

# Hubbard's horn electrifies Memorial crowd

by Dave Robinson  
DTH Contributor

A restless crowd murmured and glanced at watches Thursday night as 8 p.m. came and went with only the sounds of the stage crew and Memorial Hall's usual prerecorded tripe for entertainment. Finally, at 8:45 p.m. the stage went dark. A flurry of 16th-notes knifed through the aromatic haze. A spotlight broke the darkness to reveal—at last—Mr. Freddie Hubbard.

Sporting a slight paunch, a 4-valved flugelhorn and an echoplex at his feet, Hubbard opened with his uptempo "Spirits and Friends" ("written in memory of the great John Coltrane"). With his flugelhorn mike output set to reverb, the effect was that of an electric guitar echoing Hubbard's notes. The head of the tune featured an exciting cascade of descending chords handled by flugelhorn and tenor sax.

Soloing in mid-song without electrification, Hubbard displayed remarkable technique as he let loose with a series of minor-third lip trills and dizzying runs. After a competent display of keyboard artistry by George Cables, Carl Burnett took over at the drums. Although a drumstick dropped, Burnett's intensity did not, and his display of complicated polyrhythms won spontaneous applause. Burnett's tight energetic drum work never tired throughout the evening.

The best thing Hubbard has going for him is his ability to communicate through his horn—which is what jazz is all about. In "First Light," a piece from Hubbard's album of the same name and one beginning with no meter but shifting to a latin beat, the Memorial audience got one of its best looks at Hubbard the communicator. Following a long, full-range sax excursion by Carl

Randall Jr.—whose solo was signalled by Hubbard unexpectedly so the latter could gather his strength—Hubbard assumed his usual uncomfortable-looking stance (arched sideways to his left, knees flexed) and began playing, stopping momentarily to scratch, then resuming with an electric waterfall.

Suddenly Hubbard jumped up and down excitedly, motioning at his group as if to say "Come on guys, let's cook." Returning to the mike, Hubbard jumped octaves in surprise, laughed at the predominantly-white audience, exclaimed "Hey, Hey you out there!", suggested maybe he was not corny enough for us, then wooed us with plaintive pleas, ending finally in the soft whisper of a woman saying, "Yes." All this with a 4-valved flugelhorn.

Hubbard—whose exuberance apparently had a little previous help—clowned around and apologized for his delay before launching into Stevie Wonder's "Black Maybe," a ballad whose slow flute introduction by Randall preceeded Hubbard's talking, growling horn. "Put It In Your Pocket," a funk piece, included short Hubbard screams and an inane Hubbard vocal. Simultaneous improvisation by Hubbard and his band gave way to keyboard and drum solos.

Introducing "Ebony Moonbeams," Hubbard suggested "That must be what's happening tonight—the moon must be funny," a remark directed at an incompetent spotlight operator. A short flute intro and an ambitious Hubbard solo were followed by the electric piano work of Cables, who could not remain seated while playing for more than a few seconds at a time. The Corea-like "Breaking Point" ended the first half of the concert and gave us our first glimpse at the talents of conga player "Brother Sa."

Following a half-hour intermission,

Hubbard jogged out on stage and around the drum set, glared at the audience and yelled "No Ca'lina," then waited for response. The crowd twittered: Hubbard smirked and added, "I like North Carolina. I think I'll go to school here and learn some white history."

Putting his clowning aside, Hubbard broke into "The Windjammer" ("written by me a few days ago, and these cats know it already") making good his earlier promise that he would use a trumpet the second half and "play louder." Hubbard's echoplex was now wired directly to his horn's mouthpiece, the electric effect being turned on and off during his solos.

Hubbard's full, rich trumpet tone was a joy to hear. The "infinite echo" effect, exciting on record, can only be described as mind-blowing when heard live. One feels surrounded by trumpets in a different dimension. Cables added plenty of synthesizer, and Burnett watched half a drum stick arch high in the air and lodge itself firmly in the curtains behind his kit.

"Liquid Love," the title track from Hubbard's latest album, found his trumpet sounding much like a flugelhorn. "All's Fair in Love" brought Randall's edgy sax tone to the fore.

In his "Rhythm of Life," Hubbard offered more lip trills and some distinctively modern improvisation, culminating in a single electrified note held out into a long climax. The group (rounded out by a bassist who

played competently but offered no solos) left the stage to allow Brother Sa an extended conga solo. Head rocking back and forth, Sa displayed the African drum rhythms that form the roots of jazz. Grasping one drum between his knees, the pitch could be raised a half-tone by lifting. This long, energetic display of palmistry won enthusiastic applause before Hubbard returned to scream out the ending.

Finally, "Lost Dreams" gave the soloists a chance to stretch out with some modal playing beneath a vamping tonic-subdominant background. Hubbard clowned while sax and synthesizer shared honors. Hubbard's dial turned and switches flicked as his flugelhorn became frantic. After three hours of music, the evening closed with a refrain of "Breaking Point."

While some may dismiss Hubbard's hardware as gimmickry, no one can deny the excitement of his electrified passages. Such segments are purposeful and form an integral part of his solos; yet still, the ratio of unamplified to amplified playing remains great. Always innovative, Hubbard, after graduating from Art Blakey's Jazz Messengers, became a leading exponent of "free jazz" (no meter, no key) in the 60's before turning to rock and electronics as his medium for the seventies. Surely, wherever jazz may go, Freddie Hubbard is likely to be at the head of it.



Freddie Hubbard, veteran jazz trumpeter, brought his four-piece band and unique brand of contemporary jazz to Memorial Hall Thursday—a bit late but well worth the wait.

Staff photo by Charles Hurley

## KALEIDOSCOPE Cinema

### On Campus

**Laura** — (Alternative Cinema. Shows at 7 and 9:30 p.m. Tuesday in 101 Greenlaw. Admission: \$1.25.)

**The Bank Dick** — (Alternative Cinema. Shows at 7 and 9:30 p.m. Thursday in 101 Greenlaw. Admission: \$1.25.)

**Diary of a Country Priest** — (Union Free Flick. Show at 8 p.m. Wednesday in the Great Hall.)

### Chapel Hill

**The Magic Flute** — (Varsity. Shows at 2, 4:30, 7 and 9:30 p.m. Admission: \$2.25.)

**Banjo Man** — (Ram 1. Shows at 2:50, 5, 7:10 and 9:20 p.m. Admission: \$2.)

**Blue Water, White Death** — (Ram 2. Shows at 3, 5, 7 and 9 p.m. Admission: \$2.)

**And Now My Love** — (Ram 3. Shows at 2:45, 5, 7:15 and 9:30 p.m. Admission: \$2.)

**Sherlock Holmes' Smarter Brother** — (Carolina White. Shows at 3:45, 5:50, 7:15

and 9 p.m. Admission: \$2.25.)

**Lucky Lady** — (Carolina Blue. Shows at 2:30, 4:45, 7 and 9:15 p.m. Admission: \$2.25.)

**The Legend of Bigfoot** — (Plaza 1. Shows at 3:05, 5:05, 7:05 and 9:05 p.m. Admission: \$2.25.)

**Dog Day Afternoon** — (A very uneven film about a bank robbery, full of insincere attitudinizing. (Plaza 2. Shows at 2:15, 4:40, 7:05 and 9:30 p.m. Admission: \$2.25.)

**The Romantic Englishwoman** — (Plaza 3. Shows at 2:40, 4:55, 7:10 and 9:25 p.m. Admission: \$2.25.)

### Durham

**The Magic Flute** — (Center 1. Shows at 8 p.m. Admission: \$2.50.)

**The Legend of Bigfoot** — (Center 2. Shows at 7:20 and 9 p.m. Admission: \$2.50.)

**American Graffiti** — (South Square Cinema 1. Shows at 7:45 and 9:40 p.m. Admission: \$2.50.)

**The Return of the Pink Panther** — (South Square Cinema 3. Shows at 7 and

9 p.m. Admission: \$2.50.)  
**Dog Day Afternoon** — (South Square Cinema 3. Shows at 7 and 9:15 p.m. Admission: \$2.50.)

**The Man Who Would Be King** — (South Square Cinema 4. Shows at 7:10 and 9:30 p.m. Admission: \$2.50.)

## Music

**The N.C. Symphony Orchestra** performs at 8:15 p.m. Feb. 3 and 4 in Memorial Auditorium, Raleigh. Tickets are available for \$2 at the Union desk.

**The Dave Brubeck Quartet** presents a silver anniversary concert at 7:30 and 10:30 p.m. Feb. 18 in Memorial Hall. Tickets are available for \$5 at the Union desk.

## Theatre

The National Shakespeare Company presents **Much Ado About Nothing** at 8 p.m. today in Memorial Hall. Tickets are available for \$2.50 at the Union desk.

## Olio

The Morehead Planetarium presents **Laserium**, a special one-hour cosmic-laser-light-show. Shows are at 9:15 and 10:30 today-Sunday, with late shows at midnight today and Saturday and early shows at 4:15 p.m. Saturday and Sunday. Admission to all shows is \$2.75.

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## CAT'S CRADLE / February

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2nd, 3rd, 4th	SOUTH WING
5th	BLUE GRASS EXPERIENCE
6th, 7th	LEWIS McGEHEE & JOEY GEORGE
8th	JOHN REES
9th	CLOSED
10th, 11th	DECATUR JONES & FRIENDS
12th	BLUE GRASS EXPERIENCE
13th, 14th, 15th	ARROGANCE
*14th	VALENTINE'S DAY COTILLION BALL
16th	EVERYMAN CO.
17th, 18th	WILLIS WAHOO REVUE
19th	BLUE GRASS EXPERIENCE
20th, 21st	MIKE CROSS
22nd	ROD ABERNETHY
23rd, 24th, 25th	SILENT PARTNER
26th	BLUE GRASS EXPERIENCE
27th, 28th, 29th	RED CLAY RAMBLERS
*29th	SADIE HAWKINS DAY-LADIES FREE

### DOONESBURY

by Garry Trudeau

Panel 1: HI, I'M LOOKING FOR JOANIE. YOU FOUND HER, SLIM. COME ON IN.

Panel 2: HE'S HERE, BLONDIE! BE OUT IN A MINUTE!

Panel 3: YOU MUST BE GINNY. JOANIE TELLS ME YOU'RE CONSIDERING RUNNING FOR CONGRESS. I THINK IT'S A GREAT IDEA—YOUR BRIEFS ON THE NEW CAMPAIGN LAWS HAVE BEEN BRILLIANT!

Panel 4: I LIKE HIM, BLONDIE! SO DO I, KID.

Panel 5: HEY, BLONDIE—HEARD YOU FINALLY GOT YOURSELF AN OL' MAN!

Panel 6: NOT EXACTLY, CLYDE. I'VE ONLY KNOWN HIM FOR A WEEK...

Panel 7: LONG ENOUGH! I'D GO MOVE IN WITH HIM IF I WERE YOU!

Panel 8: SEE, IF YOU WERE TO LIVE WITH HIM, YOU'D BE OPENING UP GINNY'S OP-TRONS, ROOMMATEWISE, IF YOU SEE WHAT I MEAN..

Panel 9: FOR CRYIN' OUT LOUD, GIRL—DON'T BE SO SELFISH!

Panel 10: BUT I LIKE IT HERE..