

also developed a theory for his approach to music: harmolodics. Eventually he returned to performance with a new ensemble: a trio with bassist David Izenzon and drummer Charles Moffett. This group put his saxophone, trumpet, and violin up front where he could take off on extended flights that could last over 20 minutes. In the mid-'70s, Coleman took a radical step (radical even for him) and electrified his band, doubling the instruments in the process. This band (Prime Time) played dense group improvisations that showed harmolodics at work. Prime Time occupied much of the last stage of his life, but Coleman continued to work with members of his early groups, compose orchestral and chamber works, and collaborate with contemporaries and younger musicians in the duo format.

Stephans covers this part of the story as well and it is a bit more difficult. To explain Coleman's theory of harmolodics without getting into musical, personal, and philosophical arcana is no easy task, but Stephans gamely tries to explain it in layman's terms without being too bogged down in obscurantism. While he covers much of Coleman's discography, he doesn't detail all of it. The one omission I would question was Coleman's final session for Blue Note in 1968. It was a session that produced the *New York is Now* and *Love Call* albums, and is an important session for a number of reasons. It was the first recording Coleman did with saxophonist Dewey Redman, who would subsequently become his front-line foil until the mid-'70s, and it was a recording done with the John Coltrane rhythm section of Jimmy Garrison (bass) and Elvin Jones (drums). It also contained some of his more important later compositions, "Broadway Blues," "Round Trip," and "The Garden of Souls," a track with one of Coleman's greatest solos on record. Ultimately, this is a minor quibble.

Coleman died in 2015. He had accomplished much in his nearly 60 years in the public's consciousness. He broke rules. He broke the genre straitjacket that confined many jazz musicians. And he influenced scores of players and composers who have come in his wake. This may not be the best book on Ornette Coleman. For that, my vote would go to John Litweiler's *Ornette Coleman: A Harmolodic Life* (William Morrow, 1993). However, for the reader with limited musical knowledge but a thirst to know more about one of jazz's most fascinating and brilliant musician/composers, Stephans's book is a perfect jumping-off point. He covers a lot of ground staying above the minutiae and arcana. Moreover, he does so with enthusiasm and a solid grounding in the music. *Reviewed by Robert Iannapolo*

Dizzy, Duke, Brother Ray, and Friends: On and Off the Record with Jazz Greats.

By Lilian Terry. Urbana: University of Illinois Press, 2017. 188pp (softcover) ISBN 978-0-252-08316-7

As a twentieth-century art form that grew up alongside the development of recording technology, jazz has spent much of its evolution with its primary sources preserved and available. Entering its second century, however, while the musical recordings remain, the accompanying stories are disappearing with each successive obituary. The last of those individuals who remember experiencing the music and musicians in the 1920s are gone, and we have all too few accounts from them. Only a few decades from now, students of jazz wishing to learn about the 1950s and 1960s will have only what has been recorded and preserved. There will be no opportunity for new original interviews and oral histories.

Rarer still is information about the important aspects of personality and character that can be supplied only by close friends. Even among the artifacts that do survive, it is uncom-

mon to find much insight into the personal lives of musicians. Many published interviews focus exclusively on the professional career (and many journalists only consider the latest release and the current band). Biographers can therefore find it difficult to present a picture of a musician – even a prolific one – that is well-rounded and complete, giving a sense of what a performer did in the time spent off the bandstand and outside of the recording studio and what was important to him. We can be most thankful for resources that do help with this task, such as this book.

Lilian Terry's background is quite out-of-the-ordinary. Born in Egypt in 1930 to Maltese and Italian parents, she undertook academic studies in Cairo and Florence. Her family loved music and Terry studied classical piano until age 17, developing an interest in jazz in her early teens. She participated in a variety of ways with jazz in Europe, beginning in the 1950s. As a singer, she was an active performer and recording artist. She also wrote lyrics for Italian films. In 1967, Terry represented Italy at the founding of the European Jazz Federation, and she served as vice president of its Division of Education. At the same time, she produced radio and television shows for Italy's RAI network, and this activity led to some of her encounters with major figures of American jazz. Seven of these interactions (most of which spanned decades) are the subject of *Dizzy, Duke, Brother Ray, and Friends*.

Duke Ellington, whom Terry first met in 1966 at the Antibes Jazz Festival, always had a suave and sophisticated public persona, particularly around women. The account that Terry relates is very much in line with the anecdotal evidence that has been related from various sources. Ellington was a special favorite of hers, and this must have been an occasion that made an indelible impression. Terry has an excellent recall for detail (noting the color of Ellington's bathrobe – blue, his favorite) and while the backstage dialogue may not be verbatim, it is certainly believable. Terry also has some supporting evidence. The July 26 performance, including Ellington's spoken introduction that references her, is now available on Verve's *Côte d'Azur Concerts* eight-CD set. Her request for "The Star-Crossed Lovers" (which was not in the band's current repertoire) must have had an impact on Ellington as the CD set reveals he included the piece no fewer than four times over the course of that week. As a sidebar to her Ellington recollections, Terry provides an amusing account of how she ended up recording an album with pianist Tommy Flanagan, including a lyric version of "The Star-Crossed Lovers" in 1982.

Following the concert, Ellington invited Terry to join the band for a reception and she spent time with him on several occasions later that week. The following year in Italy, they met again, on which occasion the great conductor Herbert von Karajan made an appearance to congratulate Ellington. A 1968 interview from the Newport Jazz Festival is less personal, surely because it was taped for radio. It is nonetheless a valuable document. The chapter ends with an account of a 1969 television program that Terry did not allow to be broadcast because the producers wished to portray Ellington in a dishonest "rags-to-riches" narrative. Perhaps presciently, Ellington had required that Terry be granted the legal right of approval in the contract he signed.

Compared to so much written about Ellington and his public persona, this book gives the sense that Ellington's treatment of Terry was very typical of how he interacted with women. The relationships with singer Abbey Lincoln and drummer Max Roach (both together and separately) that she describes feel more authentic and personal. The Lincoln portions of the chapter radiate the warmth of close friendship, and contain less about the music and more about the woman. The Roach portions combine informal escapades (such

as visiting with Lucky Luciano's brother in Newport, Rhode Island) and more professional encounters. Roach talks race and politics in a substantial radio interview from the 1970s during the time when he was teaching at the University of Massachusetts, but much of this content has appeared in other sources. Terry was able to maintain good relations with both Lincoln and Roach after their marriage ended. This allows for a fuller picture, and it is revealing that, "while at every meeting Abbey would sooner or later mention 'Roach,' as she called Max, since their divorce Max had never once mentioned her name." (p.54) One quibble: the description of Lincoln's hairstyle as "her deliberate Angela Davis afro" (p.42) seems to miss the important point that it was Lincoln who was ahead of the curve, appearing at fashion shows in 1962 and 1963 and attracting attention with her natural hair, years before Angela Davis.

The chapter on Horace Silver begins with a long prelude to a 1968 interview. Silver is friendly, but not especially forthcoming, and his answers are brief and to the point. There is a good deal of discussion about the mingling of jazz and rock, which was very much a hot topic at the time. A second interview from 1987 is more expansive, with Silver touching on the founding of the Jazz Messengers group with Art Blakey in the 1950s and his move from Blue Note Records to his own Silvestro label in the 1980s. He also discusses his spiritual beliefs, which played a role in his transition from labels. This later conversation is much less rigid than the earlier one.

Terry states that she and Ray Charles had "an affectionate friendship,' meaning not a real love affair but a close, loving relationship," (p.83) that they kept secret for more than ten years. They first met at the Newport Jazz Festival in 1968 and the resulting interview is presented in a paraphrased summary with occasional direct quotes. An interview from the following year is very brief and inconsequential, and another one from later in 1969 is essentially a series of short introductions to musical selections that were to be played on Terry's radio show. A 1970 encounter is tantalizingly short, with Charles talking a little about his repertoire, singers who influenced him, and about his position straddling the pop and jazz styles. According to Terry, other radio interviews from the 1970s have been lost, but Charles's 1978 and 1979 visits to Rome are represented in lengthier portions, with extended discussions of musical purity as well as racial issues and politics in the United States and elsewhere.

The chapter on Bill Evans is the least substantial of the sections, as Terry really had only one interaction with the pianist. In the mid-1970s, she interviewed him at his hotel in Bologna for her radio program. The interview is by no means as personal as some of the others, but it is informal and revealing. Evans states that his best moments "are when I play the piano in total solitude, without the public; for I confess that I am not a 'concert' pianist. When alone, I can communicate completely with my music." (p.100) In spite of the brevity of this section, it is a worthy addition to the existing body of documentation on Evans.

Approximately half of the book is devoted to Dizzy Gillespie, whom Terry first met in 1966. Their relationship was wide-ranging and continued until the trumpeter's death in 1993. Terry was commissioned to translate Gillespie's autobiography *To Be or Not...To Bop* into Italian, and Gillespie even recorded with Terry in 1985. Like Ellington, Gillespie presented a façade to the public, and the first few meetings saw him treat Terry with a comic flirtatiousness. In the early 1970s, however, that attitude "gave way to a relaxed familiarity. It was as if we had always known each other, feeling at ease like old friends." (p.114)

The story of Terry's work on the Italian translation of Gillespie's autobiography is quite unusual: to start with, the Italian publisher required it be shortened by forty percent, and the vernacular English was not easy to convert into an Italian that was agreeable to the higher-ups. Terry's efforts were finally deemed acceptable and she was paid, but shortly thereafter, due to new ownership, the book's publication was entirely canceled and her work was destroyed. Fortunately, additional interviews that she conducted regarding Gillespie's visits to Italy do survive and are presented here. One very interesting aspect is the account of the Dizzy Gillespie Popular School of Music, which Terry co-founded in Bassano in 1983. It closed in 1996, three years after Gillespie's passing.

Of all the subjects in this book, it is Gillespie who is portrayed most completely. The coverage includes discussion of his composing, the musical innovations of bebop, and his relationship with Charlie Parker. He talks about religion, his family, even his diabetes. The reader is treated to not just an hour or an afternoon spent in the company of the artist, but multiple days in great detail. The anecdotes are not generic rehashes that have been told before elsewhere, but instead have a freshness and singularity that makes one think of a great improvisation. Because of the length and depth of their close friendship, Terry is comfortable enough to present her own assessment of Gillespie, which is very insightful.

Throughout the book, Terry's intelligence, compassion, curiosity, and tact shine through. She is consistently respectful (sometimes even flattering), but also bold. There are a number of times when meeker interviewers would have failed some of the "tests" that the artists, perhaps wary of an outsider, set for her. Especially in her interactions with Dizzy Gillespie, she is able to engage and challenge as an equal, as opposed to being a submissive interviewer. While Terry is a Catholic, her knowledge of religions allowed her to provide comprehensive answers to Gillespie's inquiries about Islam. In turn, she took up his challenge to learn about the Baha'i faith, passing the detailed quiz he later administered with flying colors.

The book's lack of an index is an inconvenience, but not a great loss as the book is short and the sections are fairly discrete. Eleven pages of black-and-white photographs, mostly of Terry with each of the musicians, are included, though Silver, Charles, and Evans are not represented.

While the book reveals a good deal about its fascinating author, this is not a biography of Terry. Neither is it a history of American jazz musicians in Europe from the 1960s to today. The individual sections have almost nothing in common, with the exception of Terry herself, and there is no real attempt to link the stories together in a cohesive manner to make any grander point. Regardless, this book contains a great deal of fascinating information, much of which has never been available elsewhere. Researchers of the seven subjects will find it very useful as yet another source that can be consulted and integrated into more focused projects. When the stories told are indeed each one-of-a-kind, they are priceless. *Reviewed by Michael Fitzgerald*

Jazz in China: From Dance Hall Music to Individual Freedom of Expression. By Eugene Marlow. Jackson: University of Mississippi Press, 2018. ISBN 978-1-4968-1855-3. \$30

Jazz in China does not state an intended audience, though it is fully accessible to a general audience. One of the strongest parts of the book is the introduction explaining why