



NEW YORK POST

LATE CITY FINAL

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WEDNESDAY, JANUARY 13, 1993 / Rain, 40 today; cloudy, chance of rain, mid 30s tonight / Details, Page 2



LA MONTE YOUNG

Ulrich Wegner

Follow that chord

By DEEDEE FINNEY

MINIMALISM meets the blues as La Monte Young presents his Forever Bad Blues Band in its American premiere concert series, which kicked off Saturday night at the Kitchen and winds up tomorrow and Friday.

Although the technology Young uses always sets new standards for the avant-garde, Saturday's concert felt like a trip back, to a more psychedelic decade.

Young's reputation as one of the most important musicians of the last 25 years probably has as much to do with his irreverence as with his respect for the vast musical forms that have influenced him.

The mathematically eccentric musician has for years explored harmonic tunings and strange uses of time in his work; fans surely expect the unusual. Marrying the blues with minimal-

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ism, as he did Saturday, means, most obviously, that the Forever Bad Blues Band will play one piece — a standard blues 12-chord progression — for two hours straight.

The incense and the magenta glow of the room (by Marian Zazeela, Young's wife) suggested the atmosphere of Young's more meditative concerts — such as the dronefests of his Theater of Eternal Music Big Band. But decked out in frayed jeans (consistent with his hair and knotted beard), Young, on his precisely tuned (just-intonation) synthesizer, led a full-blown jam.

Also harmonically tuned were the wondrously smooth sounds of fretless electric bass and guitar, played by the dynamic brothers Jon and Brad Catler. Jonathan Kane displayed nearly heroic endurance on the drums.

Fans of Young's more subdued works will take refuge in whatever delicious glimpses they can get of his keyboard improvisations, but they may need to wear earplugs.

Blues lovers and rock musicians will especially benefit from the new spectrum of sound to be found here. Through the seeming redundancy, one discovers Young's lesson about time: that there are different ways of listening. With no resolution in sight, the audience eventually surrenders a certain sense of tension and relaxes into the rare and luscious chord subtleties being offered.

The Kitchen, 512 W. 19th St., (212) 255-5793, tomorrow and Friday. Tickets \$16.