

Sister of the Soul

Masterpiece jazz recordings evoke perfect states of being and a transcendent response. Similarly, in books, when authorship captures a character's personality, it creates a sense of immediacy, connects the reader, and time just disappears.

Italian jazz vocalist/TV and radio director/producer Lilian Terry's ageless jazz memoir *Dizzy, Duke, Brother Ray and Friends* (University of Illinois Press) celebrates intimate friendships with treasured elite American jazz recording artists. Piqued with a keen sense of curiosity, Terry established a network of close friendship bonds when working as a vocalist, producer/journalist and translator in the 1960s with a who's who of star talent. *Dizzy, Duke, Brother Ray and Friends* is centered around those friendships, and the book feels fresh and current due to Terry recapturing the humanity and camaraderie from those experiences.

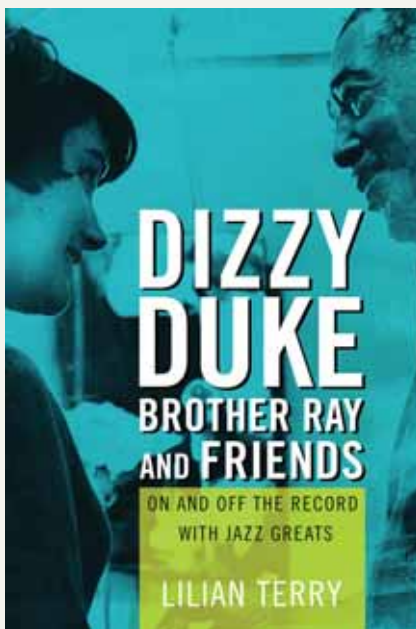
Terry presents new jazz stories from Europe during the era in America when almost every family had a Dave Brubeck album near the turntable, children played with Slinkys and hula hoops, and shag carpets were vogue. Civil Rights Movement hero Martin Luther King Jr. was passionately inspiring the nation.

Dizzy, Duke, Brother Ray and Friends documents Cairo-born jazz personality Terry's unions with her RAI (National Italian Radio and TV network) interview subjects and focuses on her lifelong family friendships with mega-talents Dizzy Gillespie, Duke Ellington, Ray Charles, Max Roach, Horace Silver and Abbey Lincoln.

It's about déjà vu; you get the sense you have met with Terry before. Having that familiar, comfortable manner of making an artist feel at ease came naturally to her. Graced with a down-to-earth refinement, the talented vocalist and journalist chose to assist and befriend those artists who shared her creative world.

Milestones include Terry's special moments with Ellington, Billy Strayhorn penning lyrics to "The Star-Crossed Lovers" for the vocalist, and her recording tribute to Johnny Hodges and Strayhorn with Tommy Flanagan. Terry enjoyed a seven-year friendship with Ellington, picking up other friendships along the way, respecting and celebrating the culture of jazz and documenting its political essence.

Terry's interview subjects shared thoughts on Jim Crow. Max Roach explains, "In jazz, the properties are all laid out and we all know the law. Like in a democracy everyone has to be intelligent



enough to know that we have to govern these properties together equally, and that is what jazz is about."

After establishing bonds with Gillespie in the mid-'60s, Terry acted as his personal interpreter in Italy and interviewed him for the RAI. They eventually established a Bassano del Grappa jazz school together from 1983 to 1991. In 1985 Terry and Gillespie recorded the LP *Oo Shoo-Be-Doo-Be ... Oo-Oo ... Oo, Oo* together.

Gillespie spoke fondly in Terry's memoirs about Charlie Parker's influence: "When Bird came into my life, he brought a totally new dimension on how to attack a tune and how to swing it. ... We inspired each other with our differences."

Dizzy, Duke, Brother Ray and Friends offers a positive glimpse into the world of beloved jazz artist personalities with amusing anecdotes. From Ellington's poetry to conversations with Roach, Charles, Silver and Gillespie, Terry's shared experiences and interviews present a captivating look into the world of jazz and its private moments.

Bill Evans reflects with Terry, "It's like living with a certain tradition, a certain surrounding, therefore the language can change with time but the proceeding remains the same."

A great performer's music is timeless and renowned personalities are larger-than-life. The artists in Terry's book conjure up special eternal magic. New jazz stories are documented as Terry creates a comforting read nudging closer to the jazz greats. **DB**

Ordering info: press.uillinois.edu



Jason Stein Quartet *Lucille!*

DELMARK 5025

★★★★

Sure, Charlie Parker's "Dexterity" has been covered countless times. But it's hard to believe that anybody has interpreted the bebop standard like the Chicago-based Jason Stein Quartet does on *Lucille!* Bass clarinetist Stein sounds like he's having a blast bringing the piece's upper-register flights to his low-end woodwind. When Keefe Jackson joins in on the even lower and more unwieldy contrabass clarinet, that audacity turns into a celebration.

Stein's group navigated such paths before; its 2011 debut, *The Story This Time*, combined his original compositions with twists on melodies from Thelonious Monk and the Lennie Tristano school. *Lucille!* follows a similar blueprint, but the results sound more vigorous. That energy comes across right from the opening, a reinterpretation of Warne Marsh's "Marshmallow" with Jackson's pointed attacks answering Stein's elongated lines. Drummer Tom Rainey—a relative newcomer to the band—encourages them through fleet cymbal hits.

Another part of this reinvigoration comes from Stein's writing, as his lyrical "Ryder's Uncle Dragon" shows that the quartet's combinations also excel at slow tempos. Similarly, on "I Knew You Were," bassist Joshua Abrams gradually builds tension while Rainey emphasizes open spaces. All of which serve as the ideal frame for Stein's deliberate pacing. Abrams' single-note lines also sound like a signal for the group to challenge each other while hitting different contours of "Halls And Rooms."

These ominous moments don't detract from the ebullience that runs throughout *Lucille!*, with the quartet's reedists continuing to find different ways of mixing it up in their basement ranges. —Aaron Cohen

Lucille!: Marshmallow; Halls And Rooms; Dexterity; Roused About; Ryder's Uncle Dragon; Wow; Little Rootie Tootie; I Knew You Were; April. (48:58)

Personnel: Jason Stein, bass clarinet; Keefe Jackson, tenor saxophone, contrabass clarinet; Joshua Abrams, bass; Tom Rainey, drums.

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