



The sun shines, the grass turns green, the flowers bloom, and . . . women with sun tan lotion, bathing suits and beach towels head out to "Binford Beach."

Jazz Corner

Dexter Gordon - *Sophisticated Giant*

In the mid-forties Dexter Gordon translated the stunning alto innovations of Charlie Parker to the tenor saxophone as J.J. Johnson and Kai Winding did to the trombone, Pettiford and Brown to the bass, later Milt Jackson to vibes and so on. Gordon was one of the first capable and progressive enough to realize the myriad implications of Parker's eclectic and simultaneously unique inventions, and that contributions can never be minimized. Gordon also incorporated the conversation of another giant of the age, Lester Young, into his Jazz vocabulary thereby creating an original tenor language in a manner not unusual to Jazz, a music synthetic and original in the sense that all its innovations are founded upon traditional ground. That language matured and eventually Gordon's work helped evolve another movement by influencing its founder, John Coltrane, to no small extent.

The music of Dexter Gordon is not, however, merely a historical reference point, a nostalgia to be framed and hung, confined to the walls of some dusty museum. It not only lives but prospers and Dexter's successful debut, following a fifteen year hiatus in Europe, away from an environment that consistently denies support to serious art in favor of the product of fadish, obtuse businessmen, perhaps qualified him as a Jazz phenomena of "77" for his return rejuvenated interest in a certain Jazz form and Jazz in general as evidenced by the huge crowds that appeared for his homecoming at Storyville and then the Village Vanguard.

The two albums recorded since his return, *Homecoming* and *Sophisticated Giant*, emphasize the growth of Gordon's music during the European tenure. The first l.p., a live recording from those exciting nights at the Vanguard, features Dexter with Louis Hayes — Woody Shaw Quartet that formerly fronted Rene McLean. The music performed might be loosely termed "Modern Bop." Of the tunes released several were uptempo Matthews and Shaw compo

positions interspersed with blues given very modern treatment as well as with ballads, a song structure Gordon is particularly adept at exploring.

The later l.p., *Sophisticated Giant*, finds Gordon in a different and extremely difficult setting - the meticulously arranged big band context - Happily Gordon and company are able to transcend the problems intrinsic to big band formula.

The album begins with a standard, "Laura," characterized by a somewhat lush, sluggish Slide Hampton arrangement, yet Gordon's big, warm tone cuts through the sound, salvaging the arrangement. Shaw's driving "The Moontrane" features well constructed solos by Gordon and Shaw, both continually referring to the melodic motif bridging the sections. The sides concluded with a fast-paced "Red Top," Hutchenson and Benny Bailey both interpreting the tune with a blues-gospel feeling and spirit while Dexter adds a sophisticated statement to the Lionel Hampton composition.

Side two begins with a boppish, mid-tempo Gordon tune entitled "Fried Bananas!" Gordon's solo drives the band without resorting to wasted words and motion, reminiscent of Young's brevitized statements as well as those of vintage Sonny Rollins.

The melody of the second tune, "Your Blase," a ballad, is stated, reshaped then summed up by Gordon in a brilliant display of virtuosity that does not fail to express an honest emotional quality often foreign to musicians of such technical proficiency. The Gordon composition over composition (improvisation being basically melodic recomposition from a common harmonic base) is matched admirably by a George Cables piano solo in which he emphasizes the importance of silences as well as interjecting lyrical speech between the horn choir exhortations, without impeding the rhythmic pulse.

"How Insensitive" concludes the album. The haunting minor melody, built around as syncopated bass line insinuating Latin American rhythms, is well rendered by Gordon. Hampton's arrangement here, as with "The Moontrane" and "Your Blase," is excellent as he avoids the problems apparent in "Laura" of overcrowding.

The album needs no more summation than to say Dexter's home, and the Jazz world is better for it.

Ken Harris

Send a Tribute By CARE

A way to heighten the significance of Mother's Day greetings through CARE's special gift cards, was announced today by Frank L. Goffio, executive director of the international aid and development agency.

"A contribution to CARE in honor of your mother, or any woman dear to you," Mr. Goffio explained, "will provide the poorest of the poor mothers and their families overseas with life-saving food, medical aid, health and nutrition education. Your gift will not only help them survive; it will also supply tools, equip-

ment, materials and know-how for families to work their way out of poverty and become self-supporting. To grow more food. To build schools, water systems, health and nutrition center. To work toward a better future for themselves and especially for their children."

"Your gift will make a world of difference," Mr. Goffio said. "For example \$5 serves 400 children a glass of forti-

fied milk; \$10 provides 60 children with a bowl of porridge day after day for a month; \$15 builds space for two children in a school; \$25 or more provides nourishing food for thousands of children and training for groups of farmers to help them grow more food.

"Your mother will receive an attractive CARE card notifying her of your special tribute, or the card can be mailed to you. The card is

also appropriate for mothers of friends, mothers-in-law, grandmothers, wives — for any woman who has been a mother."

Donations can be sent to Mother's Day Plan, CARE, 2581 Piedmont Road, N.E. Room 23-A, Atlanta, Georgia 30324. Give your name and address and that of each woman honored.

If you wish cards mailed directly, indicate how each is to be signed. Make checks out to CARE. Mail early to assure card deliveries in time for Mother's Day, May 14.

Only Another Ordinary Organization?

By CARRIE HACKMAN

How would you like - as the saying goes - to get involved?! "Oh no! not another club" you moan. "But this is differ-

ent!" is the reply. The matter at hand is one of a service organization of the Guilford community. The idea of such

a group has long been in the minds of many people and it is now hoping to become a reality.

A service organization which would include such activities as volunteer work at nursing homes and hospitals, big brother - big sister programs, raising money for

charity, work with the blood mobile, holding a special olympics, helping needy people on a local level by supplying food for a Thanksgiving

dinner, fixing up an old house or painting one for someone who cannot themselves. The sky is the limit.

At present this is all just an idea and to become a reality there is need for a dedicated core of people to help develop the scope, aim and structural design for such an organiza-

tion. All of you who have worked as volunteers, etc. are needed; ideas and people dedicated to helping others and thereby bettering themselves.

There will be a meeting next Tuesday evening, April 4 at 9 p.m. in the Passion pit for all of those interested. Students, Faculty, and staff please come! This is to be a community

project and your ideas at least are needed. If you cannot attend this time and have any suggestions or do not wish to join but have some ideas - please drop a note to P.O. Box

17230 or get in touch with Carrie Hackman, rm. 10 Mary Hobbs. Come and help show that Guilford really does care!