

The album is the result of a magical recording and direct mixing session in Saft's own Pottersville Studios, masterfully setup and captured by 5 - Time Grammy winning engineer Joe Ferla, who is regarded as the fourth member of the band for this remarkably empathetic endeavour. Ferla recorded everything analog direct to two-track 1/2" tape through a Neve console.

"Not to be confused with a seminal 1990s Herbie Hancock record of the same name, erstwhile John Zorn sideman Jamie Saft, Giuffre veteran and latterday Impossible Gentleman the great Steve Swallow, and hipster rhythm rainmaker drummer Bobby Previte, who included Saft in his Coalition of the Willing band, fire up a storm here on an album mostly made up of Saft's fine tunes. The album gets into the zone on Minor Soul after a swinging start on Clarissa, Previte stroking the band home.

Pretty much rhythm section heaven throughout but nothing flashy Saft thrives on the beat and plays his socks off, churchy and down home on the band-written gem Step Lively, the piano exuding a rudimental vibration, Swallow bumping the band along from the bass drum up. Clearing has some magisterial organ and a surprising grandeur to it that takes you back to some beyond-genre organ-availing prog and 'baroque' rock records made in the 60s even though this is an out-and-out jazz record of considerable class that ultimately makes you want to listen to a lot of Ray Charles records as well as of course hitting replay once the 10 tracks are up.

Previte takes a fine solo at the beginning of Trek, Swallow knitting in, while Saft is subtle when he enters. The title track has an agenda-setting bass guitar melody line at the beginning, Saft taking up the momentum with the swinging I See No Leader those four words in the tune title could well be the maxim for this democratic album where all three are as one and egos are checked at the door (at least you feel that as a listener).

The New Standard really moves Saft centre stage as a writer as much as an intuitive new star of the organ (he's already under the radar on some extraordinary records including Dave Douglas' Freak In more than a decade ago now). But this record will do him no end of good in the limelight. And it's a joy to hear Previte on infectious form, while Swallow seems to be enjoying himself on material that is not meant to be a stretch for him compared to say the Impossible Gentlemen charts or his work with Carla Bley. Saft is also on the very different new album PLYMOUTH (also on RareNoiseRecords) which shows his considerable range." - Stephen Graham  
CD \$17 [in stock Tuesday]

**ARTO LINDSAY With MELVIN GIBBS/ANDRES LEVIN/PETER SCHERER/RUYUICHI SAKAMOTO/VINICIUS CANTUARIA/BRIAN ENO et al - Encyclopedia Of Arto: Studio Recordings 1996-2004/Solo Live 2011-2012 [2 CD set] (Northern Spy 055; USA)** The first CD includes tracks Arto Lindsay - legendary avant singer/songwriter, longtime Zorn collaborator (Locus Solus, et al) and founder of bands such as the seminal no-wave trio DNA with Ikue Mori and Ambitious Lovers with Peter Scherer - has chosen from his solo albums from the period between 1996 and 2004.

In the second CD we find 12 solo performances by Arto - his own songs as well as covers including Erotic City (Prince) and Simply Beautiful (Al Green) - recorded in performance 2011-2012, just voice and guitar; a naked, cutting sound where the vocal melodies and the atonal guitar playing manage to epitomize all his 'musical poetics.'

"With a list of collaborations that is longer than two arms (They Might Be Giants, David Byrne, Laurie Anderson, Cibo Matto, Bill Frisell, Animal Collective, Ryuichi Sakamoto, etc) I'm always surprised that more folks aren't up on Arto. Hopefully this comp of his timeless tunes (and a second disc of live recordings), curated by Mr Lindsay, will help change that." - Andrew Jervis

"Lindsay's approach is fascinating largely because of the way he flicks from relaxed to tightly wound in a heartbeat, making it sound like he's soaking up the sun on some back porch somewhere and then unleashing a beat-heavy strain of claustrophobic electronics.. Instead of trying to make sense of things, to summarize the unsummarizable, this compilation simply pits chaos and order against one another and lets a beautiful mess unfold." - Pitchfork  
2 CD set for \$18 (In Stock Next Week)

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**JEMEEL MOONDOC With ROY CAMPBELL Jr/MATTHEW SHIPP/STEVE SWELL /HILLIARD GREENE/NEWMAN TAYLOR BAKER - The Zookeeper's House (Relative Pitch 1026; USA)** Featuring Jemeel Moondoc on alto sax & all but one of the compositions, Matt Shipp on piano, Roy Campbell, Jr. on trumpet, Steve Swell on trombone, Hilliard Greene on acoustic bass and Newman Taylor Baker on drums. Hooray! This is the first new recording from the great alto saxist Jemeel Moondoc in more than five years and it is a welcome return to the fold. The only sad thing about this disc is that it is last (or perhaps next to last) recording from Downtown trumpet great Roy Campbell, Jr. who passed away in January of this year (2014) and to whom this disc is dedicated.

This is a studio date and man, does it sound great! Aside from Moondoc and the rhythm team, each of the other frontline folks (Shipp, Campbell & Swell) are on two pieces each. The title track is first and it has a suspenseful, dreamy vibe with a sweeping undercurrent warm waves from Mr. Shipp. This is the first time that Mr. Moondoc and Mr. Shipp have recorded together so the interplay between them is fascinating as they weave several lines together at the same time. "Little Blue Elvira" has a fine, bluesy theme with inspired solos from both brass players and Moondoc as well. The one cover here is Alice Coltrane's "Ptah, the El Daoud", the title track from her album from 1970. Like much of Ms. Coltrane's music from this period, the music has a spiritual vibe which is well captured here also. The buoyant rhythm

team sounds especially inspired with superb solos from Mr. Swell and Mr. Campbell. Mr. Moondoc's distinctive tone and rich playing is featured on "One for Monk & Trane" which includes a fine yet more inside solo from Mr. Shipp, showing a side to Shipp that we rarely see/hear. The last song is a poignant ballad for just Jemeel and the rhythm section and it is somber and haunting. An exquisite way to end one truly fine disc from Downtown legend Jemeel Moondoc and his well chosen crew. - Bruce Lee Gallanter, DMG  
CD \$14

**STEPHEN GAUCI/KIRK KNUFFKE/KEN FILIANO - Chasing Tales (Relative Pitch 1023; USA)** Featuring Stephen Gauci on tenor sax, Kirk Knuffke on cornet and Ken Filiano on contrabass. Small groups without drummers used to be a rare occurrence that has changed over the past decade or two. This is the first recording by this particular trio and it is something special. We haven't heard from tenor saxist Stephen Gauci recently who is known for being a good teacher as well as for his golden tone, whether playing outside or inside. Since moving to New York, Kirk Knuffke has become one of the most in-demand brass players in town, working with Ideal Bread, Max Johnson Trio, Federico Ughi and Jeff Davis, as well as leading several of his own bands. Bassist Ken Filiano is in a similar situation to Knuffke as he also moved here (from L.A.) and has worked with a large number of Downtown's finest: Fay Victor, Connie Crothers, Taylor Ho Bynum, Jason Hwang and Paul Smoker.

Half of these pieces are group improvs, the rest were written by the individual members of the trio. What is interesting is that the trio improvs often don't sound particularly improvised since they are so focused and/or thematic. Ken Filiano's impressive bass is often at the center of many of these pieces, holding things down bass-wise and rhythmically. Mr. Gauci's lush tone is featured on the first piece while the trio spin a tight web together on the second song, "Ghosting". Gauci and Knuffke are extremely well-matched, bending their lines around one another in similar orbits. The written songs do a good job of providing a series of challenges by way of different structures or combinations of ideas. The title song (by Filiano) has a most compelling bluesy melody with some strong testifying horns. Although the trio does go a bit further out on the improv pieces, there is some serious listening and spirited interaction as well. I really dig the way this trio likes to lay back to create a somber yet mysterious mood, never shouting or playing too free. Whenever I've caught Ken Filiano live over the past few years, he never ceases to amaze me by adding something magical to which ensemble he plays with. Along with Mr. Gauci and Mr. Knuffke, Ken truly shines here throughout this entire treasure. - Bruce Lee Gallanter, DMG  
CD \$14

**PAUL FLAHERTY & RANDALL COLBOURNE - Ironic Havoc (Relative Pitch 1019; USA)** Featuring Paul Flaherty on tenor & alto sax and Randall Colbourne on drums. Mr. Flaherty and Mr. Colbourne have been playing together in different formations for more than 25 years and have some forty records that they are on. In all of that time, they've done just one short tour. I've seen and always dug Flaherty live at some half dozen sets in New York and up at Victo with Thurston Moore although I've never caught Mr. Colbourne live. This appears to be at least their fifth album as a duo. This is one strong, solid duo! They take their time and playing tentatively at first, building in intensity as they go. Mr. Flaherty has a unique way of bending and twisting his notes, centering in certain notes and then expanding upon their sound. There is a piece here called "Bstry" which is a sort of free ballad, floating and rather hypnotic. There is another piece with a great title, "Revenge of the Roadkill" which conjures up some strange images if you've ever had to deal with this sort of thing when traveling by car. The title of this disc is "Ironic Havoc" which seems apt since the music is free without any sort of over-the-top eruptions. There is an excellent dialogue going on here, a most natural unfolding of events. - Bruce Lee Gallanter, DMG  
CD \$14

**BOGAN GHOST [LIZ ALLBEE/ANTHEA CADDY] - Zerfall (Relative Pitch 1021; USA)** Bogan Ghost features the duo of Liz Allbee on trumpet, synth & field recording (1 piece each) and Anthea Caddy on cello. I was fortunate to have caught Liz Allbee play a while back with Henry Kaiser and Damon Smith while visiting Henry in Berkeley for a vacation. Ms. Allbee has worked with Weasel Walter, Carlos Giffoni and studied & collaborated with Anthony Braxton at Wesleyan University. More recently, she has relocated to Berlin and become a part of the New Music scene there. I can't say that I knew much about Ms. Caddy before this disc although she has worked with Magda Mayas, Annette Krebs and the Splitter Orchestra.

Like the best releases on the Erstwhile or Another Timbre labels, this disc deals with ultra-subtly and careful, slow moving sounds. On the first piece, we hear mostly amplified breathing and scary metallic sounds. The sound of Ms. Caddy's cello on the second piece is deep and wide line an ocean liner's distant groan. This blends well with Ms. Allbee's equally breathtaking dark, long tones. The way the trumpet is recorded is consistently fascinating, panning back and forth, often creating sounds which make it impossible to tell who is doing what. There are some incredible moments of intense interplay between both instruments, often playing in close textural and timbral areas. It sounds as if Liz is speaking (in tongues) through her trumpet at times which creates quite a spooky animalistic sound. Not sure what "Bogan" means but this disc is truly ghost-like in more ways than one. - Bruce Lee Gallanter, DMG  
CD \$14

**GUNTER HAMPSEL FESTSPIELE BERLIN 2014 - Psychedelic Lullaby for Artificial Babies [2 CD Set] (Birth 140312; Germany)** Featuring Gunter Hampel on vibes, bass clarinet & flute, Cavana Lee Hampel on vocals, Johannes Schleiermacher on tenor sax, Danilo Cardoso body percussion & (tap) dance and Bernd Oezsevim on drums. Throughout the seventies and eighties, German-born reeds player & vibeman, Gunter Hampel, spent most of his time in New York leading a long series of ensembles most often called the Galaxie Dream Ensemble. For the past decade or so, Mr. Hampel spends most his time back in Germany also leading a series of smaller (four to seven member) units. For this fine offering, Mr. Hampel features ongoing members like Johannes Schleiermacher on tenor, Bernd Oezsevim on drums and his daughter Cavana Lee Hampel on voice. This is a live band that has toured and also includes a dancer & body percussionist named Danilo Cardoso. Both Schleiermacher and Oezsevim have appeared on a half dozen previously discs