

## Earl Hines in concert

**January 17, 1979**

Earl Hines, the "Fatha" of modern jazz piano and still considered one of the greatest of all jazz pianists, will bring his inimitable style to San Diego in two concerts Monday night, Jan. 29, in the Mandeville Auditorium at the University of California, San Diego.

Performances are scheduled at 7 and 9:15 p.m. and admission is \$4 for UCSD students; \$5 for UCSD staff and faculty, and \$6 for the general public. Tickets are available through the UCSD Central Box Office, 452-4559.

The peerless Hines, called "the progenitor of all modern jazz playing" by the London Times, will serve as a regents' lecturer at the university Jan. 28 through Feb. 3. Hines will present three symposia, free and open to the public, as well as his concert performances.

The first symposium is scheduled from noon to 2 p.m. Tuesday, Jan. 30, in room B210 of the Mandeville Center. An informal discussion is scheduled from 2-3:45 p.m. Thursday, Feb. 1, in room B152 of the Mandeville Center and the final discussion will be conducted from 11 a.m. to noon Friday, Feb. 2, in room B210.

"Jazz, as someone once said, means Hines. Do not miss him. It is magic, solid gold magic, whose like you will seldom know again," said Derek Jewell of the London Times in a review earlier this year.

At 73, the Fatha dazzles his audiences with buoyant style and technical brilliance that bespeaks more than five decades of professional experience, and promises continuing innovation and development from the master.

Hines, born in Duquesne, PA, rose to fame in the '20s and '30s as a bandleader, singer and pianist. His turf was the Grand Terrace Night Club in Chicago, part-owned by Al Capone, and broadcasts from the Grand Terrace brought the Hines band popularity in the Midwest and Canada. The broadcasts were carried from New York to California, and Hines says his was the first black band on the network.

Hines has been ranked with Coleman Hawkins and Louis Armstrong as one of jazz music's premier innovators. He made the first in a series of recordings with Armstrong and clarinetist Jimmie Noone in 1928. Today the recordings are regarded as jazz classics.

Among the Fatha's proteges are such luminaries as Sarah Vaughan, Billy Eckstine, Herb Jeffries, Dizzy Gillespie, Charlie Parker and Jonah Jones. His friends and contemporaries through the years include Jack Teagarden, Johnny Hodges, Duke Ellington, Ella Fitzgerald and Ethel Waters. He continues to surround himself with young, talented jazz musicians who win critical acclaim wherever they play.

Hines has performed in the White House for Presidents Nixon, Ford and Carter and he has toured extensively in the United States and Europe as well as South America, Japan and Australia. His performances still are marked with the characteristic exuberance that has captivated audiences throughout his career.

Hines is particularly noted for his ebullient stage manner and his ability to deliver counterrhythms and countermelodies with flawless style, called "his singular knack for tying himself into rhythmic knots and extricating himself like a hip Houdini" by Los Angeles Times jazz critic Leonard Feather.

Count Basie once said of Hines, "Why, Earl can go on for ninety years and never be out of date." Hines is widely considered the last of the great masters of a music which some call the only truly American music. He is a living tribute to the jazz greats of the past and a vibrant, innovative pianist and personality in his own right.

Hines' appearance is sponsored by the Black Cultural Arts Sequence in cooperation with the Department of Music and the University Events Office.

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