

The seat of the pants tells

For William "Bootsy" Collins, the world is just one big playpen. The 26 - year - old rock star is the closest thing to a teen idol since Elvis Presley - that is, for black teenagers who are into his nursery rhyme, cartoon-laden brand of "funky" music.

Collins, a real 20th century Prince Charming who claims such aliases as: "Robin Hood" and "Casper the Friendly Ghost," plays a brand of music that is a mesh of hound dog rock, electrified funk and rhythm and blues,

The day before a recent concert at the Capital Centre just outside Washington, D.C., Collins, the leader of Bootsy's Rubberband, decided to take his first tour of the White House. He was spotted almost immediately by a school group of black youths taking the same tour.

The word quickly spread among the 150 students and soon the White House was filled with chants of: "We want Bootsy! We want Bootsy!"

"They wanted the Pleasure dent," said the jovial musician in an interview. "They were calling Bootsy all through the White House. I really dug it man. Later we had an autograph session out in front of the White House. It was a whole 'nother vibe. I get off on things like that. In fact, I get off on just about anything."

Cold and Rain

The following night at the Capital Centre nearly 20,000 people from the Washington -Baltimore area braved a cold, drizzling rain. "They come from another planet but they are here with us tonight," said one spacedout teenage girl. "They bring us peace and something unique. And that's Bootsy."

The roar resounded through the massive auditorium as a movie screen was lowered from the rafter. A full - color cartoon ;

BOOTSY - They Call Him:

CASPER THE CHOST!

Bootsy is a man of many aliases. Besides being called "Casper The Friendly Ghost," he's also known as "Robin Hood."

By EMMETT COLLINS



ON STAGE - Bootsy does his thing.

album sold over 750,000 copies, just short of a gold.

From a song from his first album, Collins proclaimed, "They call me Casper, not the Friendly Ghost but the Holy Gost." This sent the greepies, as he calls his fans, to new heights.

But they held back their enthusiasm because they knew it would be a long concert. There was a break as white smoke was piped onto the stage.

The Rubberband performed a series of hard-rock solos and Bootsy led the way to his "Space Bass." Another prominent musician Maceo Parker, belted out a solo with his saxophone, reminiscent of his days with perhaps the greatest living black entertainer, James Brown.

Girl Watching

Now comes the moment, they'd been awaiting - the playing of "Hollywood Squares." Collins stepped forward and took off his jacket, stripping to the waist. The screams resounded when he said in his bold, raunchy fashion, "I am a Player and I like to play. It's all about girl-watching, you see."

For the show's finale, Collins reached even deeper into his imagination. He, envisioned himself as a toy, made by "Funkatak Incorporated, the

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Swinging right along with that funky beat is Bootsy Collins, spangles and all.

flashed on the screen, telling how Bootsy had proclaimed himself, "Player of the Year," which is the title of his latest album. The album has gone gold in just two months and is in all probability headed for platinum status.

As the groupies scrambled from backstage to get good seats, a star arch glared and an eight - man band stepped out, smartly attired in red and silver. The crowd waved their flashlights and cigarettes in approval.

Now their super hero "Bootsy" appeared. He was tall and slender and attired in the same red and silver tight - fitting garb as his Rubberband.

But Collins had an added hype, a glowing red cape with silver lettering which said, "Bootsy, Player of the Year." He was also wearing his trademark - starshaped sequin - eyeglasses and fluffy processed hair.

Came To Boogie

The festival - style crowd rocked and the entire audience became a maze of moving bodies, prompting a stage hand to remark, "They came to boogie tonight."

After the hard - rock introduction of "foreplay," the Rubberband excited the crowd with "The Pinocchio Theory," the top tune from an album that came out a year ago. Incidentally, that

Gordon: Genial Genius Giant of Genuine Jazz

It is impossible to listen to Dexter Gordon without feeling the beginnings of the jazz revolution of the 1940s. From swing, he helped lead the way to bop and is getting more recognition now than ever before.

A Dexter Gordon concert should more aptly be called a Dexter Gordon experience. More so than any other saxaphonist alive, Dexter Gordon has, as saxophonist and band leader continued to evolve and renew the strength of modern jazz music.

Born Dexter Keith Gordon in Los Angeles on February 27, 1923, many, many miles have been tread by the veteran jazz saxophonist since 1945 when he started making records under his own name.

His influences are obvious: Lester Young and Coleman Hawkins, and it was these two along with Charlie Parker who molded the sound that Dexter has.

"Working with "Bird" Charlie Parker was one of the most beautiful experiences of my life," he says.



Dexter Gordon and his first love - that tenor saxophone.

The "Dexter Gordon Experience" in music is rooted directly and almost entirely in the world of the mid-1940s, the world of 52nd Street that created legends like Charlie Parker, Bud Powell, Miles Davis and Max

For 15 years Dexter was based in Copenhagen where he worked in the local clubs returning to New York occasionally only to take a peek. Many musicians have fled to Europe for various reasons, but Dexter says that he made his sojourn to Europe because "work was plentiful. I worked for months at a time during a time when musicians here (in the United States) were having a hard time."

In 1976, however, Dexter returned to New York; he was out of his European habitat and everyone wondered - longed to know what statement he would make upon his return to the apple. His triumphant return was witnessed by a standing room audience at the Village Vanguard and everybody knew that Dexter

Fine wine tastes better because it has aged and so is the case with Dexter. At 55 years old, and after having played saxophone for 40 years, the beauty and recognition that comes with aging has finally come to Gordon.

When asked if he thought that jazz has been reborn he replied, "It's not that jazz is being reborn, it's that people are finally waking up ... people are finally listening."

When he returned Dexter worked with a group made up of Woody Shaw, the brilliant young trumpeter, pianist Ronnie Matthews, bassist Stafford James and veteran drummer Louis



Dexter Gordon

Hayes. The group recorded the 'Homecoming' album for Columbia Records that is a sure bet to become a collector's item.

The clamor and competition of the American jazz world may or may not be truly any better than it

left, but one thing is for sure; Dexter and his current quartet. pianist George Cables, drummer Eddie Gladden and bassist Rufus Reed is sure to take its place along side the quartets of the late

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