

WUJIC**Experiencing these live sets, ideally on headphones... torrent!****JAZZY BELL PROJECT***John Glenn's Voyage*
FERTILITY MUSIC

She calls it the non-ego band. The Jazzy Bell Project formed by self-taught bass-player, singer, songwriter Jezabel Kipp appears as a fertile mix of African, American and French musicians gathered to burst the stage with splinters of trip-hop jazz. Following their first album three months ago, their new recording, *John Glenn's Voyage*, is launched this month, surprise from such a young band. Instruments, freed by loose initial composition, improvise, take firmly position yet able to fuel one another in a perfect coordination of master-musicians — A. Atoms, R. Sharma, L. Medelgi, T. Cedras, G. Vendetta, M. Gaugh — truly playing together. Even the voice flows into the dance as simply another pulse. If what we are is what we want, follow the trip and get a sip of Jazzy Bell's spirit!

Celine Curliot

**THE NEW THING SERIES—
SECOND WAVE***Impulse!*

SIGNIFICANCE

Many of Impulse! records greatest free jazz recordings from the '60s and early '70s are sadly out of print, so with this second wave of reissues further classics are thankfully made available.

The vibrant energy in these improvisations rings true thirty years on. The stand-out among these eight collections is one of the few existing recordings of the late Albert Ayler, recorded Live in Greenwich Village. Ayler's sax shrieked as though possessed of a divine spirit. Experiencing these live sets, ideally on headphones, the listener is picked up by the torrential flow of sax and trumpet, see-sawing violin and pounding, plucked bass.

If you can buy everything ever put out on the old (pre-resuscitation) label, you won't go wrong. Of this stellar batch, the second choice is Archie Shepp's "The Way Ahead," perhaps Shepp's most accessible date for the addition of piano (not a typical "free" instrument) and the bop background of the players.

The next six albums include Sam Rivers Trio recorded at Yale — the versatile Rivers switched between sax, flute and even piano. On the album *Deaf Dumb Blind*, Pharaoh Sanders yodeled and blew for two long jams over African percussion and fiery performances from his octet. Dewey Redman, subsequently eclipsed by his traditionalist son Joshua performed his own compositions on the album *The Ear of the Behearer* with the addition of cello. Alice Coltrane's tribute to her husband

John, "A Monastic Trio," spotlights her work on harp with John Coltrane's old group: Pharaoh Sanders' on sax; Jimmy Garrison on bass, and Rashied Ali on drums. Maverick saxophonist Marion Brown contributes *Three For Shepp*, while The Cecil Taylor Unit and the Roswell Rudd Sextet share space on the heady "Mixed."

These musicians sound like they believed their music would save the world. They play without irony, just pure spirit, sorrow, and the seeds of an uprising. If you've enjoyed John Coltrane's "Love Supreme," or any free jazz from this period, the New Thing series rewards exploration.

DP

VARIOUS*Out of Perspective*

SOUP DISK

Tokyo's thriving club scene in the hip Shibuya district has an innovative left-field contingent well-represented by the Soup Disk and Silvertone artists on this compilation.

Japanese electronica is normally priced as an import, so the \$1.99 asking price makes it a snip, an easy way to explore the distinctive Japanese take on beats and samples. The whole 74 minute collection is great on headphones or cranked up as background music while doing chores.

The Japanese underground club scene is one of the most adventurous and rapidly evolving in the world. Montage's Bossa Nova guitar on "Expressa," Taichi's sped up acid jazz, and Suzukiski oscillating electronics will all appeal to fans of DJ Shadow or 4 Hero.

DP

MOCEAN WORKER*Mixed Emotional Pleasures*

PALM PICTURES

Philadelphia born Adam Dorn aka Mocean (pronounced motion) Worker is a fine asset to America's drum and bass scene, a studio rat with a diverse sound palette. The influence of London-based junglists like Ed Rush, Grooverider and Dillinger is evident in the bass heavy "Detonator" with its sudden bursts of super fast breaks.

The distinctive flavor of *Mixed Emotional Pleasures*, comes from the samples — Dorn incorporates snippets from the 32 Jazz records back catalogue (where he is a producer) explicitly referencing the artists in titles like "Counts, Dukes & Strays" (Basie, Ellington, Strayhorn) where

jazz basslines, sax riffs, and organ vamps are looped endlessly. These ten Mocean Worker tracks are varied enough to keep the listeners interest, and maintain a good tempo to dance or work to.

DP

THE THIRD EYE FOUNDATION*You Guys Kill Me*

MERGE

Matt Elliot aka The Third Eye Foundation was first in line to adapt the detuned guitar lines and feedback popularized by Sonic Youth to hyper-fast jungle breaks.

You Guys Kill Me, Elliot's third full-length seems all the more other-worldly from the glut of backwards mixed beats that sound like they're getting sucked off the speakers into a vacuum.

The packaging depicts both a



Matt Elliot aka The Third Eye Foundation discovers the pleasures of backwards mixing

puma-headed Jesus, and a Jesus-head mouse pinned and about to be dissected. The bizarre religious imagery sets the tone for songs like "Lions Writing the Bit" with flanged oboe, or the looped drone wind instruments over a classic jungle break-beat on "No Dove No Covenia." The grizzled ambience of *You Guys Kill Me* is recommended if you enjoyed *Mas Attack's* guitar work or if the thought of Flying Saucer Attack jungle remix app

MUSLIMGAUZE*Hussein Mahmood Jeeb Tebar Gas*
SOLEILMOON

The beat collages of Muslimgauze added poignancy from the *A* theme in the packaging and samples