mamma Raiph 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 politicos who have been notorious for their squareness will join the Hashberry hippies uninterested in politics to make an affirmation for

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 hest 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 every-one 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 Shifrano 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 Descendents at 4 p.m. today at the Museum of Art for high school students only . . . The Leading 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 Greasepaint, 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.

表表表表表表表表表表 Now Appearing 大大大大大大大大大大大大 DIZZY GILLESPIE JEFFERSON AIRPLANE BASIN STREET WEST TO SEE WINDERNAMENT - SEC BOOK : NUMBER METCHER - DEFORE - SEC #



747 BEACH ST., S.F. . TU 5-5146 interplayers TONIGHT AT 8:30 Kaufmen & Hart's Politzer Prize Comedy of the 30's "YOU CAN'T TAKE IT WITH YOU"

Symphony's 'Missa Solemnis'

Glimpse of the Infinite

By Robert Commanday

There is no more fitting ork to turn to at the present nistorical 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.

"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.

to comment unknowingly and of the Resurrection. Yet still which Beethoven pressed the peace, confidently reafnuman voice. It was Beethoven's deliberate point, the itation and the inner conflict very requirement of his set off by the sounds of marconception, that only by tial music. 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 in social action, has plans for Harold Schmidt's Stanford a full-scale musical for pres-University Choir and Chorus and the 24 members of Vincenzo Giannini's Polyphonic Chorale are not superhuman. but they will suffice, and very effectively, buoyed up by the spirit of the master musical detail in which they were thoroughly trained.

How fitting was their epresentation as Bee thoven'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 alls to knees in rapturous awe in the next.

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





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non of the role of the solo pression-like the Crucifixus quartet and his personnel and the despairing outcry, seemed excellently suited "Miserere!" in the Agnus and coached for it. Bee- Dei. Carol Smith, alto, who thoven's four soloists sing on sang feelingly throughout, behalf of the individual, but was transported in the Agnus not the operatic free-for-all Dei. Donald Gramm did his kind of individuality to which finest singing in the Dona we are generally treated. Nobis Pacem solo and in Rather they are individuals ensembles, but the intonation blended in cooperative enter- and pinching at the top of his prise, free in will and linked register sounded as if it were by reason. As soloists, they giving him trouble.

DEBUT

prano voice of such penetratrestraint however, which enpassionate dwelling on dowed her singing with a

> dy played by Jacob your eyes and only by im-Krachmalnick, was sublime. agining a little fuller violatenor lines fervently and York Philharmonic or the

UNMATCHED

Krips has the right concept the most telling points of ex-

All four together were unmatched in the Benedictus Martina Arroyo, making and the Et incarnatus est. her San Francisco debut with This last was just as heavthis appearance, has a so-enly as its inspired musical symbol of the dove, the ing truth, beauty and power sound of the flute hovering she could have swept the over the quartet and pray-company aside. She used fine erfully hushed chorus.

Finally, the orchestra, for the first time this season Always after a "Missa Christ's being made man, the high intensity of feeling and playing at a properly bal-Solemnis," someone is sure plea for mercy, the greeting reflected great artistry. Her anced layer where the men someone is sure plea for mercy, the greeting reflected great artistry. Her anced level where the men tunknowingly and of the Resurrection. Yet still one extended solo, in the could listen, sounded the way critically about the un-higher is the moment of final Benedictus, wreathed round they did last year in Maneasonable extremes to assurance at the prayer for with the ethereal violin melo-ler's Fourth. You could close Charles Bressler sang the cello tone, hear the New made his brief solo phrases Boston Symphony.

Church Backs a Musical

New York

The United Church of Conn. Christ one of the Protestant denominations most active in commissioning art works and two-million-member denomiin social action, has plans for entation 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, piece with which they were then brought to Off Broad-thoroughly imbued and the way in the fall of 1967. way 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-

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PLAY

venetian OF THE Fairmont Hotel speare Festival in Stratford, Parker said, "is the necessi-

Everett C. Parker, director of communications for the nation, 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, his people; his son's accomaccording to Parker. It has modation with the Southern to do with three generations of Negroes and their uphill revolt against the older genstruggle for freedom. "The point of the show,"

KEITH ROCKWELL

ty of the Negro for identification with his own people; the need for preparation, and the necessity for revolt against the older generations. Much of the show's material is based on true incidents."

The leading characters in "Free Man!" are a man, his son and his grandson. The show depicts the grandfather's disillusion when he goes North after the Emancipation Proclamation, his return South and his murder for championing the cause of whites, and his grandson's eration.

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HILARIOUS

• Chron.

New York Times

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 pro-gram will include flute, alto flute and various tape works. Composers represented include: Larry Austin, Donald

A Concert of

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 Bartck Quartet, string group from Budapest, in a concert at 8:30 p.m. today at St. Mary's College, Moraga.

Quartet Auditions

Friday, January 13, 1967 SAN FRANCISCO CHRONICLE

Opening Today

THEATER - "The World of Dylan Thomas,"

LATIN MUSIC - The Escovedo Brothers at El

DANCE-CONCERT - The Grateful Dead, the

DANCE-CONCERT - The Charlatans, Moby

THEATER - City College of San Francisco pre-

GALLERY - "Synchronetics" by Fletcher Ben-

ROCK CONCERT - The Mamas and the Papas

CONCERT - The Bartok Quartet in works by

DANCE - The Carmen DeLavallade Dance

Junior Wells Blues Band and the Doors at 9

p.m., Fillmore Auditorium, Geary and Fill-

Grape and the Sparrow at 9 p.m., Avalon

sents "Caligula" at 8 p.m., College Theater,

ton, through January 31, at the San Francis-

at 8 and 10:45 p.m., Berkeley Community Theater, Berkeley. First show sold out.

Mozart, Bartok and Beethoven, 8:30 p.m.,

Quartet at 8:30 p.m., Wheeler Auditorium, University of California.

Bandido, 442 Geary boulevard.

more. Repeated tomorrow.

Baltroom, Sutter and Van Ness.

Judson and Phelan avenues.

co Art Institute, 800 Chestnut.

Oliver Hall, St. Mary's College.

ter, 465 Post street.

with Jack Aranson, at 8:30 p.m., City Thea-

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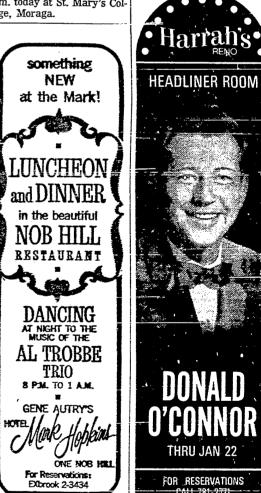
Solo quartet auditions for a Chabot College February performance of the Mozart Requiem will be held between 2 and 5 p.m., Sunday, and again on Saturday, January 21, in the Music and Little Theater on the Hayward campus. An accompanist will be provided.

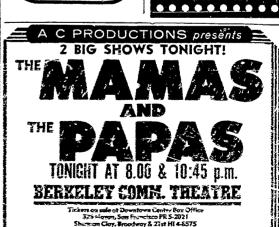
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