

Nine Winds Records P.O. Box 10082  
Beverly Hills, California 90213 213 465-4651

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**SOUND CHOICE**

**WINTER 1991**

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**GROSS, JOHN; PUTTER SMITH, LARRY  
KOONSE: Three Play CD**

Three Play are John Gross on tenor sax and flute, Putter

Smith on bass and Larry Koonse on guitar. For the most part this record works quite well. It is mostly a very mellow "adult" jazz record. This is especially true when Gross plays the flute. When he plays the tenor it sounds like Jim Hall and Ron Carter practicing in a room next to Archie Shepp. (Nine Winds Records, PO BOX 10082, Beverly Hills., CA 90213)—Bruce Christensen

**BERTRAM TURETZKY, VINNY GOLIA:  
Intersections CD**

Turetzky is well known as a performer of avant-garde music for double bass and has written a book on modern bass techniques. Golia is a fine woodwind performer and composer. Intersections is a set of 11 pieces for bass or sometimes 2 basses and wind(s). This is especially good for the hot bass playing but Golia shines as well. (Nine Winds Records, PO BOX 10082, Beverly Hills., CA 90213)—Bruce Christensen

**NEW ORCHESTRA WORKSHOP:  
The Future is Now CD**

The five ensembles on this CD consist of members of the New Orchestra Workshop as well as various Vancouver im-

provisors. The NOW was organized in 1977 by a small group of Vancouver musicians, inspired mostly by the Chicago AACM and the Woodstock Creative Music Studio. NOW now consists of nine musician/composers including some original members. One thing does stand out about all of the compositions displayed on this disk. There is definite structure as well as communication within each piece. These two elements keep the listening interesting and entertaining. I believe this release will serve its purpose in creating demand for more. (Nine Winds Records, PO BOX 10082, Beverly Hills., CA 90213)—Michael Courter

**JOEY SELLERS JAZZ AGGREGATION:  
Something for Nothing CD**

This CD is a real showcase for Seller's compositional and arranging skills both of which are prodigious. He has written arrangements for the Tonight Show Orchestra and these pieces have that kind of brassy showmanship. The pieces are all well played and the soloists are fine. Bruce Fowler plays in the band but unfortunately was allowed only one solo. One high point of the group is the fine playing of Kai Akagi on piano. (Nine Winds Records, PO BOX 10082, Beverly Hills., CA 90213)—Bruce Christensen

**LUNAR ADVENTURES: Alive in Seattle CD**

Sub-titled "Electro-Acoustic Tribal Sounds in the Tradition of the Twenty-First Century." Right from the get-go, these folks come right at you with a musical force that either knocks you over or sweeps you up and carries you along for an hour long ride of "sonic excursions." Equipped with string bass, drums, electric guitar and saxophone, the sound they create is full of surprises. Each member delivers a unique exhibition of their abilities, but what is great about this group is the way they romp together. It sounds like they have a great time and it's a pleasure to hear intelligent players communicate their talent. To describe the music, terms like "global" or "world" and even "avant garde" do come up, but so does about 20 years worth of American modern jazz. The kind of jazz that builds on tradition and keeps on looking for new ways of getting played. (Nine Winds Records, PO BOX 10082, Beverly Hills., CA 90213)—Michael Courter

**FLIMLEY, PAUL; LISLE ELLIS:  
Both Sides of the Same Mirror CD**

Paul Flimley on piano and marimba and Lisle Ellis on bass sparkle on this digitally recorded CD with nearly 60 minutes of superb free jazz playing. These two men interact with the tremendous responsiveness that comes from improvising together for over 15 years. Hailing from Vancouver, which, according to the informative liner notes, has a sparsely documented jazz scene, these two have managed to get around quite a bit, playing with the likes of Steve Lacy, Cecil Taylor and Kenny Wheeler. Major inspirations for the duo come from Taylor and Jimmy Lyons, Mingus, Monk and Miles, as well as Debussy and Glenn Gould. Eight of the nine cuts are originals, with the one cover being a highly abstracted version of Hendrix's "Third Stone From The Sun", which proves that acoustic piano and bass are psychedelic tools in the right hands. This is no "easy listening" jazz — this is strange and challengingly deep music that should help to put Vancouver on the musical map. (Nine Winds Records, PO BOX 10082, Beverly Hills., CA 90213)—Ed Blomquist