



JAGGER AT ALTAMONT: "...dressed in his demonic, Prince of Darkness garb, singing his homage to Lucifer, while twenty feet away a man is beaten to death."

"Pleased to meet you, hope you guessed my name/but what's puzzlin' you is the nature of my game" - *Sympathy For The Devil/Rolling Stones*

We live in a troubled world. We war with other nations, we war with each other. In such times, free rock and roll concerts may not seem to be very significant events. But they were, my friend, they were.

Those few precious hours, so much a part of the total rock experience, proved that we could live, work, share, and love together. Woodstock was our most dramatic moment. It made real, at least momentarily, our valiant visions of the "American Dream." But now that has become one more bizarre nightmare.

I wasn't at the free Rolling Stones concert in Altamont, California a few days before Christmas. Thus, my reporting is not first-hand, but the result of what I've seen, read, and heard. And, there are so many versions of what happened, it seems certain that no truly factual account will ever appear.

But some facts are very real. One man was killed, murdered. Several people were beaten and injured. The vibrations were incredibly tense, certainly not the rule for such occasions and certainly not in the tradition of the best we remember about Woodstock. The crowd at Altamont has been depicted as a gloomy, negative lot who expected an "instant Woodstock" to happen. They simply were not willing to work for it.

The circumstances were not the best. The concert was haphazardly planned. It's location and even it's reality were not announced until a day before the event. Thus, a lack of adequate preparation and security.

Orchestra Lacks Vigor

Last Friday, January 16, the NCSA Orchestra under John Iuele gave its second concert of the season, in the main auditorium filled by an unusually large audience including many students.

A rather less than conventional program with two contemporary (almost) works in the first half, and the Brahms *Second* for the other half of the program...enough to stimulate the interest and the enthusiasm of the performers and of the audience. But the enthusiasm was not quite there, and I felt a sort of uneasiness especially for the first half of the program. Possibly a difficult work like the Frank Martin needed a few more rehearsals.

The soloists for the *Concerto* did a very creditable job and need to be congratulated for an intelligent and musical interpretation; it was, I think, the overall concept of the work that was lacking in vitality and unity, possibly because the strings needed to give a stronger support to the seven wind players. But this is just my impression. The Frank Martin *Concerto* would gain to be heard more frequently. It is a well constructed work, full of fascinating musical ideas, and not always easy to perform - I am thinking of some awkward flute passages - but a work well worth knowing.

The same can be said of Bernard Rogers' *Apparitions* with its original orchestral colors, bordering on electronic sonorities, which could have come out more effectively with a few more rehearsals. It was however refreshing to have the orchestra give us some new and seldom heard works, an initiative to be continued, I hope.

In the Brahms *Second Symphony*, the orchestra felt more at ease, at least in the Brahmsian idiom with which the performers are now familiar. Some of the solo passages came out particularly well in the winds - oboe, clarinet, etc.. and except for a few minor mishaps it was a fairly satisfying performance.

Plus, there is the factor of the Stones themselves, apparently misunderstanding the nature of the free concert and carried away with their own image and self-importance. Finally, the fact that the Hell's Angels were "employed" as "policemen."

Yet, in retrospect, it is foolish to blame one group or person. Everyone there (and those not there) played a part to some degree. We can no longer sit and smugly point our accusing fingers.

The situation with the Angels is confusing. Exactly who hired them is not known. Some claims say that Mick Jagger asked them to guard the stage; his spokesmen deny it. The Angels cry that they were the victims of a

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John Iuele, conductor of the North Carolina School of the Arts Orchestra for the past two and one-half years, resigned officially Friday, January 26, 1970.

When are we going to have a reasonable time for ensemble rehearsals? The lack of rehearsal is not entirely the students' fault; after a long day of classes, a rehearsal on an empty stomach, between 5 and 6:30, is a lost battle, achieving little or no results. There lies, probably, the secret to a more enthusiastic workout in rehearsals, and a greater sense of accomplishment in concert.

Philippe H. Buhler

Letters to the Editor

THIS LETTER TO THE N.C. ESSAY IS FROM DAVID SUTOR, SENIOR IN THE DRAMA SCHOOL AND ACTING INSTRUCTOR IN THE DRAMA SCHOOL.

"Turn back traveler, for the Spring of Humanity has gone dry in this Place." -from "Camino Real"

When someone is struck by a hit-and-run driver in this country, he is at least slightly consoled by the fact that the nation's police forces will work for his tax money to find and punish the criminal (and more often than not, the criminals are found.) But away from the nation's vast and heavily traveled highways, in a quaint dormitory of less than 100 people, in a school of only 500 people, there is no safety or security.
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