

Jazz great Gillespie sets two Eugene performances

"John Birks 'Dizzy' Gillespie is the greatest trumpet player the world has seen," said the late Rolling Stone columnist Ralph J. Gleason.

Gillespie, generally considered to be one of the most influential figures in the history of jazz, will appear at The Place Monday



Dizzy Gillespie

and Tuesday for two shows each night.

The 60-year-old Gillespie has been a band leader since his early twenties, after playing with such men as Earl Hines and Cab Calloway. He was largely responsible for the transition from swing to more progressive jazz, and also introduced African, Cuban and oriental elements into his music.

"Dizzy, along with Charlie Parker and Thelonious Monk, and with the assistance of a couple of others, extended the whole swing era, pre-free-form jazz, to its widest boundaries," says Gleason. "They did all you could do with set chord patterns, set time signatures and the melody of the pop song as a basis for improvisation."

Gillespie's students have included the members of the Modern Jazz Quartet, Lalo Schiffrin, Quincy Jones, Uusef Lateef and James Moody. He is an annual guest of the American Wind Symphony in Pittsburgh, and also lectures on campuses across the country. He is a member of the jazz hall of fame.

Show times both evenings are 8 and 11 p.m. Tickets are \$4.50, and are available at the Sun Shop, Everybody's Records and The Place.

Award winner Tom Scott takes music to Ballroom

Grammy Award winner Tom Scott will make his first Eugene concert appearance Sunday at 8 p.m. in the EMU Ballroom.

At only 29 years of age, Scott is one of the most respected musicians in America today. A composer, arranger and jazz/pop musician, Scott is most noted for his saxophone work. He has recorded nine albums since 1967, two of which were Grammy nominees. A founder of the L.A. Express, Scott recorded an album with that group in 1973 (*Tom Scott and the L.A. Express*).

Scott has underscored several television shows including *Baretta* and *Aspen*, and the theme from *Starsky and Hutch*, which appears on his latest album, *Blowin' It out*. His film scores include *Class of '63*, *Conquest of the Planet of the Apes*, and *Sidecar Racer*.

A Los Angeles native, Scott's father composed themes for *Lassie* and *Dragnet* series. Scott began his film scores at age 16. He has also accumu-

lated an impressive list of album work with several name performers.

For his work as an arranger on Joni Mitchell's *Court and Spark*, Scott took a Grammy Award in 1974. He has also been featured on Barbara Streisand's *Butterfly* and *A Star is Born*, Carole King's *Jazz Man*, Steely Dan's *Aja*, and Ringo Starr's *Oh, My, My*.

Scott will be accompanied by his four-piece band. Scott's special guests opening the event will be the University's own Charles Dowd Trio. Dowd, an assistant professor of music, specialized in percussion. He will be playing vibraphone along with David Hudson on electric bass and James Reinking on drums and percussion.

Tickets for the event, sponsored by the EMU Cultural Forum, are \$4 for University students and \$6 for the general public and are available at the EMU Main Desk, the Sun Shop, and Everybody's Records. On the night of the concert tickets will be sold at the EMU Main Desk only.

Death-wish dominates new Vidal effort

By Gore Vidal
1978, Random House
\$10 hardback

Vidal's latest novel represents an enormous death-wish... a death-wish for the entire human race, courtesy of the author. Vidal, never one to garnish reality with pie-in-the-sky optimism, spices his story with enough insight and sarcasm to make *Kalki* enjoyable — but not memorable.

While Vidal's novel concerns itself with everything from Lesbians to biological/chemical warfare, the book seems most intent upon squeezing a little literary juice from Karl Marx's famous statement about religion being the "opiate of the masses." The author glibly demonstrates how an organized religion can front for an international dope ring, thereby implying that drug-users and true believers may share many of the

same spiritual qualities.

The narrator of *Kalki*, and its heroine, is Teddy Ottinger, a bisexual aviatrix who worships Amelia Earhart and typifies women's liberation by paying alimony to her husband. Because of money problems, Teddy takes

presages the destruction of mankind.

Charismatic and handsome, Kelly attracts millions of followers. Teddy's assignment is to discover the connection between drugs and Kelly's apocalyptic prophecies.



By BRUCE CAMPBELL

Kalki

a newspaper assignment to interview an alleged guru-drug king in Katmandu, Nepal, named James Kelly. Kelly, an ex-Vietnam serviceman, claims he is Kalki, the final incarnation of the Hindu god Vishnu, and that his presence

In the fashion of so much modern writing, Vidal litters his novel with many real-life contemporary personalities. And so the author's fictional creations freely cavort with the likes of Walter Cronkite, Mike Wallace, Merv Griffin and Jimmy Carter (Teddy calls him a "creeping Jesus" and a "born-again redneck").

As the plot snakes through increasingly ludicrous situations, Teddy takes time to philosophize. "In the land of the vibrator," she says, "the bisexual woman is queen; and heterosexual man on

the ropes."

Teddy even touches upon the eroticism of the Hindu religion, deciding that depicting God as a human sexual organ is a swell idea: "Christians had done that in the twelfth century," she enthuses. "God the father was the penis, the son was the scrotum, the holy ghost was the ejaculation."

She also takes a few swipes at Erica Jong and her cult of the "Big O." "Girls who feared flying decided to race blindly through zip-less fucks," Teddy declares.

Teddy gradually becomes sucked into the inner circles of the Kalki-cult (after a sexual tryst with Kelly). And with a stinging sense of misanthropy, Vidal continually stocks his plot with cold, caustic caricatures of modern existence: doped-up derelicts, cripples, prostitutes, vicious politicians, insane narcotics agents, Jesus freaks and sniveling journalists, all of whom embody a futile lust for survival in an absurd world.

Vidal discerns tragedy in this situation. But only a tragedy of farcical proportions. He suggests that humanity may be the genetic innuendo of some cosmic and sadistic joke. As Kelly states,

"Creation is without logic. Destruction is without logic."

But other writers have explored these themes with greater force, clarity and compassion. Vidal tries to grow second-rate ideas in the tired soil of modern fiction. From Voltaire to Vonnegut, writers have recorded the growth of alienation, absurdity and despair with more artistic integrity than Vidal's sardonic platitudes can muster. Even Vidal's coy assertion that the monkeys shall inherit the earth is especially bereft of originality.

Ironically, he is usually more interesting than his books. The author of such borderline best-sellers as *The City and the Pillars*, *Messiah*, *Myra Breckenridge*, *Burr*, and *1876*, Vidal seems to have milked dry his imagination. But his reputation has been reinforced by his witty conversation on talk shows and much-publicized spats with other authors.

Despite his residence in Italy, Vidal is still a fixture of American society. His vulture-like impatience for the demise of the Western World never fails to cause sheer consternation in conservative circles. Somebody once said that if Gore Vidal didn't exist, then William Buckley would have to invent him.

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TICKETS: Matinee: \$4⁰⁰ in advance, \$5⁰⁰ at door; Evening: \$5⁰⁰ in advance, \$6⁰⁰ at door
AVAILABLE: EMU Main Desk, Sun Shop, Everybody's, Odyssey Records.

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