturnes", on each part he approaches the guitar differently and we hear a variety of odd yet fascinating sounds. From Beefheartian angularities to Frippish looping to the hard to describe sounds that Fred Frith coaxes out his guitar. Sometimes Andreas overdubs another layer of weird sounds or loops while he solo or creates collages on top. It sounds to me that Mr. Willers is a master of manipulation as he selects the sounds or textures that consistently evoke images or provoke ideas. 'Drowning Migrant' is the most successful experimental solo guitar(s) offering I've heard in recent memory. - Bruce Lee Gallanter, Downtown Music Gallery
CD \$17

COPERNICUS - Disappearance (Nevermore 2091; USA) Featuring Copernicus on poetry, vocals & keyboards, Pierce Turner on Hammond organ, piano & direction, Larry Kirwan on electric guitar, Bob Hoffnar on steel guitar, Rob Thomas on violin and many other musicians that I am not familiar with. Poet, vocalist and performer Copernicus was/is a local legend who recorded six albums between 1984 and 1993. I saw him perform once during this period and was impressed by his poetry, odd stage presence and band. I hadn't heard about him since then but lo & behold here is new disc. Copernicus sounds like a brilliant madman who has been turned loose on the lower east side with a dozen fine musicians who play music to illustrate his philosophical texts. Nothing is simple for Copernicus, as he is often discusses quarks, neutrinos, gluon plasma and such things that take time to comprehend. What I dig about this is the fine music by Pierce Turner (and Larry Kirwan) that enhances most of these pieces no matter how far Copernicus' words go out there. Copernicus' words are often enigmatic but they do make you think about our place in the universe. His voice is often overly dramatic and he asks a great deal of questions. I felt uncomfortable considering the questions that Copernicus asks and the ideas that he brings up. Copernicus mentions in the liner notes that his audience is non-existent, his records an indulgence created by him for no one in particular. I would hope that this is not really true since I find his records to be well worth exploring whether you agree with him or even understand what he is getting at. Are you up for the challenge of the world of Copernicus? Do you actually exist? Only you can answer that one... - Bruce Lee Gallanter, Downtown Music Gallery
CD \$15

SIR RICHARD [RICK] BISHOP - The Freak Of Araby (Drag City 398; USA) "Another album of acoustic guitar music from Sir Richard Bishop-- are you 'freakin' nuts? The Freak Of Araby is a new direction for our distinguished gentleman, and just in the nick of time as well. Sir Rick's had it up to here with solo acoustic guitar records! The Freak Of Araby isn't even a solo record! And there's no acoustic guitar on it! So let's have no more of this kind of talk. Over his years with Sun City Girls, Richard Bishop threw a wide variety of music and sound against the wall -- and all of it stuck. Among those who know, he's reasonably fluent in any number of international music traditions, playing them for (mostly) fun and (sometimes) profit all over the place. The Freak Of Araby is the debut of Sir Richard Bishop and his Freak of Araby Ensemble, a talented quartet of players getting deep into the Middle Eastern mystic with hand drums, percussion, bass, drums, electric guitars and a heavy dose of Moroccan chanters, all of it captured with depth, detail and sympathy for the eternal enigma by engineer Scott Colburn. But a Sir Richard Bishop album with a backing band -- how did this happen? After recording a cover of 'Ka'an Azzaman,' written by Elias Rahbani, one of Lebanon's finest songwriters, something dawned on Sir Richard. Half-Lebanese by birth (it didn't just occur to him later), he found himself suddenly possessed to really dig into Middle Eastern sounds. A pair of original melodies not fully developed at a prior recording session had the Arabic inspiration, so these were reattacked and finished in short order. Soon, Sir Richard's head was flooded with some of the classic sounds spun for him by his grandfather back in his (way) younger days, like Farid Al-Atrache, Oum Kalthoum and Fairuz, along with other personal favorites, such as the

guitarists Omar Khorshid and Mike Hegazi. In addition to the studio improvisation, 'Taqasim For Omar,' the whole of *The Freak Of Araby* is dedicated to these inspiring players. Check 'em out. In addition to his soul-stirring electric guitar playing, Sir Richard grabbed a couple of Moroccan chanters and blew the house down on 'Blood-Stained Sands,' providing an epic (not to mention epochal, heh heh) finish to this journey to the center of one-half of the family tree. This is music meant to be played live, and Sir Richard's *Freak Of Araby Ensemble* intends to play it everywhere there's interest in hearing it. So get your *Freak* on."

CD \$14

WAND - *Hard Knox* (Ecstatic Peace 100; USA) "To quickly address the elephant in the room -- certainly, collections of demos, outtakes and home recordings are mostly bogus, but obviously you're reading this, so obviously I've somehow been coerced into releasing this batch of tunes, and you've bought it or stolen it or borrowed it or gotten a promo or whatever, so let's cut to the chase. In my defense, all of the cuts contained herein are 'songs' in the traditional western sense -- my experiments in 'surf harmonica' and 'doom zydeco' will not be chronicled here, deep and plentiful as those archives may be. Everything here was recorded by me on either a Roland BR-8 digital 8-track or it's flashier, more cosmopolitan cousin, the BR- 1600, with incalculable assistance from Jexie Lynn, who accompanies me on many of these songs and who's encouragement and creativity allowed many of them to be. Most of the recordings were done at my then-home in beautiful Knoxville, TN between October 2002 and January of 2007, just prior to the retirement of the *Wooden Wand* name. You've already pardoned the narcissism, now pardon the cliché: I stand behind these songs as snapshots and enjoy them despite their many flaws. I hope you do, too." -- The Wand

CD \$12

PISCES - *A Lovely Sight* (Numero 29; USA) "By the late '60s, radio-delivered psychedelia had saturated even the heartland. *A Lovely Sight*, *Pisces*' only attempt at an LP, never made wax; but the fuzz guitar phrases and tambourine shuffle of 'Dear One' instantly illustrate the band's woozy realm. Deeper inside, bass scales borrowed from Sgt. Pepper give way to Who moves wrecked by bad fidelity and harsh intrusions of found audio. Jefferson Airplane's swirled, lysergic Haight Street utopia melds with the urban narcosis of the Velvet Underground's East Village. But *Pisces* hailed from another ghost town altogether: Rockford, Illinois, where rusted, endless plains bear close resemblance to a bumper acid trip or a junkie's rock bottom. In 1969, the industrial Midwest was hurting for the hard stuff, but what it got was plenty of the *White Album* -- enough to have Jim Krein, Paul DiVenti, and Linda Bruner recording through a glass onion all their own. The unsettling balance of their unissued LP combines homespun psychedelic vision and secondhand studio trickery with naive readings of the rock sound of the day, resulting in a diverse, haunted rock headspace few coastal bands ever flew through, let alone over." Includes 16-page booklet loaded with band info and pictures, and a Numero Group trading card.

CD \$18

THE SORROWS - *Old Songs New Songs* [2 CD set] (Wooden Hill 26; UK) "The first-ever official reissue of this legendary Italian-only late sixties album! British freakbeat/garage R&B giants the Sorrows relocated to Italy in 1966, recording the album *Old Songs New Songs* a couple of years later for a small independent label based in Milan. Now extremely rare as an original pressing, the album has been shoddily bootlegged a couple of times, including a CD pressing that slowed down the recordings and also managed to chop off the final minute of the album's title track! This new, band-approved reissue features the fully restored album in sparkling sound quality and adds an extra 100 minutes of music, nearly all of which is previously unreleased. Among the highlights are the magnificent heavy psychedelia of the band's aborted early 1968 Pye single 'Which Way/My Way Of Thinking,' the theme song to the cult Italian spy caper *Ypotron*, a couple of movie collaborations with soundtrack maestro Ennio Morricone, and even an entire late 1968 demo album that, following the departure of two group members, was eventually scrapped and replaced by *Old Songs New Songs*! Completed by a previously unheard live gig from 1980 that proved the Sorrows' savage garage band instincts were fully intact a decade later, this package features new, extremely detailed sleevenotes concerning their time in Italy, with fresh band quotes and some superb, previously unpublished photos. Forget what you may have read and heard elsewhere, this incredible 2CD package is the final word on the band's lengthy but previously little-documented Italian sojourn!" Includes 16-page booklet.

2 CD set for \$24

PERCY HOWARD'S MERIDIEM With BILL LASWELL/VERNON REID/BUCKETHEAD/CHARLES HAYWARD/ROBERT DICK et al - *A Pleasant Fiction* [aka *Infernal Machinations*] (Outer Music/Pangea 01 VPT; UK) This is not to be confused with the two previous releases from Percy Howard/Meridiem [*Meridiem* or *Full Catastrophe*]. This had one small private release directly from Percy, a couple of years after it was supposed to come out as *Infernal Machinations*' on the primarily-prog label Outer Music, which collapsed before it could put it out.

Percy Howard a poet, singer [kind of a darker David Bowie], songwriter and producer. He also lead the band 'Nus' for two albums on Sub Rosa [both produced by Laswell]. This newest album features many all-star alumni of previous Howard recordings such as Bill Laswell, Vernon Reid, Charles Hayward, as well as Buckethead, Happy Rhodes, Jarboe, Robert Dick, DK Dyson, Haroun Serang, and Jill Tracy. "A Pleasant Fiction is a sonic journey through the bowels of love in all its iterations; lust, kindness, murder, betrayal, wistfulness and obsession."

CD \$17

Back in stock:

FANU & BILL LASWELL With BERNIE WORRELL/NILS PETTER MOLVAER/GRAHAM HAYNES -

Lodge (Ohm Resistance; USA) FANU is Finland's - and perhaps the world's - finest breakbeat splicer and re-imaging doctor. His programming, layering, and arrangements of classic breakbeats are truly some of the most innovative and by far the most realistic sounding - akin to a jazz drummer with no boundaries and seventeen available drum kits at once. BILL LASWELL is the grammy award winning producer of Herbie Hancock, bassist and arranger extraordinaire. Fresh off the amazing Method of Defiance record Inamorata, he's completed this follow up recording, which also features Parliament Funkadelic keyboardist Bernie Worrell and two renown trumpeters who are seasoned veterans of crossing over into new forms and electronic meldings: Graham Haynes and Nils Petter Molvaer! If you took the electric period of Miles Davis, with less repetition, more funk, and mad scientist drummer, you might end up halfway to LODGE. Half time vamps swing with steady funk bass from Laswell and one of Bernie Worrell's most inspired keyboard performances since PFunk, LODGE turns it out with much more emphasis on the groove. Bits of drum n bass and floating trumpet maneuver over the core modular pieces; a much less harsh sound than the Method of Defiance project, more demonstrative of the soul of Laswell's funktronics.

CD \$14

METHOD OF DEFIANCE [BILL LASWELL/SUBMERGED/GUY LICATA] With JOHN ZORN & MASADA STRINGS/PETE COSEY/PHAROAH SANDERS/DAVE LIEBMAN/HERBIE HANCOCK/TOSHINORI KONDO - Inamorata (Ohm Resistance; USA) Method of Defiance is Bill Laswell's newest super group - drum n bass /electronic beat meets flesh and blood musicians. Inamorata, their 2nd album, is possibly one of his most ambitious projects in a prolific career that has included producing Grammy winning albums and singles for Herbie Hancock - who makes an appearance here on electric piano, flowing over Paradox breaks. All in all, 12 beatsmiths were commissioned from the top tiers of drum n bass - including Black Sun Empire, Evol Intent, Submerged, new wunderkinds Amit, and Fanu, and also Metalheadz stalwarts Outrage and DStar.

Musicians were selected from the Miles Davis era of electronic fusion (Pete Cosey, Dave Liebman) to modern virtuosos such as Buckethead and Nils Petr Molvaer. The world of free jazz and avant composition weighs in throughout, with John Zorn and the Masada Strings, Toshinori Kondo, and legendary tenor player Pharoah Sanders. The concept of combining electronic beatmasters and virtuosic players has yielded an unforgettable masterpiece - a dark vortex of electronics and musicians blending into an infinitely listenable journey.

"This is truly spectacular [and not retread material]. Laswell fans Wake Up! - you've been waiting for this one. All Thumbs Up!" - MannyLunch

CD \$14

METHOD OF DEFIANCE [BILL LASWELL/SUBMERGED/GUY LICATA] - The Only Way To Go Is Down (Sublight 1301; Canada) Legendary producer BILL LASWELL continues to hybridize music styles with his latest project METHOD OF DEFIANCE. New York City's finest blend of do it yourself/resist/outsmart/destroy comes together under one roof. METHOD OF DEFIANCE is bassist/producer BILL LASWELL, sound destroyer/DJ SUBMERGED, and Live drummer GUY LICATA. METHOD OF DEFIANCE's debut album The Only Way To Go Is Down features guest collaborators TOSHINORI KONDO, DR. ISRAEL, BOB BELDEN, ENDUSER and BUCKETHEAD!

CD \$14

SUBMERGED With TOSHINORI KONDO/BILL LASWELL et al - Stars Lights The End (Sublight 3701; Canada) SUBMERGED [Kurt Glick] teams up with avant-garde Japanese trumpeter TOSHINORI KONDO [4 cuts], and Grammy award winning producer BILL LASWELL [2 cuts] a second time to give us his first solo titled album SUBMERGED "STARS LIGHTS THE END" [the follow up to last year's Method of Defiance "The Only Way To Go Is Down" album]. Once again we find bass arrangements of infinite complexity by Bill Laswell mashing with Kondo's horns while distorted guitars and abrasive synths battle against one another all the while producing a perfect fusion between instrumental and software generated music.

"Guy Licata, is a monster, he has got the skills to compete with any software geek in beat mangling, reaching easily two hundred BPMs." - Igloo Magazine.

Submerged "Stars Lights The End" keeps Method of Defiance's hard edged drum n bass blasts, experimental dub and jazz elements only this time leans slightly toward a more aggressive sound than the MOD album. Stars Lights The End features bruising sound edits and beat contributions from Corrupt Souls, D'nee and Mark Filip. Expect extreme high quality sound again courtesy of Michael Fossenkemper who also mastered that first Method Of Defiance"

CD \$14

NIELS PRAESTHOLM & EMBLA - Aircondition (Gateway Music 701; EEC) Featuring Simon Spang-Hanssen & Anders Banke on reeds, Peter Dahlgren on trombone, Tobias Wallin on cello, Mark Solborg on guitar & effects, Soren Norbo on piano, Niels Praestholm on acoustic bass & compositions and Jonas Johansen on drums. I previously reviewed Niels' 'Imagic' CD [on the Curling Legs label] but had no pipeline to his other releases, but thanks to Lawrence from All About Jazz NY another superb CD has found its way to our hallowed shelves. Even with the magic of Google, very little is to be found on Niels or his Embla group [at least in English].

Right from the opening salvo, Neils crafty acoustic bass is burning and leading his tight ensemble. Superbly recorded & balanced, the horns and guitar swirl tightly around him. Niels' writing is complex, the band intense in a post-M-Base like way. Guitarist, Mark Solborg, takes one of those great jazz/noise solos with some focused, fractured notes. I dig how "Dreams; Events In" is completely different, an eerie dream/haze with simmering bowed strings and ghost-like slide guitar. Like a soundtrack for a suspense-filled European movie. Although "Sweet Birds Suite" sounds free, there is a tight thread which seems to hold it together. Superb harmonies for the flute, trombone, bass clarinet, guitar and bass make this piece unique and special. There are intricate layers within layers swirling around one another. Although the drummer's name is not mentioned with the rest of the personnel, he is a perfect match for their leader and bassist, Niels Praestholm. The second part of "Dreams; Rooms & Spaces" is sparse, somber, delicate and a bit dark and a perfect way to split up the more adventurous themes. "Forventningens

Glaede" has another burning M-Base-like theme, tight and sassy with burning clarinet, sax and trombone lines. Considering that all members of this fine ensemble are new names to all of us, it is surprising how amazing this gem really is. - BLG
CD \$15

EGG [DAVE STEWART/DIRK MONT CAMPBELL/CLIVE BROOKS] - The Civil Surface (Cherry Red/Esoteric 2003; UK) EGG were exponents of the so-called "Canterbury" style of rock music and were focussed around the compositional and keyboard playing skills of Dave Stewart (later in HATFIELD & THE NORTH) and Mont Campbell and Clive Brooks. The band recorded two superb albums for Decca Records between 1969 & 1971 before going their separate ways. In 1974 they recorded their final album for the newly established Virgin Record label. Featuring guest musicians such as STEVE HILLAGE and members of the unique HENRY COW, "The Civil Surface" is now regarded as a classic of the "Canterbury" and "Progressive" genres. This ESOTERIC RECORDINGS release has been remastered from the original tapes and is certain to the many who made the reissues of EGG's previous work such a success
CD \$20

KHAN With STEVE HILLAGE/DAVE STEWART - Space Shanty (Cherry Red/Esoteric 2046; UK) Best known as the album that first brought the guitar playing talents of guitarist Steve Hillage to public prominence, Khan's sole album is a splendid example of a fusion of Canterbury flavoured rock combined with jazz and space rock influences. Formed in the aftermath of the [first] demise of Dave Stewart's Egg, it was originally released in 1972 by Deram Records. The Esoteric Discs reissue been remastered from the original master tapes. This expanded edition includes two previously unreleased bonus tracks and extensive liner notes and is sure to appeal to all fans of Steve Hillage.
After this album, Egg were to reform for their final album 'Civil Surface'
CD \$20

EGG [DAVE STEWART/DIRK MONT CAMPBELL/CLIVE BROOKS] - The Polite Force (Cherry Red/Esoteric 2036; UK) Egg's second album appeared on the Deram label in 1971 and follows on from the bands adventurous debut. It receives its debut UK CD release on this Eclectic Discs reissue, remastered from the original tapes and with extensive liner notes.
CD \$20

EGG [DAVE STEWART/DIRK MONT CAMPBELL/CLIVE BROOKS] - Egg (Cherry Red/Esoteric 2035; UK) The now legendary debut album by Egg is finally available on CD for the first time in the UK for over ten years. Egg featured the talents of Dave Stewart [ex-Arzachel which also featured Steve Hillage] on Keyboards, Mont Campbell on Bass and Clive Brooks on Drums and were associated with the so-called "Canterbury" style of rock music pioneered by artists such as Caravan and Soft Machine. The trio produced music of startling originality and energy, drawing on influences ranging from rock to jazz to psychedelia to classical. This fusion resulted in one of the most enduring releases to appear on Decca's short lived Nova imprint and is now critically regarded as one of the more unique albums of the early 1970's.
Remastered from the original tapes, the Eclectic Discs reissue includes three bonus tracks, including both sides of the bands only single and "Movement 3" from the albums notorious opus "Symphony No. 2", now restored in its rightful place in this extended composition.
CD \$20

EAST OF EDEN - Mercator Projected (Cherry Red/Esoteric 2033; UK) A milestone in the birth of 'progressive/art' rock, East of Eden's debut album, 'Mercator Projected' has been cited by MOJO magazine as a minor masterpiece. Released on the legendary Deram label in 1969, the album established East of Eden as a major act, particularly in France, where the band had several Top Ten singles and major album success. An imaginative fusion of jazz, psychedelia and world music, 'Mercator Projected' has been remastered from the original master tapes and features twenty minutes of bonus material, including previously unreleased extended demo versions of "Waterways" and "In The Stable of the Sphynx" and East of Eden's take on The Byrds' classic "Eight Miles High". All original artwork has been restored and the booklet features an extensive essay with interviews and many unseen photographs.
"One of only three superclassic Art groups to predate the '70s along with King Crimson and Soft Machine - their first and second albums are both 'TEN THUMBS UP!'" - MannyLunch
CD \$20

EAST OF EDEN - Snafu (Cherry Red/Esoteric 2034; UK) East of Eden's second album, 'Snafu' was originally released in 1970 by Deram Records and saw the band take their particular fusion of jazz, psychedelia, world music and even blue beat, one step further. As ever, the instrumental prowess of Dave Arbus on violin dominated the music, leading eventually to Arbus playing the infamous violin solo on "Baba O'Reilly" by The Who. 'Snafu' was the result of many months in the studio, where a second album had been virtually completed before being shelved in favour of starting work on a fresh project. This Eclectic Discs reissue has been remastered from the original master tapes and features many unreleased bonus tracks, including five previously unreleased tracks from the aborted album sessions and alternate demo and single versions of their 1971 chart single, "Jig-A-Jig". An extensive essay features interviews and previously unseen photographs. "One of only three superclassic Art groups to predate the '70s along with King Crimson and Soft Machine - their first and second albums are both 'TEN THUMBS UP!'" - MannyLunch
CD \$20

PETER GILES/MICHAEL GILES/ROBERT FRIPP - The Cheerful Insanity of Giles, Giles & Fripp....Plus! (Cherry Red/Esoteric 2049; UK) [6 bonus cuts!; 2008 ed] This great album is where it all began for the King Crimson stalwarts and for a long time was an expensive out of print collector's item. Excellent late 60's psychedelic pop, sometimes similar to the early Syd Barrett Pink Floyd, but with a jazzy tinge.

Fripp's guitar is already in top form and shows the shapes of things to come in '69 when he and Mike Giles added some guys named Lake and McDonald and became, we all know who. Python-esque and very very English - somewhat like Bonzo Dog Band crossed with The Who Sell Out. This welcome remastered reissue comes with bonus tracks and enhanced artwork and should appeal to all lovers of eccentric late 60's psychedelia.

"This remastered version of The Cheerful Insanity of Giles, Giles & Fripp features the entire 13-song album as well as an additional six bonus tracks, including two previously unissued compositions: "She Is Loaded" and "Under the Sky." This pre- King Crimson aggregate involves the talents of Michael Giles (drums/vocals), Peter Giles (bass/vocals), and Robert Fripp (guitar/vocals) accompanied by a plethora of studio musicians -- most notably keyboardist Nicky Hopkins and backing vocalists the Breakaways. By any standards The Cheerful Insanity Of is one of the more eclectic albums to have been issued during the psychedelic rock movement of the late '60s.
CD \$20

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