

A Brave New Whirl in the Park

Ralph J. Gleason

THERE'S SO MUCH news coming out of the whole hippy scene—the Haight-Ashbury and Telegraph Ave.—that it would take a staff of reporters doing nothing else to keep up with it. The Love Generation is simply bursting with creativity, so much so that the cops objecting to chalk drawings on the sidewalk and the Mayor worrying about some are supposedly lying in front of a car is like mice nibbling on the edge of a huge cheese.

Tomorrow beginning at 1 p.m. on the Polo Field in Golden Gate Park, there will be a "Gathering of the Tribes," for a Human Be-in. It marks the first conscious get-together of all the elements in the Brave New World.

Berkeley politicians who have been notorious for their squeamishness will join the Hashberry hippies uninterested in politics to make an affirmation for life.

There will be speakers such as Tim Leary, Dick Alpert, Mario Savio, Jerry Rubin, poets such as Lawrence Ferlinghetti, Lenore Kandel, Allen Ginsberg and Gary Snyder, comics and social critics such as Dick Gregory (if he can get here) and Robert Baker and a host of rock bands, including just about all the good ones on the scene such as the Grateful Dead, the Loading Zone, the Jefferson Airplane, Sir Douglas Quintet and Big Brother and the Holding Company.

It ought to be a magnificent and inspiring afternoon. The non-organizers (an anti-organization stance is characteristic of the movement) invited the public to bring "costumes, blankets, bells, flags, symbols, drums, beads, feathers and flowers."

If you want to know what is really happening, you will not miss this. And if you want a glimpse of the future as it will be (poetically if not practically), dig it.

★ ★ ★

DIZZY GILLESPIE's Quintet and the Jefferson Airplane opened Wednesday night at Basin Street West for ten days in one of the most unusual bookings in local night club history.

As far as I am concerned it was an unqualified success, since I dig both groups the most. Not everyone will agree, however; many of the jazz fans objecting to the volume and the sound of the Airplane and many of the Airplane fans just simply not being interested in jazz at all. A closed mind is not the exclusive property of any one group.

Gillespie played magnificently Wednesday night, with strength and fantastic technique and great feeling. I was moved much more by his playing Wednesday than the last time he was in town. His comedy was groovy, too, if somewhat less prominent in the presentation than in former years.

James Moody, doubling on flute and saxophone was just beautiful. The introduction he played on tenor for a Latin tune in the second set was memorable. There's a new pianist, Mike Longo, with the group and Fender bassist Frank Shiffrano and drummer Candy Finch are still there.

The Airplane struck me as being in great shape. The sound was loud, of course, but so is Count Basie and so, for that matter, is Dizzy when he gets that terrific churning cauldron going in the middle of "Kush." Marty Balin was in good voice, singing "Tobacco Road" and "Today" very effectively and Grace Slick came through well on her solos, too. The flexibility that the group gets from three vocalists is useful but the most fascinating thing they did for me was a wonderful instrumental opening number in which both Jack Casady and Jorma Kaukonen really let go on bass and guitar and sounded very exciting.

Ad Libs

There's a light show and rock dance with the Direct Descendants at 4 p.m. today at the Museum of Art for high school students only. . . The Loading Zone and Maybe Tomorrow play tonight at Ligure Hall, Oakland. . . Poet Lawrence Ferlinghetti reads Sunday at 8 p.m. at the Florence Schwinley Theater in Berkeley and poet Michael McClure plays the autoharp at Moe's Books in Berkeley, Sunday at 9 p.m. . . The Mojo Men play the Roll-arena in San Leandro tonight and the Santa Rosa Fairgrounds tomorrow night. . . The Mamas and the Papas are doing a second show tonight at the Berkeley Community Theater. The first is sold out. . . The Loading Zone and Ulysses Crockett play for free Sunday at the Berkeley City Park from 2 to 4 p.m. . . folk singers Sandy & Jeanie are at the Jabberwock this weekend. . . Singer Kay Olsen (from "Smell of the Grease-paint, Roar of the Crowd") is joining The Only Alternative and H.O.P. . . Prof. Irwin Corey switches to the On Broadway Sunday night for two weeks, two shows a night. Shelley Berman opens at the hungry i Monday. . . the Bay City Jazz Band plays at the Flamingo in Santa Rosa Sunday afternoon at 3 o'clock. . . Dances this weekend: at the Avalon, Moby Grape, The Sparrow and The Charlatans; at the Fillmore, The Doors, The Grateful Dead and Junior Wells; at Finnish Brotherhood Hall in Berkeley, Country Joe & The Fish, John Fahey.

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Glimpse of the Infinite

By Robert Commanday

There is no more fitting work to turn to at the present historical moment than Beethoven's "Missa Solemnis." The towering vision seems to exist solely for man's renewal in times of wavering faith and uncertain goals.

A "Missa Solemnis" recreated in this spirit was provided by Josef Krips and the San Francisco Symphony together with some powerfully dedicated forces on Wednesday. Musicians no less than other sensitive people, need to make a statement in these times and they could not make a more meaningful contribution than this supremely beautiful performance. Krips presented it as one continuous experience without intermission.

Always after a "Missa Solemnis," someone is sure to comment unknowingly and critically about the unreasonable extremes to which Beethoven pressed the human voice. It was Beethoven's deliberate point, the very requirement of his conception, that only by superhuman aspiration and effort can man achieve a glimpse of the infinite. He demanded selfless striving to portray the individual in crisis as he faces the insurmountable and finds that his microcosmic self is created in God's image and his meaning.)

SINGERS

Now the young singers of Harold Schmidt's Stanford University Choir and Chorus and the 24 members of Vincenzo Giannini's Polyphonic Chorus are not superhuman, but they will suffice, and very effectively, buoyed up by the spirit of the masterpiece with which they were thoroughly imbued and the musical detail in which they were thoroughly trained.

How fitting was their representation as Beethoven's choral brotherhood of mankind, a brotherhood of all who care! For who cares today more than youth? It is this purely involved mankind that shouts exultantly to the heavens the joyous Gloria in excelsis Deo at the top of the voice in one moment, and falls to knees in rapturous awe in the next.

Nowhere can be found a comparable expression in music to the chorus's com-



BEETHOVEN
Message for today

passionate dwelling on Christ's being made man, the plea for mercy, the greeting of the Resurrection. Yet still higher is the moment of final assurance at the prayer for peace, confidently reaffirmed after a terrifying hesitation and the inner conflict set off by the sounds of martial music.

Krips has the right conception of the role of the solo quartet and his personnel seemed excellently suited and coached for it. Beethoven's four soloists sing on behalf of the individual, but not the operatic free-for-all kind of individuality to which we are generally treated. Rather they are individuals blended in cooperative enterprise, free in will and linked by reason. As soloists, they come to the fore only one at a time.

DEBUT

Martina Arroyo, making her San Francisco debut with this appearance, has a soprano voice of such penetrating truth, beauty and power she could have swept the company aside. She used fine restraint however, which endowed her singing with a high intensity of feeling and reflected great artistry. Her one extended solo, in the Benedictus, wreathed round with the ethereal violin melody played by Jacob Krachmalnick, was sublime. Charles Bressler sang the tenor lines fervently and made his brief solo phrases

the most telling points of expression—like the Crucifixus and the despairing outcry, "Miserere!" in the Agnus Dei. Carol Smith, alto, who sang feelingly throughout, was transported in the Agnus Dei. Donald Gramm did his finest singing in the Dona Nobis Pacem solo and in ensembles, but the intonation and pinching at the top of his register sounded as if it were giving him trouble.

UNMATCHED

All four together were unmatched in the Benedictus and the Et incarnatus est. This last was just as heavenly as its inspired musical symbol of the dove, the sound of the flute hovering over the quartet and prayerfully hushed chorus.

Finally, the orchestra, for the first time this season playing at a properly balanced level where the men could listen, sounded the way they did last year in Mahler's Fourth. You could close your eyes and only by imagining a little fuller violacello tone, hear the New York Philharmonic or the Boston Symphony.

Church Backs a Musical

New York

The United Church of Christ one of the Protestant denominations most active in commissioning art works and in social action, has plans for a full-scale musical for presentation ultimately in New York.

The work, called "Free Man! Free Man!", will be performed for five weeks at the Karamu Theater in Cleveland, starting June 1, then brought to Off Broadway in the fall of 1967.

It has a book and lyrics by Jan Hartman, Guggenheim Fellowship award winner and writer for the Columbia Broadcasting Company, and music by John Duffy, musical director and composer for the American Shake-

spare Festival in Stratford, Conn.

Everett C. Parker, director of communications for the two-million-member denomination, is producing the show. The musical was commissioned last spring and is almost completed. Casting is scheduled to start in "about two weeks," Reuben Silver, head of the Karamu, will direct.

The work will celebrate the centenaries of six colleges for Negroes founded in the South by missionaries but will not deal with college life, according to Parker. It has to do with three generations of Negroes and their uphill struggle for freedom.

"The point of the show,"

New York Times

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DATEBOOK

Opening Today

THEATER — "The World of Dylan Thomas," with Jack Aranson, at 8:30 p.m., City Theater, 465 Post street.

LATIN MUSIC — The Escovedo Brothers at El Bandido, 442 Geary boulevard.

DANCE-CONCERT — The Grateful Dead, the Junior Wells Blues Band and the Doors at 9 p.m., Fillmore Auditorium, Geary and Fillmore. Repeated tomorrow.

DANCE-CONCERT — The Charlatans, Moby Grape and the Sparrow at 9 p.m., Avalon Ballroom, Sutter and Van Ness.

THEATER — City College of San Francisco presents "Caligula" at 8 p.m., College Theater, Jackson and Phelan avenues.

GALLERY — "Synchrotonics" by Fletcher Benton, through January 31, at the San Francisco Art Institute, 800 Chestnut.

ROCK CONCERT — The Mamas and the Papas at 8 and 10:45 p.m., Berkeley Community Theater, Berkeley. First show sold out.

CONCERT — The Bartok Quartet in works by Mozart, Bartok and Beethoven, 8:30 p.m., Oliver Hall, St. Mary's College.

DANCE — The Carmen DeLavallade Dance Quartet at 8:30 p.m., Wheeler Auditorium, University of California.

A Concert of String Bass

Bertram Turetzky, a string bass virtuoso known for his work with avant garde music, will give a concert at 3 p.m. on January 29 at San Francisco College for Women. Aside from bass, the program will include flute, alto flute and various tape works.

Composers represented include: Larry Austin, Donald Erb, Robert Lombardo, Arnold Franchetti, Richard Swift, Donald Scavarda, Charles Whittenberg, Thomas Frederickson, and Elliott Schwartz.

Quartets

Quartets by Beethoven, Mozart and Bartok will be played by the Bartok Quartet, string group from Budapest, in a concert at 8:30 p.m. today at St. Mary's College, Moraga.

Quartet Auditions

Solo quartet auditions for a Chabot College February performance of the Mozart Requiem will be held between 2 and 5 p.m., Sunday, and again on Saturday, January 21, in the Music and Little Theater on the Hayward campus. An accompanist will be provided.

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