

Mandel's "Emily", these techniques are effortlessly linked together via mirrored phrases, and/or transposed shapes, to give the improvisations coherency. Whenever Kozlov and Bollenback trade short solos, the energy escalates, as on "B's Bounce" and "Benny's Vibe", when the trading gets looser and freer as it progresses. The guitarist's bluesy side, present throughout, is especially prominent on "Also", "Vernal", "Jittery Bugs" and "Confrontation". Kozlov mixes it up by toggling plucked and bowed attacks and constantly shifting rhythmic strategies; his solo on "Emily" is short but melodically on-point. Bollenback's acoustic guitar, heard on "Emily", "Vernal" and "Child's Play", is another source of variety, where his touch comes into even sharper relief. The latter tune, a bossa, contains one of his most creative yet cohesive solos, followed by playful guitar and bass exchanges.

A final notable attribute of Bollenback's playing is his adroit balance of melody and chords, whether he's harmonizing the song theme, comping for his own solo (*à la* Barney Kessel) or soloing with chordal passages (*à la* Wes Montgomery). His most interesting comping, on "Emily", "Vernal" and at the end of "Confrontation", occurs in response to Kozlov's improvisations.

For more info visit [steeplechase.dk](http://steeplechase.dk). Bollenback is at Jazz Forum (Tarrytown, NY) Sep. 6 (with Mike LeDonne) and DADA Bar Sep. 10 (with Jake Rosenkalt's Guitar Quartet). Kozlov is at Smalls Sep. 18 (with Tatum Greenblatt) and Zinc Bar Sep. 19 (with Mingus Dynasty). See Calendar and 100 Miles Out.



**The Big Room**  
**Joe Farnsworth (Smoke Sessions)**  
by Scott Yanow

Joe Farnsworth has been a familiar figure on the jazz scene over the past 30 years, consistently uplifting the music of others with his inventive and swinging drumming. Starting with his 1992 debut recording with tenor saxophonist Junior Cook, he has worked and recorded with such notables as saxophonists Benny Golson, Cecil Payne, George Coleman and Pharoah Sanders, as well as pianists Cedar Walton and Harold Mabern. For the last almost three decades, he's also been the rhythmic drive of the group One For All. Farnsworth has led occasional record dates of his own: *The Big Room* being his fourth for the Smoke Sessions label and tenth overall.

Here the drummer heads an all-star sextet that includes Jeremy Pelt (trumpet), Sarah Hanahan (alto), Joel Ross (vibraphone), Emmet Cohen (piano) and Yasushi Nakamura (bass). A group such as this, which includes three leaders (Pelt, Ross and Cohen) plus a reliable bassist and an up-and-coming altoist, has unlimited potential—and they equal one's high expectations throughout this excellent outing. The unit performs at least one original by each musician, (excepting Nakamura), plus a rendition of the standard "I Fall in Love Too Easily".

The album starts out with Hanahan's blazing "Continuance", which inspires plenty of hot solos. Pelt and Ross are showcased on the latter's ballad "What Am I Waiting For", which precedes the trumpeter's medium-tempo blues "All Said and Done". A bit of a surprise is "The Big Room", a free vibraphone/drums duet improvisation that holds one's interest for its three and a half minutes. The full group swings

hard on "Radical", and Pelt is showcased on a fairly conventional version of "I Fall in Love Too Easily". Cohen's cooking "You Already Know" is filled with passionate solos before the set concludes with the leader's joyful boogaloo "Prime Time".

*The Big Room* is easily recommended to modern hard bop collectors and fans of all these illustrious players.

For more info visit [smokesessionsrecords.com](http://smokesessionsrecords.com). The album release concert is at Smoke Sep. 3-7. Farnsworth is also at The Django Sep. 25 and Smalls Sep. 29. See Calendar.



**Throw It In The Sink**  
**gabby fluke-mogul & Lily Finnegan**  
(Sonic Transmissions)  
by Brad Cohan

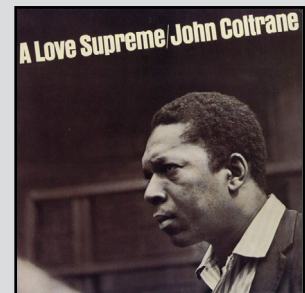
The vibrant experimental and avant garde jazz scenes in NYC and Chicago have birthed a pair of wildly innovative upstarts and cornerstones in Brooklynite violinist gabby fluke-mogul and Chicagoan drummer Lily Finnegan. The two have delivered jolts of immense creativity that have kept the intrigue of profound ideas and sonic possibilities flowing. And within their sound-worlds lies a foundation where collaboration is paramount. A singular solo artist in their own right, with a growing catalog, fluke-mogul has also teamed up on essential recordings alongside Joanna Mattrey, Ivo Perelman, Ava Mendoza and Carolina Pérez. Finnegan, a member of Ken Vandermark's Edition Redux, bashes the drums in hardcore punk group Cucay and is bandleader for the terrific avant jazz ensemble Heat On.

It was only a matter of time before their paths crossed and *Throw It In The Sink* is the dazzling result of their new-found musical cooperative, a first-time meeting and collaboration. And as the fitting title suggests, the duo do, in fact, "throw it in the sink." This meeting of these deep minds is mostly a loose, idiosyncratic and mind-bending hootenanny of sorts. The nine tracks have a cheap tape recorder, lo-fi vibe—a good (and intended) thing—and toss around a stylistic patchwork of harsh noise, free-improv, spoken word, vocal jazz and New Weird America—all cut from a DIY punk rock cloth. The album's notes say as much: "...fluke-mogul and Finnegan give their respects to the queer punk rock and avant jazz musicians of the expansive continuum past, present, future."

Finnegan's peppy marching band beats on "Fragmented Memory" kicks off the album before fluke-mogul joins the fray with spoken recollections of a shared time of joy. "Do you remember?... Do you remember that time?" they ask. The screeches and squawks of violin make the track combust with what sounds like detuned and trashy guitars from the school of Sonic Youth. They are only getting started. Finnegan's skittish and busy punctures and stabs on the drum set on "Alone at the Bar", "Unknown Caller" and "Slow Melt", combined with fluke-mogul's dissonant, rustic twang and nails-on-chalkboard shredding should energize the mosh pit. Let's hope this duo throws it in the sink again, as they recently did just a few months back in a new trio guitarist Bill Orcutt debuted at Bowery Ballroom.

For more info visit [sonictransmissionsrecords.bandcamp.com](http://sonictransmissionsrecords.bandcamp.com). fluke-mogul is at The Jazz Gallery Sep. 10 (with Aakash Mittal Breathe Ensemble). See Calendar.

## DROP THE NEEDLE



**A Love Supreme (60th Anniversary Edition)**  
**John Coltrane (Impulse!)**  
by Bill Meyer

John Coltrane's *A Love Supreme* was recorded in December 1964 and released the following month, signaling that it was immediately understood to be significant. This 60th anniversary edition doesn't change much from that impression, which is for the best. As this month marks one year before Coltrane's centennial, if you've been thinking of upgrading your vinyl copy, as the saying goes, "no better time than the present": this limited-edition anniversary diamond clear vinyl pressing will not let you down.

While this epic recording was deemed important upon its 1965 release, people need it even more now amid societal upheaval that's arguably surpassed those of the '60s, which then included an accelerating war in Vietnam and the Civil Rights Movement and struggle coming to a peak. It's pretty clear that people still need to hear the message of *A Love Supreme*: the four-part suite that's a prayer of thanks to a redemptive, consoling God who can be accessed by many paths and creeds. We (still) need to hear what Coltrane's music is saying.

One reason for this album's endurance is in this spiritual impact, which is conveyed by the tone of the leader's tenor saxophone playing, affirmed by the statement and poem that are reproduced inside the gatefold sleeve, and framed by his ensemble's accompaniment. It is a work of peak collective musical skill. Even though it was not credited to the John Coltrane Quartet, unlike other albums of its time with the same personnel, this music is a collective statement made by players at the top of their game. Everything that McCoy Tyner (piano), Jimmy Garrison (bass) and Elvin Jones (drums) play on it models mutual support and absolute respect for the project and each other, forged in the crucible of years of performing together. Every surging rhythm, every exalting chordal flourish or underscoring tone, exemplifies a common intention to use one's talents to make three other people sound their best, as well as to make something for others.

To borrow an objective that Anthony Braxton has been very open about—how Coltrane's example shaped him, set as a creative life goal, this music strives to help humanity. And the extent to which its profile exceeds the musical realm from which it came—there are, after all, a lot of people who don't listen much to jazz, but listen to *A Love Supreme*—it succeeds. Whether you're seeking comfort or trying to get your priorities straight, this album is as necessary now as it was 60 years ago.

For more info visit [impulserecords.com](http://impulserecords.com). Coltrane b-day tributes this month include Orrin Evans at World Café Live (Philadelphia, PA) Sep. 10, James Carter at Sistas' Place Sep. 20, "Coltrane Revisited 24th Anniversary" at Birdland Sep. 23-27 (with Jimmy Greene and Wayne Escoffery), Jazzmobile presents "Celebrating John Coltrane" at Marcus Garvey Park Sep. 23 and Franklin Kiermeyer's Scatter The Atoms That Remain at Dizzy's Club Sep. 23. See Calendar.