

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

paradise



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Inside This Issue

Cadence Magazine Editorial Policy

Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to David Haney and Cadence Media L.L.C was born..

Cadence Magazine continues as an online publication and one print issue per year. Cadence Magazine, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource.

From its very first issue, Cadence has had a very open and inclusive editorial policy. This has allowed Cadence to publish extended feature interviews in which musicians, well known or otherwise, speak frankly about their experiences and perspectives on the music world; and to cover and review all genres of improvised music. We are reader supported.

Cadence essentially always has been and remains "the best independent magazine of Jazz, Blues, and Creative Improvised Music that money can't buy."

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An interesting and somewhat lifesaving development in Sydney has seen the solid support by the community network's East Side Radio, which strongly against the trend has presented an increasing amount of jazz in recent years involving active performers preparing and announcing their programs very successfully, taking over the administrative side of the struggling NSW Jazz Action Society, including the monthly concerts and use of the station's recording facilities – a win-win situation all around.....another interesting development in Northern Tasmania in the intimate home of chamber music the Hans Vonk Music House in Spreyton, is the introduction of jazz, with the first presentation, a Salute to Gerry Mulligan, bringing Danny Healy baritone, Hayden Dare trombone, Steve Martin bass and Matt Ives drums to an appreciative and attentive audience on May 13..... this year's Australian Jazz Bell Awards festivities have recently been celebrated with Best Jazz Vocal Album going to Kristin Berardi with the Jazzgroove Mothership Orchestra; the Jazz Ensemble title to the Andrea Keller Quartet; Most Original jazz album to Peter Knight's Fish Boast of Fishing; Contemporary jazz album to the Nick Haywood Quartet; Jazz Song of the

COLUMNS

Papatamus.....new podcast available online
A collection from Robert Rusch of sometimes disparate material though generally relating to music recordings or performance. Log in and see audio tab at www.cadencejazzmagazine.com

Slim's Spins.....will be back next issue
Slim and Him.....new podcast available online
Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University. Log in and see audio tab at www.cadencejazzmagazine.com

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year to Luke Howard and Janos Bruneel; Traditional album to Collected Works 2 by Allan Browne (coinciding with the publication of Browne's new book/CD package entitled *Conjurer*); Young jazz artist of the year to Alex Boneham; and 2012 inductee into the Graeme Bell Hall of Fame, tenor-playing teacher Brian Brown.....the Melbourne International Jazz Festival offering this year a wide-ranging roster of established and emerging stars, with McCoy Tyner, Dr Lonnie Smith, singer Patti Austin, The Fringe, Terence Blanchard, Chris Potter (all from the USA) and France's Renaud Garcia-Fons, plus some international names from the new wave Hiromi (Japan), Robert Glasper (USA) Eli Degibri (Israel) Samuel Yirga (Ethiopia), plus singers Jose James and Dee Dee Bridgewater, spread across over one hundred events, of course including a raft of Australian talent through early June.....all this to follow the May presentation, its seventh year, of Stonnington Jazz in East Central Melbourne, showcasing the very best of local and interstate artists from May 17-27.....also touring the East Coast of the country through May is Italian rising star violinist Luca Ciarla with his accordion, bass, percussion

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quartet, before a side trip to New Zealand, returning to end with a performance at the Melbourne International Jazz Festival on June 3.....the National Jazz Awards presented annually at Wangaratta in late October will be contested this year by singers and judged by pianist Mike Nock and singers Michelle Nicolle and Vince Jones, but as ever we wait until August for the full roster of artists for the Festival.....the Melbourne Jazz Cooperative still offers top local talent at Bennetts Lane each Tuesday and Sunday through May and June, highlighting on Sunday 17 two veteran favourites from the English free jazz scene in saxophonist Trevor Watts and pianist Vervan Weston.....last but not most definitely not least, the Count Basie Orchestra directed by drummer Dennis Mackrel will be returning to tour Australia in October, with the aggregation plus singer Carmen Bradford on stage in Melbourne Victoria 10/10, Brisbane Queensland 10/11, Sydney New South Wales 10/13 and Perth West Australia 10/14, truly a once-in-a-lifetime opportunity for Australian audiences to experience a top American working big band in person, the first time in many a long year.

Alwyn and Laurie Lewis

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Summer's coming and that usually implies a serious decrease in concert activity for the jazz and rock clubs. However, we were treated to a few special events right before things quieted down. The "Chicago Jazz Connection" – a series of concerts featuring artists with ties to the fertile Chicago community, such as Ken Vandermark, Fred Lonberg-Holm, Dave Rempis and Jason Adasiewicz – almost got an anti-climactic conclusion when Mike Reed's show with People, Places & Things (June 1st) was cancelled, but an excellent alternative was found

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Contributors

SHORT TAKES

Belgium

in the percussion duo of Michael Zerang and Hamid Drake, who turned their joint effort into a feast of rhythm and nuance; colorful, invigorating and subtle at the same time.

Another remarkable event was the Citadelic Festival, put together at very short notice and organized in anarchic-chaotic fashion by the people behind La Resistenza, Ghent's prime venue for underground jazz. Besides a few up-and-coming Belgian artists (like guitarist Bert Dockx, who's been making quite a name for himself the past year and seems to feel equally at ease in ghostly rock music as in fiery free-for-all battles), the roster also included improvisation icon Alexander von Schlippenbach, ferocious Dutch jazz punks Cactus Truck, and even offered a true premiere: the first performance of brand new band Malus – Chris Corsano (d), Hugo Antunes (b) and the remarkable Nate Wooley (t) -, along with extra guest Giovanni Di Domenico (p). The quartet delivered the kind of improvised finesse you would expect from a experienced and well-oiled touring band.

The summer jazz festival menu is quite limited. There are a few examples of well-organized smaller events. First, there's

ALAN BARGEBUHR (CD Reviews) *was born and raised in NYC and so was able to spend formative years at Birdland under the existential guidance of Pee Wee Marquette. Has been setting his opinions in expository prose for Cadence since 1983 with the exception of a year or two during which his botched lobotomy almost healed.*

MICHAEL COYLE (Slim and Him) *has taught Modernist Poetry at Colgate University for 25 years, and has been working as a jazz DJ for longer than that. Some of his writing about the music is academic, some isn't, but none of it is paid for. He co-hosts the weekly radio show, "Slim and Him."*

DAVID DUPONT (CD Reviews) *started writing live performances reports and book reviews for Cadence in the late 1980s, becoming a regular contributor in 1990. He has also written about jazz for One Final Note, All Music Guide and the Vermont Vanguard. He has worked as a newspaper reporter and editor in Vermont, New Hampshire, New York and Ohio. He is currently arts and entertainment editor at the Sentinel-Tribune in Bowling Green, Ohio.*

STEVE ELKINS (Feature) *Private investigator, "Venetian" gondolier, and musician, Steve Elkins has spent much of the first decade of the 21st century filming a wide variety of pioneering composers and free improvisers, which has resulted in his first feature film, "The Reach Of Resonance." His second film, currently in production, explores connections between the largest astronomy project in human history, Tuvan throat singers, a neuroscientist's quest to actually photograph memories being formed in the brain, and the creation of sand mandalas in remote Buddhist monasteries between Pakistan and Tibet, all told through the true story of a man running alone across Death Valley in average temperatures of 130 degrees fahrenheit.*

GORDON HILTON FICK (CD Reviews) *has been involved with jazz as a producer and as a promoter, assisting with Calgary's various jazz festivals. He hosts a weekly jazz show called 'Lift The Bandstand' on Wednesdays from 8:30pm to 10pm MT on CJSW 90.9 FM.*

SHORT TAKES

Kansai, Japan

Just when you think you've experienced everything in jazz, along comes someone like Neo Yamada as a reminder of how surprising and life-affirming this music can be. From watching Neo on YouTube, I knew this 11-year-old Hammond organ prodigy from Osaka could play, but his trio performance at Alo Aro Café in downtown Kobe on 4/22—my first chance to hear him live—exceeded all expectations. The youngster began the evening with a crisply-played "Confirmation" and proceeded to sail through two spirited sets of standards, blues, ballads and funk beats in tight partnership with his adult bandmates, featuring the fine Osaka guitarist Yutaka Hashimoto, and Neo's regular drummer, Tadatsugu Mune. So when I saw that Neo would play a new venue (Mother Moon Café) in Kobe on 5/11, I reserved a table right away. This time another facet of Neo's professionalism was on display when the Hammond X-5 (same organ as at Alo Aro) proved unplayable. A replacement (a new SK2 model) was secured as quickly as possible, and the first set got underway an hour late, allowing Neo no time to rehearse with a guitarist (Kenichiro Tanaka) he had not worked with before. The first set had

Jazz in the 21st Century

When Cadence asked me to contribute a guest editorial it was accompanied by the directive "write about jazz in the 21st century" I pondered this for a while and as a thought experiment, I put myself in the shoes of a hypothetical commentator from 1912. Anyone then witnessing the transformation of ragtime into the the nascent music we now recognize as "jazz", would have little inkling as to the forthcoming developments of the 20th century. The music of such artists as the Mahavishnu Orchestra, Albert Ayler or even Kenny G. would simply be unimaginable to those observers. I consider our current ability to divine developments in our present century given the ongoing technological, social, and political revolutions happening in our midst, almost exactly 100 years after the first use of the term, "jazz", to be even less likely to foresee what is to come in this century with any accuracy. As for the tongue-in-cheek title of this editorial, let me first explain that I have been a professional jazz musician for over 30 years, during which time I have the good fortune to play with some of the biggest "names" in jazz. Jazz is my overriding passion and love—I'm not advocating throwing the baby out with the bathwater, but the bathwater definitely does need to go. My thesis also has little to do with the recent rantings of Nicholas Payton either. Though I actually agree with a few of the points he has made, I find his whole notion of BAM (Black American Music) with its retro-racist underpinnings to be pretty much a steaming pile of manure. Likewise, I find his other point that "Jazz ain't cool anymore" antithetical to my own feelings—all that's been discussed to death and that's the last I'll say about it. Nor am I directly addressing the economic woes and audience loss that Jazz (as well as other musics, notably, classical) has experienced of late along with the accompanying dire predictions. That's not to say that it isn't a definite concern for me and my fellow musicians' ability to put bread on the table. No, what I'm calling for is a musical revolution in the actual content of what Jazz is as well as an accompanying reevaluation of what we consider to be acceptably jazz.

Jazz Stories: A Photo History

MIKE NOCK

(born 1940, Christchurch, New Zealand) – piano

Portrait – June 1999, Edmonton, Alberta.

This was shot during a break in Mike's afternoon practice at Edmonton Jazz City, one of the longest-running Canadian festivals, which Australian-resident Nock had traveled even further to get to than I had. I'd slipped into the room and been listening to him for a while; he proved beyond any doubt that not all who wander are lost. Nock was so involved in his music that he hadn't noticed my arrival, and I was savoring this private recital when the piano, all too soon, fell silent. I applauded, which rather startled him, and, when he found out I hadn't just come in, he apologized for going on so long at the piano! On every good trip, there comes a moment, sometimes early on, sometimes not, when I realize I've shot something so strong that if I had to cut my travels short and go home right then, I could go home happy. This was one of those moments.

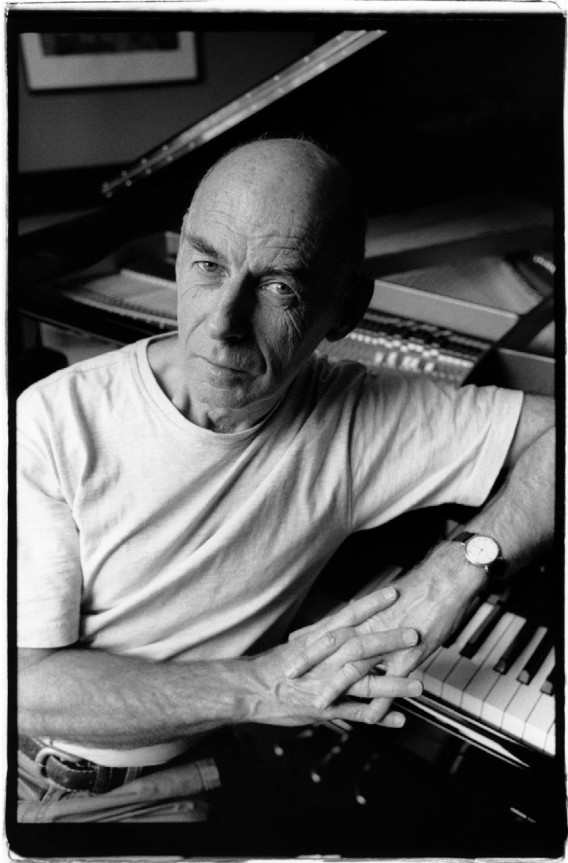


Photo Credit: Patrick Hinely ©1999

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These and 50+ other photographs of jazz people by Patrick Hinely are included in the 2008 Jazz Calendiary published in Germany by JazzPrezzo (ISBN 978-3-9810250-3-3). The black and white reproductions in that unusual spiral-bound 7 x 9 1/4" hardback volume are exquisitely printed. Though now officially out of print, a few copies remain available directly from the photographer. For further information, e-mail phinely@embarqmail.com.

SHORT TAKES

Philadelphia, PA

The Pew Center for Arts & Heritage has announced \$1.8 million in grants and Ars Nova Workshop received a \$15,000 planning grant for an exhibition featuring drawings, paintings and objects by musicians Han Bennink and Peter Brotzmann. The Preservation Alliance for Greater Philadelphia and the John Coltrane House received a \$75,000 grant to develop a program strategy for the Coltrane house...An extremely warm winter heated up even further with a very intense performance by Amir ElSaffar & the Two Rivers Ensemble on 2/18 at the Philadelphia Art Alliance (PAA) courtesy of Ars Nova Workshop (ANW). The ensemble, which had its birth in Philly in 2006, is a fusion of the Iraqi American trumpeter's Jazz background and cultural heritage. This was my third time hearing the project and my, how they've changed! This performance was a stunning hybrid of ancient melodies and searing adventurous, yet controlled, sounds. Drummer Tyshawn Sorey has replaced Nasheet Waits in the group and his playing really opens up the music. When Sorey and percussionist/oud player Safer Tawil hit on a Middle Eastern choppy, angular groove mid-set, it should



Photo Credit: Ken Weiss

Wolter Weirbos, trombonist, recalls one of his first concerts outside of Amsterdam with ICP Orchestra. Transcribed from a video interview, recorded in Amsterdam, the Netherlands, February 9, 2012.

I'm a trombone player named Wolter Wierbos. I've lived in Amsterdam since 1980. This group, ICP orchestra, made me move there. When I joined the group it was 1980, so I'm a real veteran now, it's almost 33 years next May. I'll never forget one of our first concerts was outside Amsterdam I think, we also had a couple in Amsterdam, I think at the Bimhuis, the very old Bimhuis, and then we went to Tilburg and at that time I didn't live in Amsterdam, I moved a couple months later, so I had to take a train the North of the Netherlands, to Amsterdam to meet Misha at his house. Misha was a driver, because there were ten group members so we had some cars going to Tilburg. I was scheduled in Misha's car with Larry Fishkind and someone else, so the three of us arrive at his doorstep, and I ring his bell. No answer. I thought "he'll be back in a couple of minutes." Now Larry was coming with his big tuba said "oh yeah Misha is always lazy blah



Photo Credit: Jon Rose

INTRODUCTION:

WHEN AURAL MAPS COLLIDE:

It is no minor anecdote in the history of metaphors that when Jon Rose set out with a violin bow to make music from the longest stringed instruments on Earth, he discovered that they are fences in Australia. The dingo fence alone is approximately twice the length of the Great Wall of China. Before that, Australia's Rabbit Proof Fence was arguably the longest thing of any kind ever made. After the Australian government made it their official policy in 1931 to separate children of half-Aborigine/half-white parentage from their tribe to raise them in camps as domestic laborers for whites, three young girls famously escaped and realized that they could find their way home by walking for nine weeks along the Rabbit Proof Fence which stretched nearly 2,000 kilometers across the continent. It was one of the longest walks in the history of the southern hemisphere, and they succeeded. To keep such massive physical objects standing and functional, individuals known as "fence runners" are made responsible for patrolling their own relatively "small" 150-mile section of such fences in some of the most remote and hostile locations on the planet. Some can't handle the loneliness: fence maintenance in Australia has a history of suicides, murders, and lonely graves.

Written
by
Steve Elkins with
Transcription
of Jon Rose
Interview

Feature

An Aural Map of Australia



Hollis Taylor and Jon Rose, uncredited

When considering the gargantuan labor and loss of life required to build such enormous musical instruments, it is a fantastic irony that their engineers had no idea they were constructing them all the way across the only continent whose entire landscape had already been transposed into a musical score. The original custodians of the land believed that nothing existed unless it had a song which could be sung. By knowing the song of every rock, tree and lump of dirt, Aborigines not only possessed a sonic map which allowed them to navigate their way through the unforgiving landscape, but also to experience the spiritual significance of every topographical detail in their path as musical notes scattered by their totemic ancestors. "In theory, at least, the whole of Australia could be read as a musical score," Bruce Chatwin once wrote. "There was hardly a rock or creek in the country that could not or had not been sung. One should perhaps visualize the Songlines as a spaghetti of Iliads and Odysseys, writhing this way and that, in which every 'episode' was readable in terms of geology...a featureless stretch of gravel was the musical equivalent of Beethoven's Opus III."



Jon Rose, photo credit: Hollis Taylor

By being just insane enough to “go bush” for over four years, conjuring music from 25,000 miles of Australia’s fences and the Songlines they arbitrarily cross, Jon Rose and his partner Hollis Taylor understood that they had stumbled upon a continent-wide musical spy hole into how the human mind invests dreams in its surroundings for the dividends of meaning they may return. What the Aborigines saw as a gigantic spiritual web of living musical vibration, the Europeans saw as a blank canvas on which to project the sanctity of private property (sound like the music industry?). Where the Aborigines saw a desert that could only sporadically support a few dozen people over an area the size of a major county, the Europeans saw a perfect place to plant two million head of cattle to materialize their nostalgia for home. To calculate the amount of fencing the Europeans constructed to falsely convince themselves they could stabilize the colossal consequences of such quixotic fantasies, you’d need a measuring stick that stretches from the Earth to the moon. Looking further back, the invention of barbed

Concert Review: Intakt at the Stone

INTAKT RECORDS
CURATORIAL AT THE
STONE, NYC
BY KEN WEISS



Photo Credit: Ken Weiss

MARCH 2012: SWISS IMPROVISATION IN NEW YORK

The path from Zurich to New York City turned out to be a lot harder to traverse for Patrik Landolt, owner and director of Swiss label Intakt Records, than he ever imagined it would be two years ago when musician/club owner, John Zorn, offered him the first two weeks in March, 2012 as a residency for his label. After two years of planning and U.S. government red tape to hack through, Landolt said it was all worth the hassle and financial burden to bring in a dozen (mostly) Swiss musicians, many of whom made their American debuts, to perform at the Alphabet City centered venue – The Stone. The list of imported artists included established Swiss musicians such as Lucas Niggli, Dieter Ulrich, Philipp Schaufelberger, Gabriela Friedli, Jan Schlegel, Co Streiff, along with acclaimed stars Irene Schweizer and Pierre Favre, and newcomers Michael Jaeger, Fabian Gisler, Samuel Blaser and Julian Sartorius. They collaborated with established New York artists such as Oliver Lake, Andrew Cyrille, Fred Frith, Elliott Sharp, William Parker, Tim Berne, Ellery Eskelin, Tony Malaby, Ray Anderson, Tim Rainey and Mark Feldman.

I was able to attend three shows and came away impressed with the Swiss musicians' artistic flare and obvious passion for the music.

MARCH 9, 2012

Jurg Wickihalder European Quartet featuring Irene Schweizer – Wickihalder (sax), Schweizer (p), Fabian Gisler (b), Michael Griener (d)

Wickihalder's quartet proved to be the perfect introduction to the Swiss' inventive and mischievous take on Jazz. The sprightly, multireedist leader manned an energetic set that multitasked a pleasing mash of traditional Jazz and the avant-garde. Working on soprano and tenor saxes, which he blew simultaneously during an early section, Wickihalder kept a close ear out for Schweizer, often trading thoughts and ideas with her. He covered original tunes including "6243D," named for a very difficult somersault routine and showcased sturdy yet evolving timekeeping by Gisler and Griener. "Red



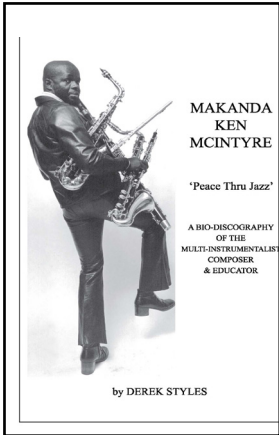
Photo Credit: Ken Weiss

Irene Schweizer

Pianist
Conducted and
transcribed by Ken
Weiss

Pianist Irene Schweizer (born June 2, 1941, Schaffhausen, Switzerland) has been one of the most important European free improvisers since the 1960s. Celebrated as a soloist and for her duets with many of scene's most creative percussionists, Schweizer emerged at the time as one of the few Swiss musicians, and more impressively, perhaps the first woman to dare enter the free jazz arena. The self-taught pianist coupled a highly percussive approach along with creatively explosive improvisation to win over her male counterparts. Schweizer formed a powerful trio from 1968 to 1970 with drummer Pierre Favre and bassist Peter Kowald, later saxophonist Evan Parker would join to make it a quartet. She's had a long-standing musical partnership with multi-instrumentalist Rudiger Carl since 1973 and in the late '70s, joined the Feminist Improvising Group—an influential all female group

Book Look



**DEREK STYLES.
'PEACE THRU
JAZZ': A BIO-
DISCOGRAPHY OF
MAKANDA KEN
MCINTYRE. MULTI-
INSTRUMENTALIST,
COMPOSER,
EDUCATOR.**

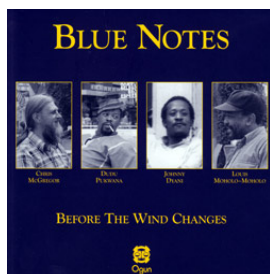
**CADENCE JAZZ BOOKS,
2011. 339 PP. + INDEX.**

**Book Review by
Jeffrey D. Todd**

This work is about multi-instrumentalist, composer and educator Makanda Ken McIntyre, a musician who first appeared on the jazz scene in the early 1960s on the fringe of the New Wave and died in 2001 at the age of 69. It is a lovingly researched annotated compilation of interviews and liner notes, along with an extensive discography. Since Makanda's commercially-released output is not large, most of the recordings are not commercially available and only accessible at the Library of Congress. It is not a biography in the full sense of the term, insofar as it is largely a compilation instead of an author's own synthesis and commentary, but it is nonetheless an indispensable work for someone interested in Makanda's legacy, written by a diligent devotee.

The work is heavily focused on the music rather than on the man. In that respect it is very much the opposite of Art Pepper's *Straight Life*, which recounts Pepper's colorful and often tragic life, without saying a great deal about the music. It does however succeed in sketching a picture of the man as well. It portrays Makanda as a very thoughtful, articulate, and generous man, a natural educator, keenly aware of issues affecting the music business in general, jazz and African-American musicians in particular. It tells the story of the difficulties that he faced as an educator/jazz musician in that era. He taught in the New York City school system and at several colleges, his longest affiliation being a post at SUNY College of Old Westbury, from which he retired as professor emeritus. The work recounts Makanda's difficulties in finding steady work—Freddie Hubbard once commented, "You don't look like you need a gig"—and the tardy recognition of his stature as a composer. Had he been born a couple of decades later, his case would have been rather typical, since so many musicians have some kind of academic appointment these days. But as it was, his performing career probably suffered for it. We also see him as a devoted family man, not the tortured spirit so classically represented by Pepper.

New Issues



BLUE NOTES BEFORE THE WIND CHANGES OGUN 037

ITHI GUI / MANGE / LONTA
UYAGULA / LAKUTSHONA
ILANGA / THE BRIDE / FUNK
DEM DUDU / WISH YOU
SUNSHINE.
79:49.

Dudu Pukwana - as; Chris
McGregor - p; Johnny Dyani -
b; Louis Moholo-Moholo - d.
7/1/79. Waregem,
Belgium.

The Blue Notes are a very important group in the world-wide history of jazz. Originally a sextet of South African musicians, (Mongezi Feza - trumpet, Dudu Pukwana - alto sax; Nikele Moyake - tenor sax; Chris Mc Gregor - piano; Johnny Dyani - bass and Louis Moholo-Moholo on drums) they formed in their native country in the early 1960s. They blended a love of bebop with African rhythms. At first the African elements were subtle but as they gathered confidence, their music became unique, also adding elements from Ornette Coleman and John Coltrane. Tired of harassment by officials because they were a mixed race group (McGregor was white, all of the others black), after a successful appearance at the 1964 Antibes Jazz Fest in France, they opted to stay in Switzerland and eventually moved to Britain. (Moyake left to return to South Africa early on.) While in Britain they allied themselves with the British free jazz contingent who embraced their free-wheeling style with its strong rhythmic backdrop. Players such as Evan Parker and John Stevens would sit in with them and use them in their groups. They released a couple of albums for British labels but ultimately the Blue Notes began to fragment and by the early 70s, they'd split up as a group, to reunite only occasionally.

Time has been kind to the Blue Notes and their slim discography has expanded with the release of many historical releases. Several have surfaced from their pre-1964 days in South Africa. And, thanks to Ogun several have been issued from their reunions in the 1970s and 1980s. The release of any Blue Notes recording is an occasion for rejoicing and Before The Wind Changes, a 1979 club date recorded in Belgium is no exception. Sadly, the group was now down to a quartet of Pukwana, McGregor, Dyani and Moholo but the rousing spirit of their music was still there and still glowing strong.

A caveat is to be had with this release. By today's standards, this recording is far from optimum. Moholo's bass drum (really prominent in the opener) is a dull thud and his cymbals are swishy and overly prominent.

New Issues

Dyani is at times inaudible. McGregor's piano is down in the mix and the instrument itself is not in the best of shape. But all of that said, this is such an amazing performance that none of that matters.

It starts with a rush of energy on the first track but it all seems a bit diffuse and scattered. It's not until track three, "Lonta Uyagula" that the set really kicks in. Pukwana jumps in with a fiery solo floating over Moholo's snappy snare work. When the piece segues into the ballad "Lakutshona Ilanga", Pukwana's brilliance as an alto player really shines. He artfully shades his notes, inserting a well-paced upper register shriek before swooping down to a beautiful, almost Hodges-like phrase. Pukwana is the real star of this set, perhaps due to his presence in the recording, but he sounds on fire during much of this set. McGregor's piano is less prominently featured but his solo on "Lakutshonga Ilanga" is a beautiful, almost Ellington-esque style of piano solo. Dyani's "Funk Dem Dudu" is the climax of the set with Dudu testifying at length over the track's 23 minutes and the rhythm section keeping up a buoyant, bubbling, energy. The set concludes with Johnny Dyani's "Wish You Sunshine", a piece he revisited several times on record. This is a wonderful, warm version and a wonderful way to wind things down.

For those who can't tolerate a rough sounding recording, stay away. But those who don't mind a little roughness around the edges (both in performance and recorded sound) and who are familiar with the joyous sound this band could produce, Before The Wind Changes will provide a solid 80 minutes of happiness.

Robert Iannapolo

Final Page

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



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