

Syllabus for San Francisco Rock of the 1960s
Instructor: Richie Unterberger,
richie@richieunterberger.com
OLLI Berkeley at Lafayette

Week 1

I. The Roots of the San Francisco Sound

A. Blues, soul, rock'n'roll, jazz, and folk are recorded in the Bay Area throughout the 1940s and 1950s, without establishing a strong regional identity for San Francisco popular music. Key artists include: Lowell Fulson, Jimmy McCracklin, Vince Guaraldi, Bobby Freeman, Barbara Dane, and the Kingston Trio.

B. San Francisco radio DJ Tom Donahue helps establish a rock label, Autumn Records, that gets one of the first Beatles-styled national hits by an American group with the Beau Brummels. Key artists: The Beau Brummels, the Mojo Men, the Vejtables.

C. Kingston Trio manager Frank Werber handles We Five, who have one of the first folk-rock hits with "You Were on My Mind" in 1965. Meanwhile, the Beau Brummels mature from British Invasion imitators into a folk-rock sound of their own. Key artists: We Five, the Beau Brummels.

Other themes: the growth of independent record labels and studios in the Bay Area; the power of local radio DJs and AM radio stations.

II. The Birth of Underground San Francisco Rock

A. Young adults and students start to populate the Haight-Ashbury neighborhood, bringing with them a new counterculture and a hunger to create art without commercial restrictions. Key artists: the Charlatans, the Great Society, Big Brother & the Holding Company.

B. Jefferson Airplane's founder and singer, Marty Balin, opens the Matrix Club in the Marina for the band to play in summer 1965. Their brand of personal folk-rock, reflecting the bohemian community of which they're a part, attracts attention from *San Francisco Chronicle* columnist/nationally recognized jazz/folk critic Ralph Gleason, and a deal with RCA Records.

C. In 1966, the San Francisco rock scene grows as musicians become more adventurous, combining not just folk with electric rock, but also drawing upon jazz improvisation, Indian music, blues, poetic lyrics directly reflective of personal experience, and electronic distortion. Key artists: Jefferson Airplane, Country Joe

& the Fish, Quicksilver Messenger Service, the Great Society, Big Brother & the Holding Company (with Janis Joplin), Blackburn & Snow, the Grateful Dead.

Other themes: the rise of local promoters Chet Helms and Bill Graham, and their venues the Avalon and the Fillmore; the influence of psychedelic drugs and San Francisco's bohemian counterculture on the musicians' lifestyles and songwriting.

Week 2

I. The Summer of Love: The San Francisco Psychedelic Rock Explosion

A. Jefferson Airplane's second album, *Surrealistic Pillow*, becomes a huge hit, with two singles from the LP, "Somebody to Love" and "White Rabbit," becoming Top Ten smashes. They draw national attention from the media, and give rise to the term "The San Francisco Sound."

B. Major record labels, and large independent labels, battle to sign San Francisco bands as they sense a trend on which to capitalize. Key artists: Country Joe & the Fish, Moby Grape, Big Brother & the Holding Company, the Grateful Dead.

C. The Monterey Pop Festival, held in June 1967, features all of the above artists, as well as others from the San Francisco Bay Area like Quicksilver Messenger Service and the Steve Miller Band. The biggest rock festival held up to that point, it brings yet greater attention to the region's rock, as does the *Monterey Pop* film, which helps make a star of Janis Joplin.

Other themes: the rise of Haight-Ashbury as a globally famous neighborhood; the interaction between the Bay Area rock scene and countercultural figures such as Ken Kesey, Timothy Leary, and Owsley Stanley; the lack of prestigious studios leads most prominent SF acts to record in LA or New York.

II. The Summer of Love: The Music Matures, Haight-Ashbury Endures

A. While debut albums by Country Joe & the Fish, Moby Grape, and the Grateful Dead appear and the Airplane become superstars, Steve Miller and Quicksilver hold out for record deals; Big Brother & the Holding Company sign with top manager Albert Grossman and endure protracted negotiations for a new record deal; various musicians get busted, including members of Moby Grape and the Dead; and countless local bands form to get a piece of the action, many producing obscure records ranging from near-classic to near-worthless.

B. Tens of thousands of youngsters invade Haight-Ashbury in the summer, straining the area's resources and contributing to rising drug abuse and crime.

But the local concert scene thrives more than ever, with shows by both local acts and visiting stars.

C. New forms of media form as offshoots of the San Francisco rock scene: the Haight-Ashbury underground paper *The Oracle*, the first underground FM rock stations (KMPX/KSAN), spearheaded by Tom Donahue; psychedelic poster artists for shows at local rock venues; and *Rolling Stone*, co-founded by Jann Wenner and Ralph Gleason.

Other themes: suspicion by local groups of Los Angeles music business entrepreneurs looking to move in on the scene; the rivalry between Bill Graham and Chet Helms; the sometimes hysterical national media coverage of the San Francisco scene.

Week 3

I. The Late '60s: From Acid Rock to Hard Rock

A. As the Summer of Love ends, Jefferson Airplane moves into a harder, grimmer, less folk-rock-oriented sound on their *After Bathing with Baxter's* album.

B. Even as other San Francisco bands build a higher national profile, they run into problems with the law and each other. In the midst of personnel changes and tensions, however, Country Joe & the Fish gain national attention with their anti-war anthem "Feel Like Fixin' to Die"; the Grateful Dead build a reputation as live improvisers willing to play for free and for benefits; and the San Francisco ballroom/club circuit is the most renowned region for live progressive rock in the world.

C. Quicksilver Messenger Service and Steve Miller sign with Capitol and record their first albums; Big Brother & the Holding Company, with Janis Joplin ever more at the forefront, sign with Columbia Records and become superstars; Blue Cheer have a big hit with "Summertime Blues"; and the Grateful Dead record their most psychedelic album, *Anthem of the Sun*.

Other themes: the decline of the Haight-Ashbury neighborhood; *Rolling Stone* and FM radio become established voices of the counterculture; San Francisco rock becomes a bigger and bigger business as hit records are generated and bands tour internationally; the music's role as a voice for protest and celebration of alternative lifestyles.

II. They Also Served

A. Along with the Bay Area acts to get national attention, many other fine and innovative ones make significant musical contributions, though these are often not fully appreciated until they are discovered by collectors in subsequent decades. Key artists: Blackburn & Snow, Dan Hicks, Skip Spence, Mad River, Frumious Bandersnatch, Lee Michaels, Fifty Foot Hose, Dino Valenti, Tina & David Meltzer.

B. Somewhat younger teen garage bands, from the suburbs and San Jose, also make their mark on the Bay Area scene. Key artists: the Count Five, the Chocolate Watch Band, Country Weather.

C. The Bay Area develops such a reputation as an enjoyable and supportive place for rock artists to live and work that some established artists move here. Key artists: the Electric Flag with Mike Bloomfield, the Youngbloods, Elvin Bishop, Van Morrison.

Other themes: how record labels handled (or mishandled) cult or non-star Bay Area acts; the circuit for teen/underage bands and audiences; the influence of San Francisco rock on artists from other regions and countries.

Week 4

I. San Francisco Rock of the late 1960s/early 1970s in the African-American Community

A. Prior to the Summer of Love, the Bay Area has an active blues and soul scene, though not one that results in many national hits or any trend-setting styles. Key artists: Sugar Pie DeSanto, Bobby Freeman, the pre-fame Sylvester Stewart (aka Sly Stone).

B. Sly Stone, more than any other artists in the Bay Area or indeed the world, brings soul into the psychedelic age with sensational results. His band the Family Stone are also innovative in combining black and white, and male and female, musicians and singers into the same ensemble.

C. Other artists from the Bay Area combine rock and soul, sometimes with a political inclination influenced by the Black Panthers. Key artists: Elaine Brown, the Lumpen, Two Things in One, Dorando, the Pointer Sisters, Cold Blood, the Tower of Power.

Other themes: independent soul/R&B labels in the Bay Area, especially the Music City label; soul/African-American-oriented radio in the Bay Area (on which Sly Stone was at one time a DJ).

II. San Francisco Rock of the late 1960s/early 1970s in the Latino Community

A. Carlos Santana forms a band, starting as the Santana Blues Band and evolving into Santana, that combines rock, blues, jazz, and Latin music into a new style of psychedelic rock.

B. With a groundbreaking multicultural lineup of Latino, African-American, and white musicians, Santana electrify the crowd at Woodstock and become superstars.

C. Malo, led by Carlos Santana's brother Jorge, become a popular act in their own right with a sound that draws more from Latin-pop music.

Other themes: the spread of the psychedelic counterculture into minority and ethnic communities; the influence of Santana on rock in Central America and South America; the significance of bands such as Santana on the burgeoning Chicano Power movement.

Week 5

I. San Francisco Rock at the end of the 1960s and in the Early 1970s

A. Major Bay Area bands go through serious changes as Jefferson Airplane gets into harder and more political sounds with *Volunteers*; Janis Joplin splits from Big Brother & the Holding Company to start an uneven solo career; and Country Joe & the Fish, Moby Grape, and Quicksilver Messenger Service all suffer major personnel changes. Fewer major new bands emerge, though some do, such as It's a Beautiful Day.

B. Creedence Clearwater Revival, from El Cerrito, become superstars as the leading roots rock band of that or possibly any other time, combining straight-out rock and roll with country, soul, and John Fogerty's passionate social commentary.

C. With Bob Dylan and the Byrds leading the way, as they had for folk-rock, artists begin to combine country and rock in the late 1960s to form country-rock. Several Bay Area artists are part of this trend, particularly the Grateful Dead, who go into softer country-influenced rock on what many regard as their strongest albums, 1970's *Workingman's Dead* and *American Beauty*.

Other themes: Bill Graham's consolidation of power over the San Francisco scene, as concert promoter and manager; the influence of local political unrest, in the community and on campus, on the region's music.

II. The End of the Psychedelic Era

A. All of the major bands of the 1960s break up in the early 1970s, except for the Grateful Dead, who continue to build an unprecedented international cult following, especially as a concert act (though even they take a break in the mid-1970s).

B. The relocation of *Rolling Stone* from San Francisco to New York signifies that the Bay Area is no longer regarded on the cutting edge of trends in rock, or even popular culture. However, especially with the long-awaited establishment of top recording studios in the area, musicians continue to base themselves and record here, even if (like Van Morrison and David Crosby) they first became stars elsewhere.

Other themes: the decline of the hippie and drug culture; the mainstreaming of underground FM radio and the alternative press; the evolution of Jefferson Airplane into Jefferson Starship.

Week 6

I. San Francisco Rock In the Second Half of the 1970s

A. In the early-to-mid-1970s, some local acts take a turn toward a more commercial and funky direction. Key artists: The Tower of Power, the Doobie Brothers.

B. Some of the top veterans of the 1960s San Francisco music explosion continue to be stars in the 1970s with a more commercial sound. Key artists: Steve Miller, Jefferson Starship, the Grateful Dead, Boz Scaggs, Santana.

C. In the mid-to-late 1970s, San Francisco unexpectedly becomes a major center for early US punk and new wave. Key artists: the Nuns, the Dils, the Avengers, Crime.

Other themes: A new brand of media springs up to support this new underground music, including clubs such as the Mabuhay Gardens; fanzines such as *Search & Destroy*; video production company Target Video; and radio programs at the University of San Francisco and UC Berkeley that are among the first of their kind in America.

II. The Legacy of San Francisco Rock

A. Present-day musical activities of veterans of the golden age of San Francisco rock, from Mickey Hart of the Grateful Dead to Penelope Houston of the Avengers.

B. San Francisco rock veterans who brought their sensibilities to other fields, such as public defender Barry Melton (Country Joe & the Fish), Bread & Roses founder Mimi Farina, and politician/commentator Jello Biafra.

C. Archiving San Francisco rock for the ages, via reissues, museums, special projects, Wolfgang's Vault online concert site, collectible posters, and more.

Other themes: the free festivals that have descended from the original free concerts/festivals of the 1960s and 1970s; where to find San Francisco rock history on the Internet.

Suggested General Listening List

The six syllabuses for each of the course's weekly meetings have lists of albums for suggested listening specifically related to each session. There are some albums, however, that cover more than one era and can't be specifically tied to a certain period. This list has some recommended best-of/greatest hits compilations for major Bay Area artists that serve as good introductions, and also large box set anthologies if you want to go very deep into the catalog of a specific act.

To start with, there is one special box set that is recommended above all others as a comprehensive overview of San Francisco 1960s rock:

Various Artists, *Love Is the Song We Sing: San Francisco Nuggets 1965-1970* (Rhino, 2007). Extraordinary four-CD box set of San Francisco psychedelia and folk-rock, with everyone from the superstars (Jefferson Airplane, the Grateful Dead, Janis Joplin) to no-names with one outstanding single. Oriented toward rarities, but includes its share of hits and famous album tracks too, like "White Rabbit," the Youngbloods' "Get Together," Blue Cheer's "Summertime Blues," Santana's "Soul Sacrifice," and It's a Beautiful Day's "White Bird." The accompanying 120-page booklet has in-depth detail about the groups, the songs, and their context, with many photos and reproductions of vintage posters. The only small flaw is that there are no tracks by Creedence Clearwater Revival, due to licensing reasons.

Best-of/Greatest Hits Compilations

Country Joe & the Fish, *The Collected Country Joe & the Fish* (Vanguard, 1987). Their first album (1967's *Electric Music for the Mind and Body*) remains

their best, but it doesn't have some other worthwhile music on this 19-song best-of, including their most famous song, the anti-Vietnam War anthem "I Feel Like I'm Fixin' to Die Rag." Their mixture of folk, rock, blues, and psychedelia could be disorienting, but had more sense of humor, political consciousness, and overt drug influence than most psychedelic rock from San Francisco or anywhere else.

Creedence Clearwater Revival, *Chronicle* (Universal, 2008). Twenty of the hits and most popular LP tracks from the leading roots rock band of all time, and one of the most popular singles bands of the late 1960s and early 1970s. Includes standards like "Proud Mary," "Down on the Corner," "Bad Moon Rising," "Who'll Stop the Rain," and "Up Around the Bend."

The Grateful Dead, *The Very Best of the Grateful Dead* (Rhino, 2004). Though some of the songs on this 17-song compilation date from later than the early 1970s, this has most of the band's most popular tunes, including "Truckin'," "Sugar Magnolia," "Casey Jones," "Uncle John's Band," and "Friend of the Devil." A notable omission from their '60s work is "St. Stephen," which is on the briefer *Skeletons from the Closet: The Best of the Grateful Dead*, which only contains recordings from the 1960s and early 1970s.

Jefferson Airplane, *The Essential Jefferson Airplane* (RCA, 2005). Two-CD set has most of their most popular tracks, particularly "White Rabbit," "Somebody to Love," "Lather," "Crown of Creation," and "Good Shepherd," and late-'60s songs showing their growth to a more hard rock/politically-oriented outfit, such as "Volunteers," "We Can Be Together," and "Wooden Ships." But why no "Today"?

Janis Joplin, *The Essential Janis Joplin* (Columbia/Legacy, 2003). Two-CD compilation has her best and most popular material both as a solo artist and as the lead singer of Big Brother & the Holding Company, including the hits and standards "Piece of My Heart," "Ball and Chain," "Get It While You Can," "Try (Just a Little Bit Harder)," "Move Over," and "Me and Bobby McGee."

The Steve Miller Band, *Anthology* (Capitol, 1972). The highlights from their first five albums in the late 1960s and early 1970s, including the FM radio favorites "Space Cowboy" and "Living in the U.S.A."

Moby Grape, *Vintage: The Very Best of Moby Grape* (Columbia/Legacy, 1993). Well-chosen two-CD, 48-track set has their first and best album (1967's *Moby Grape*), the best of their subsequent erratic LPs, and some previously unreleased material.

Quicksilver Messenger Service, *Sons of Mercury 1968-1975* (Rhino, 1991). Two-CD set properly and heavily weighted toward their late-'60s material, including some rarities found only on singles and compilations.

Santana, *Greatest Hits* (Columbia, 1974). Brief (ten-song) but effective summary of the highlights of their late-'60s/early-'70s recordings, including the famous "Black Magic Woman," "Oye Como Va," and "Evil Ways" (but, oddly, no "Soul Sacrifice"). For a much more comprehensive best-of that goes way beyond the early '70s (and has "Soul Sacrifice"), there's *The Essential Santana*.

Sly & the Family Stone, *The Essential Sly & the Family Stone* (Epic, 2002). Two-CD set of the hits and then some from the Bay Area group that combined soul, funk, and psychedelic rock, including the standards "Dance to the Music," "Hot Fun in the Summertime," "Everyday People," "Thank You," and "Family Affair."

The Youngbloods, *Euphoria 1965-1969* (Raven, 1998). Known mostly for their big hit "Get Together," the Youngbloods also had plenty of other good material in the gentle folk-rock vein, most featuring the fine lead vocals of Jesse Colin Young. Note that they were first based in Boston and New York, moving to San Francisco near the end of the 1960s.

Box Sets

Creedence Clearwater Revival, *Creedence Clearwater Revival* (Fantasy, 2001). Six-CD set has everything from their seven studio albums and two live albums, as well as an entire CD of pre-1968 material (some previously unissued) recorded when they were known as the Golliwogs and, back in the early 1960s, Tommy Fogerty & the Blue Velvets.

The Grateful Dead, *The Golden Road (1965-1973)* (Rhino, 2001). Twelve-CD box has all nine of the studio and live albums issued by the Grateful Dead through 1973's awkwardly named *History of the Grateful Dead, Vol. 1 (Bear's Choice)*. It also has two entire discs of studio and live material (much of it previously unreleased) from 1965 and 1966 predating their first album, 1967's *The Grateful Dead*. In addition, live and rare bonus cuts are added to the most of the discs featuring specific albums. If you want to go beyond 1973, there's the similarly formatted twelve-CD box *Beyond Description (1973-1989)*, also on Rhino.

Jefferson Airplane, *Loves You* (RCA/BMG, 1992). Three-CD box mixing released and unreleased material from throughout the band's career, including most of their most popular songs.

Janis Joplin, *Box of Pearls: The Janis Joplin Collection* (Columbia/Legacy, 1999). Five-CD box has both of the albums by Big Brother & the Holding Company on which Joplin was lead singer, adding bonus tracks to each; both of her solo albums, adding bonus tracks to each; and a bonus EP-CD with more rare studio and live material. Many other live recordings and studio outtakes are scattered across various releases, including the less impressive three-CD box *Janis*.

Sly & the Family Stone, *The Collection* (Epic/Legacy, 2007). All seven of the albums they recorded for Epic between 1967 and 1974 in one box, adding 33 bonus tracks, the majority of them previously unreleased.

Suggested General Reading List

There are at least several dozen, if not hundreds, of books about or strongly related to early San Francisco rock history, with more undoubtedly on the way in the future. Most of the best ones are listed and described in the six syllabuses for each of the course's weekly meetings. Here a few, however, whose scopes are wide enough that they can't be easily confined to one era:

1. ***Summer of Love: The Inside Story of LSD, Rock & Roll, Free Love and High Times in the Wild West***, by Joel Selvin (Cooper Square Press, 1994). Still the most thorough, indeed the only thorough, history of the birth and peak of early San Francisco rock, concentrating almost exclusively on the years 1965-1971. This interweaves the stories of the era's major bands (Jefferson Airplane, the Grateful Dead, Big Brother & the Holding Company with Janis Joplin, Country Joe & the Fish, Quicksilver Messenger Service, Santana, Moby Grape, the Steve Miller Band, Creedence Clearwater Revival) with numerous important and influential if lesser known ones. The author is a longtime music critic for the *San Francisco Chronicle*.
2. ***Got a Revolution! The Turbulent Flight of Jefferson Airplane***, by Jeff Tamarkin (Atria Books, 2003). Though the Grateful Dead would eventually become the most successful and longest-lived of the major San Francisco 1960s rock bands, during the actual era, Jefferson Airplane were the most popular and influential. This is the most comprehensive biography of the band, running about 400 pages and drawing on first-hand interviews with all the members and key associates.
3. ***A Long Strange Trip: The Inside History of the Grateful Dead***, by Dennis McNally (Three Rivers Press, 2003). Though there are numerous books about the Grateful Dead, or at least aspects of the Grateful Dead, these tend to be very specialized or only of appeal to serious Deadheads. At 700 pages, this is

the most thorough account of the Grateful Dead likely to be written for the general reader, authored by a longtime official historian/publicist for the band.

4. ***San Francisco: The Musical History Tour***, by Joel Selvin (Chronicle Books, 1996). Though this guidebook covers more than 200 sites of significance in San Francisco rock history ranging from the 1960s to the 1990s, it's strongest on the places associated with the Summer of Love, the San Francisco Sound, and the period from the mid-1960s to the early 1970s that will be the focus of this course.

Course Materials for Week One: The Roots of the San Francisco Sound & The Birth of Underground San Francisco Rock

Recommended Listening:

The Beau Brummels, *The Best of the Beau Brummels* (Rhino, 1987). Good 18-song survey of the San Francisco band that was the first to combine the Beatles with some elements of acoustic folk, most famously on their hits "Laugh Laugh" and "Just a Little." They had plenty of other good songs in the mid-1960s, some of the ones on this CD including "Sad Little Girl" and the small hit "You Tell My Why."

The Beau Brummels, *Magic Hollow* (Rhino Handmade, 2005). The Beau Brummels recorded a staggering amount of material in the 1960s, much of which wasn't released until decades later. It can be found on numerous compilations, but this four-CD, 112-song box set is the best and most thorough of the lot. In addition to much of their official 1964-68 output, it has quite a few rarities and previously unissued cuts, with a high quality maintained even on most of the recordings that didn't see release at the time. Some other rarities show up on other CDs, particularly Sundazed's three-CD *San Fran Sessions*.

Big Brother & the Holding Company, *Live in San Francisco 1966* (Varese Sarabande, 2002). Recorded on July 28, 1966, shortly after Janis Joplin joined the band, this finds the band somewhat tentative in their transition from a garage band to a bluesy psychedelic one. More R&B-oriented than their subsequent work, it does include early versions of several of their more well-known songs ("Down on Me," "Coo Coo," "Ball and Chain"), though these aren't nearly as good as ones they'd do in 1967 and 1968. Primarily of historical interest, it's been reissued numerous times since the 1980s; this is one of the more widely available and better packaged editions, adding a live version of "Hall of the Mountain King" from an April 1967 TV show as a bonus cut.

Big Brother & the Holding Company, *Big Brother & the Holding Company* (Columbia/Legacy, 1967). Though rushed and not done under

optimum conditions, Big Brother's first album (recorded in late 1966, though not issued until September 1967) had the mix of blues, folk-rock, and crazed distorted guitar typical of much early San Francisco psychedelia. Janis Joplin's soulful, fiery vocals were the necessary element to elevate them to the front of the pack, as heard on "Down on Me" and the non-LP single "Coo Coo" (added to the CD as a bonus track), as crazed a psychedelic rock update of an overdone folk music standard as you'll hear.

Blackburn & Snow, *Something Good for Your Head* (Big Beat, 1999). Some of the most unjustly overlooked early folk-rock was recorded by this male-female Bay Area duo, who specialized in close bittersweet harmonies. They only released four tracks while active (including David Crosby's "Stranger in a Strange Land"), which is here along with sixteen previously unreleased outtakes.

The Charlatans, *The Amazing Charlatans* (Big Beat, 1996). Of all the bands considered major 1960s San Francisco rock acts, the Charlatans were the most poorly served by official record releases. Only one poorly distributed 1966 single came out prior to their sole LP in 1969, by which time the personnel from their early and better lineups had been altered for the worse. This compilation remedies that to a degree, featuring 23 recordings from 1965-68, none of them (except the two tracks from that 1966 single) released in the 1960s. Those expecting trailblazing psychedelic rock will be disappointed, as the band leaned far more toward a good-timey mixture of blues, country, and jugband music, somewhat along the lines of a spaced-out Lovin' Spoonful. Ultimately their importance is more social than musical, but there are a few psychedelic-folk-rock cuts here that live up to the legend, especially Dan Hicks's "We're Not on the Same Trip."

Country Joe & the Fish, *Collectors Items: The First Three EPs* (Sequel, 1994). Before putting out their debut LP in 1967, Country Joe & the Fish did two EPs on their own Rag Baby label. For the first, recorded in October 1965, they were still an acoustic folk jugband, though it included early versions of "Superbird" and their most famous song, "I Feel Like I'm Fixin' to Die Rag." For the second, recorded in June 1966, they were already into all-out psychedelia, especially on the raga-rock instrumental "Section 43." All five of the tracks from those two EPs are on this album, though the other tracks (two folk songs performed by Peter Krug that filled out the first EP, and a 1971 EP on which Joe McDonald was the only remaining member from the mid-'60s lineups) are inessential.

John Fahey, *Vol. 4: The Great San Bernardino Birthday Party* (Takoma, 1966). Though Fahey had moved from Berkeley to Los Angeles by the time this was released, this rather haphazard grouping of 1962-66 recordings stands as the folk guitarist most out-there work. His blend of folk, blues, and unpredictable

avant-garde/Indian/classical/world music elements was a largely overlooked but notable influence on early psychedelic Bay Area rock musicians, particularly Country Joe & the Fish, whose manager Ed Denson co-founded the Takoma record label with Fahey.

Bobby Freeman, *C'Mon and Swim with Bobby Freeman* (Big Beat, 2000). Arguably San Francisco's first rock'n'roll star, hitting #5 in 1958 with "Do You Want to Dance?," Freeman returned to the Top Five in 1964 with "C'Mon and Swim." This compilation of his mid-'60s work ("Do You Want to Dance?" is not included) captures the time at which he moved into early mainstream dance-oriented soul, though it had little relation to the San Francisco rock scene that followed in the mid-to-late 1960s.

Lowell Fulson, *My First Recordings* (Arhoolie, 1997). A 26-track anthology of recordings made while Fulson was living in the Bay Area, marking him as the first electric blues/R&B musician of note from the region. This has his R&B hit "Three O'Clock Blues," a yet bigger hit when done by B.B. King in 1951. After this period Lowell Fulson moved to Los Angeles, as did perhaps the other Bay Area-based bluesman of most consequence from the late 1940s, Pee Way Crayton.

The Golliwogs, *Pre-Creedence* (Fantasy, 1975). All 14 of the songs the Golliwogs released on mid-1960s singles for Fantasy prior to changing their name to Creedence Clearwater Revival. Despite their historical importance, they're primarily of historical interest only. The British Invasion-influenced material is largely mediocre and not so similar to CCR, especially as much of it's sung not by CCR leader John Fogerty, but his brother Tom. This LP is now rare and long out of print, but much released and unreleased Golliwogs material, as well as early-'60s singles they did as Tommy Fogerty & the Blue Velvets, appear on the six-CD box set *Creedence Clearwater Revival*.

The Grateful Dead, *Birth of the Dead* (Rhino, 2003). The first disc of this two-CD set has Grateful Dead studio recordings from November 1965 and July 1966, just two of which were released at the time. These show the Dead casting about for an identity, influences criss-crossing from jug band folk and electric blues to early British Invasion music. The second disc has live recordings from July 1966 that are generally more blues-oriented, though folk is still prominent on versions of "He Was a Friend of Mine" and Bob Dylan's "It's All Over Now, Baby Blue." Generally this documents the roots of the Dead before they'd found a distinctive style, though prominent elements of their late-'60s sound are easy to detect.

The Great Society, *Collector's Item* (Columbia, 1990). Recorded live in 1966 at the Matrix club in San Francisco, this is probably the most unjustly overlooked document of the entire Bay Area rock scene. Though known mostly for featuring

Grace Slick as primary lead vocalist before she joined Jefferson Airplane, the Great Society were crucial to the evolution of folk-rock to acid rock, incorporating plenty of improvisation, jazz, and Indian influences. Originally released in the late 1960s as two separate LPs, this 67-minute CD has performances of "Somebody to Love" and "White Rabbit" before Slick brought those songs to the Airplane, though some of the other original, hauntingly melodic material (particularly Slick's compositions) are close to the same league. The Great Society's rare 1966 single version of "Somebody to Love" (then titled "Someone to Love") can be heard on *Born to Be Burned*, a compilation of more rudimentary studio recordings from late 1965 that were mostly unreleased at the time.

Vince Guaraldi, *Greatest Hits* (Fantasy, 1989). Guaraldi's playful and pop-influenced brand of jazz piano wasn't a significant influence on San Francisco rock, but did demonstrate that music recorded in the Bay Area could have national success. He achieved that with his 1963 hit "Cast Your Fate to the Wind" and his famously bouncy, whimsical soundtrack music to the early *Peanuts* TV specials, both of which can be heard on this compilation.

Jefferson Airplane, *Takes Off* (RCA, 1966). The first major album by a San Francisco group is far more folk-rock-oriented than their later efforts, and to some will suffer from the absence of Grace Slick, this album having been recorded with original woman vocalist Signe Anderson. It still has fine melodic songs that helped set the bittersweet tone often used in San Francisco '60s rock, as well as the male-female vocal harmonies that would be prominent in both the Airplane and numerous other Bay Area bands. "It's No Secret," "Come Up the Years," "Blues from an Airplane," and "Don't Slip Away" would remain among their more popular tunes even after they'd moved to a harder-rocking sound.

Jefferson Airplane, *Early Flight* (RCA, 1974). Most of the outtakes/rarities on this compilation date from 1965 and 1966. While they're not up to the level of the material on their first two albums, most of them are quite decent mid-'60s folk-rock, especially "High Flyin' Bird" (which they're seen doing in June 1967 in the *Monterey Pop* film) and "Go to Her," a *Surrealistic Pillow* outtake with the Grace Slick lineup.

Jefferson Airplane, *Live at the Fillmore Auditorium 10/15/66: Late Show: Signe's Farewell* (Collectors' Choice Music Live, 2010). Signe Anderson's final show with the Airplane, in good sound, featuring much of the material from the *Take Off* album and interesting extras like "High Flyin' Bird" and their cover of Donovan's "Fat Angel" (which mentions the Airplane in the lyrics).

Jefferson Airplane, *Live at the Fillmore Auditorium 10/16/66: Early & Late Shows: Grace's Debut* (Collectors' Choice Music Live, 2010). The very

next night after the album listed above, this recording was made of Grace Slick's first shows with the band. There's some overlap in the songs performed, but also some interesting different ones like their extended version of Fred Neil's "The Other Side of This Life" and, from their still-to-come *Surrealistic Pillow* album, "3/5 of a Mile in 10 Seconds."

Jefferson Airplane, *Live at the Fillmore Auditorium 11/25/66 & 11/27/66: Early & Late Shows: We Have Ignition* (Collectors' Choice Music Live, 2010). Though only six weeks after Grace Slick joined, this two-CD set shows them moving into the *Surrealistic Pillow* era with performances of "White Rabbit," "She Has Funny Cars," "Plastic Fantastic Lover," and "Today," as well as songs from their first album.

The Kingston Trio, *The Essential Kingston Trio* (Shout Factory, 2006). Two-CD compilation of the most popular material by this phenomenally successful, if extremely clean-cut, folk boom act in the late 1950s and early 1960s. Includes big hits like "Tom Dooley," "Tijuana Jail," and "Reverend Mr. Black," as well as several dozen others. If you want even more, there's the four-CD *The Kingston Trio: The Capitol Years*.

Jimmy McCracklin, *Jimmy McCracklin at His Best: The Walk* (Razor & Tie, 1997). Twenty-song best-of spanning the mid-1950s to the late 1960s from this Bay Area bluesman who crossed over to rock'n'roll and the Pop Top Ten with his 1958 hit "The Walk."

The Mojo Men, *Not Too Old to Start Cryin'* (Big Beat, 2008). For a group with very limited national chart success, the Mojo Men recorded a great deal of material, with no less than four CDs of material from the mid-to-late 1960s (much of it unreleased at the time) now available. This collection of previously unissued 1966 material is about the best, with similarities to other early San Francisco folk-rock acts like Jefferson Airplane in the male-female vocal combinations. Their rougher, woman-less, basic garage rock recordings for Autumn are on the Sundazed compilation *Whys Ain't Supposed to Be*, while somewhat poppier 1966-67 recordings for Reprise are on the Sundazed CD *Sit Down...It's the Mojo Men*.

The Mystery Trend, *So Glad I Found You* (Big Beat, 1999). The Mystery Trend were another group that got to release hardly any records, despite their local reputation. This compilation has 21 tracks by the enigmatic band, who combined harmony pop-rock, off-kilter lyrics, and some jazz and psychedelic rock in ways not easily comparable to other acts.

Quicksilver Messenger Service, *Live at the Fillmore February 4, 1967* (Cleopatra, 2011). There are a bewilderingly abundant assortment of archival live

Quicksilver albums from 1966-1968, including a few from the extended period during which they operated without a recording contract before their 1968 debut LP. It's hard to choose between them, but this has the advantage of containing two CDs of material, including some on which founder-member Dino Valenti (who was not on their early albums) sits in. At this point, however, they had yet to hit their full stride, concentrating more on straightforward blues-rock (much as the Dead did in their early days) than they would on their more impressive debut album, when they integrated more folk and jazz influences.

The 13th Floor Elevators, *Absolutely the Best* (Varese, 2002). Although they were from Austin, Texas, the 13th Floor Elevators were based in San Francisco for a while in 1966, and made some impact on the early Bay Area psychedelic scene. Their slim catalog has been reissued in so many dozens of confusing forms that it's hard to know where to start. This is a decent 20-song best-of if you can find it, including their sole modest national hit, "You're Gonna Miss Me." That was more garage rock than psychedelia, but other songs here were among the first to make direct lyrical and sonic references to the psychedelic experience, including the standout folk-rock ballad "Splash I." A fair-quality recording of a 1966 show they did at the Avalon has been reissued on numerous occasions, too.

The Vejtables, *Feel...The Vejtables* (Sundazed, 1995). Decent if not spectacular early San Francisco folk-rock from a band featuring a woman drummer/singer (Jan Errico) who would leave to join the Mojo Men, after which they did the early psychedelic single "Feel the Music" (also included here).

We Five, *There Stands the Door: The Best of We Five* (Big Beat, 2009). True, they weren't great, and they never did another song as good as their one big hit, "You Were on My Mind." But they were one of the first folk-rock groups to have a national hit, and their male-female vocal blend was typical of numerous early San Francisco folk-rock acts from Jefferson Airplane on down. This best-of wisely concentrates on their best folk-rock recordings with original woman singer Beverly Bevins, eliminating the dreary pop and showtunes that filled out much of their early albums.

Various Artists, *Bay Area Rockers: San Francisco Rockabilly and Rock'n'Roll 1957-1960* (Ace, 1999). Truth be told, aside from Bobby Freeman (represented here by Betty Lou Got a New Pair of Shoes," though his bigger hit "Do You Want to Dance?" is absent) and Jimmy McCracklin, the early San Francisco rock scene wasn't anything special. This compilation proves the city, like almost every metropolitan area in North America, did have an active scene, even if it didn't result in a distinctive regional style or much commercial success.

Various Artists, *Nuggets Vol. 7: Early San Francisco* (Rhino, 1985). It never made it onto CD, but this is a reasonable overview of very early San Francisco folk-rock, with tracks by the Beau Brummels, the We Five, and the Charlatans, as well as very early psychedelia by the Great Society (Grace Slick's pre-Jefferson Airplane band) and Country Joe & the Fish. Some other material from this scene is on the four-CD box set *San Francisco Nuggets*, which covers Bay Area '60s rock into the heart of the psychedelic era and the end of the decade.

Various Artists, *San Francisco Roots* (Collectors' Choice, 2009). Ragtag compilation of mid-'60s San Francisco rock on the Autumn label, originally released in 1968. Has hits and rarities by the Beau Brummels, the Great Society (the original version of "Somebody to Love"), the Mojo Men, and the Vejtables.

Various Artists, *Sing Me a Rainbow: A Trident Anthology 1965-1967* (Big Beat, 2008). Kingston Trio manager Frank Werber's Trident Productions was responsible for much of the early folk-rock to emerge from San Francisco, sometimes drawing on pop and early psychedelia, although it only resulted in one big hit, We Five's "You Were on My Mind." This two-CD set has tracks from a wide assortment of Trident acts, ranging from the excellent (including selections by Blackburn & Snow, We Five, the Sons of Champlin, and the Mystery Trend) to the mundane, though as an archival release it's of considerable historic value.

Recommended Books:

Been So Long: My Life & Music, by Jorma Kaukonen (St. Martin's Press, 2018). The memoir by the guy most famous as the lead guitarist of Jefferson Airplane and Hot Tuna is only mildly recommended. There's too much about his cars and motorcycles, and too many distracting twenty-first diary entries/reflections. Perhaps predictably, the sections on the Airplane are the most interesting, though even these don't get terribly in-depth or descriptive of his relationships with the other members (save the one he was and remains closest to, Jack Casady). There are some good stories and perspectives here and there, however, as well as some detailed (if sometimes technical) insights into his guitar technique.

Don't You Want Somebody to Love, by Darby Slick (SLG Books, 1991). Darby Slick was the Great Society's guitarist, Grace Slick's brother-in-law, and the composer of "Somebody to Love," which Jefferson Airplane made into a huge hit. Though a little on the disappointingly slim and perfunctory side, this autobiography is useful as it focuses mostly on his time in the Great Society, with observations about the burgeoning mid-'60s San Francisco psychedelic scene as a whole.

Eye Mind: The Saga of Roky Erickson and the 13th Floor Elevators, the Pioneers of Psychedelic Sound, by Paul Drummond (Process Media, 2007). A more comprehensive biography (running a little more than 400 pages) than could have ever been hoped for of this cult psychedelic band, including coverage of their brief stay in the Bay Area in the summer and fall of 1966.

Got a Revolution! The Turbulent Flight of Jefferson Airplane, by Jeff Tamarkin (Atria Books, 2005). Comprehensive story of the leading San Francisco psychedelic band, including first-hand interviews with all of the band members.

Grace Slick: The Biography, by Barbara Rowes (Doubleday, 1980). Though it's not too easy to find these days, this is a reasonably well done biography that has quite a few details about Jefferson Airplane's career, along with some coverage of her pre-Airplane band, the Great Society. It's certainly better than Slick's own disappointing autobiography, 1998's *Somebody to Love?*

The Haight-Ashbury: A History, by Charles Perry (Wenner Books, 2005). First published in the mid-1980s, this is the best account of the neighborhood more identified with the psychedelic movement and the Summer of Love than any other.

The Haight: Love, Rock, and Revolution: The Photography of Jim Marshall, by Joel Selvin (Insight Editions, 2014). 300-page coffee table book principally devoted to photos of the Haight-Ashbury and its affiliated rock/counterculture scenes in the 1960s, primarily in 1966 and 1967. While it has basic text about the Haight-Ashbury and San Francisco rock during the time by Selvin, it's primarily a photo book spotlighting the work of top rock lensman Jim Marshall, with plenty of pictures of icons like Jefferson Airplane, the Grateful Dead, and Janis Joplin.

I Scare Myself, by Dan Hicks (Jawbone, 2017). Hicks's rather short memoir (about 165 pages not counting some supplements by other writers) is much like the man and his music: nonchalantly dry and mutedly witty. For those familiar with his idiosyncratic cult output, it's fairly interesting and entertaining, going all the way back to his pre-Charlatans folkie days. His most celebrated era, the half-dozen or so years as leader of the idiosyncratically country-swing Hot Licks starting in the late '60s, gets a good amount of ink.

Living with the Myth of Janis Joplin: The History of Big Brother and the Holding Co. 1965-2005, by Michael Spörke (Books on Demand, 2003). While this is a slim 106-page one-sitting reading with nothing in the way of design, it's actually a pretty good overview of Big Brother's career, the only serious flaw being there could have been more content. It does use interview material with everyone in the band except Joplin, along with several of their associates.

Though this is self-published and not widely distributed, there are half a dozen copies in the San Francisco library system,

A Long Strange Trip: The Inside History of the Grateful Dead, by Dennis McNally (Three Rivers Press, 2003). At 700 pages, the most thorough account of the Grateful Dead likely to be written, authored by a longtime official historian/publicist for the band.

Pearl: The Obsessions and Passions of Janis Joplin, by Ellis Amburn (Warner Books, 1992). Not as good or as well-written as *Scars of Sweet Paradise: The Life and Times of Janis Joplin* (see below). But as many interviews were done for this book too, it does have some stories and memories worth reading for Joplin fans.

San Francisco Nights: The Psychedelic Music Trip 1965-1968, by Gene Sculatti and Davin Seay (St. Martin's Press, 1985). As an overall account of the San Francisco Sound's 1960s heyday, it's been superseded by Joel Selvin's *Summer of Love*. But this is still a fun, breezy overview, amply illustrated with black and white photos.

Scars of Sweet Paradise: The Life and Times of Janis Joplin, by Alice Echols (Henry Holt, 2000). The only seriously worthwhile biography of Joplin, covering her years with Big Brother & the Holding Company and as a solo artist. It documents her musical and personal lives, as well as her significance to the counterculture and feminism.

So Many Roads: The Life and Times of the Grateful Dead, by David Browne (Da Capo, 2015). While not as long as Dennis McNally's Grateful Dead bio *A Long Strange Trip* (see above), some readers might find this career-spanning book more accessible. It takes the approach of focusing on a key date in Grateful Dead history in every chapter, but actually that's just a loose structure on which to hang a fairly standard biography.

Recommended DVDs:

Big Brother & the Holding Company with Janis Joplin: Nine Hundred Nights (Pioneer Artists, 2001). Though it didn't receive much attention, this is a good hour-long documentary of Big Brother & the Holding Company, focusing on the two-and-a-half years or so during which Janis Joplin was their singer. Includes interviews with and vintage footage of the band.

Dawn of the Dead: The Grateful Dead & the Rise of the San Francisco Underground (Sexy Intellectual, 2012). Two-hour documentary focuses on the Grateful Dead's early career, particularly their 1960s albums. Heavy on talking

head music critics, but also includes some vintage footage of and interviews with members of the Dead and their associates.

Fly Jefferson Airplane (Eagle Vision, 2004). More than a dozen performance clips spanning the Airplane's career, as well as linking interview footage with members of the band.

Janis: Little Girl Blue (Filmrise, 2016). Straightforward hour-and-45-minute documentary on Janis Joplin. It has interviews with quite a few of her associates (including members of Big Brother and her post-Big Brother bands, as well as her sister and brother), and mixes in lots of 1967-70 performance and interview clips. This is the film that played on PBS in 2016 as part of its *American Masters* series, though the DVD is a little longer.

The Kingston Trio Story: Wherever We May Go (Shout Factory, 2006). Hour-long documentary of the popular folk group with plenty of bonus features, even including some commercials they did for 7 Up.

Long Strange Trip (Rhino, 2017). Four-hour documentary on the Grateful Dead has interviews with all of the founding members save Pigpen (Jerry Garcia represented, of course, by archival clips and recordings), as well as a wealth of footage from throughout their career. For all its length, it's not a history that covers all the key bases, and doesn't progress in a linear manner through their career and albums. So some events and recordings (the film makes the point that they didn't see commercially available albums as cornerstones of their work) that even some diehards would consider essential aren't covered.

The Trips Festival Movie (The Trips Festival, 2007). Documentary of the January 1966 event that did much to blaze the trail for combining music, multimedia, and drug/lifestyle experimentation, including footage from the festival and interviews with festival organizers Stewart Brand, Ken Kesey, and Bill Graham.

Watch the Other One: The Long Strange Trip of Bob Weir (Netflix, 2015). Weir was not the most famous or colorful member of the Dead (Jerry Garcia was), but as second guitarist and second banana of sorts, he made major contributions to the band. Spanning his whole career, this documentary jumps back and forth from the past to the present. The best parts are those in which he tells interesting stories of the band's rise and fall, with the help of good archive clips.

You're Gonna Miss Me: A Film About Roky Erickson (Palm Pictures, 2005). Documentary on the troubled lead singer of the 13th Floor Elevators, who's struggled with mental problems since the late 1960s. There isn't much vintage

footage of the Elevators to draw from, but there's some here, as well as much drama surrounding the conflicting struggles of his relatives over how best to manage the singer's condition in the subsequent decades.

Notable Figures (Excluding Star Musicians):

Ed Denson: Manager of Country Joe & the Fish. Also co-founder of folk label Takoma Records with guitarist John Fahey (who was also the label's most popular artist), and also crucial to helping rediscover and re-popularize country blues musicians who had recorded before World War II and then slipped into obscurity.

Tom Donahue: DJ at KYA, San Francisco's most popular AM rock station. Co-founded Autumn Records, the city's most prominent mid-'60s rock label, with Bobby Mitchell, with whom he also produced concerts, including the Beatles' last concert (at Candlestick Park on August 29, 1966).

Ralph Gleason: *San Francisco Chronicle* music columnist. Although he had previously specialized in jazz and folk, and was almost fifty when the psychedelic era arrived, he was the first prominent media figure to champion the San Francisco sound. Co-founded *Rolling Stone* with Jann Wenner in 1967.

Bill Graham: Manager of the San Francisco Mime Troupe in the mid-1960s, moving into promoting rock concerts, particularly at the Fillmore. Also manager of Jefferson Airplane for a while, and eventually not only the most successful rock promoter in Bay Area history, but one of the most successful and famous rock promoters in the world.

Chet Helms: Chief rival San Francisco rock promoter to Bill Graham, at least in the last half of the 1960s, particularly at the Avalon Ballroom. Also first manager of Big Brother & the Holding Company.

Erik Jacobsen: Record producer for the Lovin' Spoonful, singer-songwriter Tim Hardin, and, long after the 1960s, Chris Isaak. Briefly got involved with the San Francisco Sound as producer for the Charlatans in the mid-1960s, though few recordings from their association were issued.

Matthew Katz: Early Jefferson Airplane manager, later manager of Moby Grape and It's a Beautiful Day.

Bobby Mitchell: Like his more famous business partner Tom Donahue, a DJ at KYA. With Donohue, ran Autumn Records and promoted local concerts. Died in 1968.

Bob Shad: Record producer and owner of Mainstream Records, the first national label to pay serious attention to the San Francisco rock scene. Most of the Bay Area acts it signed during a brief flurry of activity in the early psychedelic era did not pan out, with the exception of Big Brother & the Holding Company, whose first album it released.

Sylvester Stewart: In the mid-'60s, producer of numerous acts at Autumn Records, including the Beau Brummels, and DJ at San Francisco soul station KSOL. Better known as Sly Stone after he subsequently founded Sly & the Family Stone.

Chris Strachwitz: Founder of Arhoolie Records, the Bay Area company that became one of the leading folk/ethnic music labels in the world. Rarely recorded rock, but did record the original folk version of Country Joe & the Fish's "I Feel Like I'm Fixin' to Die Rag" in 1965, revenue from his share of the publishing helping to subsidize Arhoolie.

Frank Werber: Manager of the Kingston Trio. In 1964 he formed Trident Productions in 1964, which recorded much interesting early San Francisco rock, including material by We Five, Blackburn & Snow, the Sons of Champlin, John Stewart, and the Mystery Trend.

Notable Places:

Acid Tests: Events/parties, mostly in late 1965 and early 1966, held by author Ken Kesey for experimentation with LSD, with the Grateful Dead performing the accompanying music. Most took place in San Francisco, though some were in Los Angeles; see http://en.wikipedia.org/wiki/Acid_Tests for list.

The Avalon Ballroom: Other than the Fillmore, the most popular venue for early San Francisco psychedelic rock, running from 1966-68.

Candlestick Park: Site of the Beatles' final official concert, August 29, 1966.

Columbus Tower: North Beach building housing Trident Productions, with a basement recording facility where some Trident acts recorded.

The Cow Palace: Prior to the emergence of the Fillmore and the Avalon, the leading facility in San Francisco for rock'n'roll concerts, including the Beatles' shows here in 1964 and 1965.

The Fillmore Auditorium: The leading rock venue, both for local psychedelic acts and international touring stars, in San Francisco from early 1966 to mid-1968, operated by Bill Graham.

Golden State Recorders: In San Francisco's South of Market neighborhood, a studio in which much mid-to-late-'60s rock was recorded, including material by Big Brother & the Holding Company, the Beau Brummels, the Charlatans, the Great Society, Quicksilver Messenger Service, and the Grateful Dead.

The hungry i [sic]: North Beach folk club at which the Kingston Trio built their following; also hosted the Lovin' Spoonful during their San Francisco visit in 1966.

The Jabberwock: Berkeley folk club, near the UC Berkeley campus on Telegraph Avenue, where Country Joe & the Fish made the transition from folk jug band to electric psychedelic rock band over the course of numerous performances in 1965 and 1966. An amazing site dedicated to its history (www.chickenonaunicycle.com/Jabberwock%20History.htm) has a list of shows and displays of gig posters and photos.

KPFA: Berkeley public radio station, still going as a Pacifica affiliate today, that broadcast much non-commercial music of all kinds. They didn't specialize in rock, but Janis Joplin broadcast some folk/blues performances on the station in the early 1960s prior to her move to rock, and Phil Lesh was a board operator there before playing bass in the Grateful Dead.

KSOL: San Francisco soul station, most famous for Sly Stone doing a stint there as DJ in the mid-'60s.

KYA: San Francisco AM rock station, whose DJs Tom Donohue and Bobby Mitchell co-founded Autumn Records and promoted local rock concerts.

Longshoremen's Hall: Site of what's often considered the first San Francisco psychedelic rock concert on October 16, 1965, with the Great Society and the Charlatans. Also famous as site of the Trips Festival in January 1966, with the Grateful Dead and Big Brother & the Holding Company.

The Matrix: Marina club that Jefferson Airplane singer Marty Balin was instrumental in helping start in summer 1965, primarily as a place where the band could play. Continued to stage shows by the Airplane and other leading San Francisco bands throughout the rest of the 1960s, as well as by major touring acts like the Doors and the Velvet Underground. Important live archival releases by the Great Society, the Airplane, the Doors, and the Velvet Underground were recorded there.

Mother's: North Beach club co-run by Tom Donahue and Bobby Mitchell, whose acts included the Great Society, the Grateful Dead, and visiting New York folk-rock stars the Lovin' Spoonful.

The Offstage: San Jose folk club where several major musicians performed before moving to San Francisco and switching to rock, including Paul Kantner and Jorma Kaukonen of Jefferson Airplane, Janis Joplin, Jerry Garcia, and David Freiberg of Quicksilver Messenger Service.

Peppermint Tree: North Beach club at which Los Angeles stars the Byrds, the first true folk-rock group, did their first out-of-town gigs in spring 1965, even before they had a hit.

The Psychedelic Shop: One of the first, if not the first, head shops in San Francisco or anywhere. Opened in January 1966, it sold records, books, incense, posters, and concert tickets in the heart of Haight-Ashbury, at 1535 Haight Street.

RCA Studios: Before 1969, Jefferson Airplane recorded at the Hollywood branch of RCA's recording studios.

Red Dog Saloon: Virginia City, Nevada venue where the Charlatans devised their brand of psychedelically influenced good-time blues/jug band rock in the summer of 1965.

1090 Page Street: Large Haight-Ashbury house where Big Brother & the Holding Company formed and played some of their early concerts.

Notable Labels:

Arhoolie: Bay Area label known mostly for recording folk, blues, and ethnic music, but known to the rock world for its owner (Chris Strachwitz) being the first to record Country Joe & the Fish.

Autumn: The first San Francisco independent rock label of any consequence, noted mostly for hits by the Beau Brummels, though they also recorded rare released and unreleased material by the Great Society, the Charlatans, and the Grateful Dead, among numerous other acts.

Fantasy: Known mostly for contemporary jazz by the likes of Dave Brubeck, Vince Guaraldi, and Cal Tjader, this San Francisco (later Berkeley) label also sporadically recorded rock and soul, including (on its Scorpio subsidiary) the Grateful Dead's first single in 1966. It also put out records by the Golliwogs before they changed their name to Creedence Clearwater Revival.

International Artists: Though based in Houston, with Kenny Rogers's brother Leland working as staff producer, this was the label that put out records by the 13th Floor Elevators, the Austin, Texas psychedelic band who were based in San Francisco for a while in 1966.

Mainstream: Though most of the Bay Area artists they signed in the early days of the San Francisco Sound are forgotten, it did put out Big Brother & the Holding Company's first album, recorded when the band were starved for quick cash while on tour. The group's contract was then sold to Columbia Records after much negotiation.

Rag Baby: An outgrowth of Country Joe McDonald's *Rag Baby* magazine, this label issued two EPs by Country Joe & the Fish (in 1965 and 1966) before they signed with Vanguard Records.

RCA: Not based in San Francisco and not especially hip, but the first major label to make a major investment in the San Francisco Sound by signing Jefferson Airplane in late 1965.

Takoma: Though founded in Washington, DC and moved to Los Angeles in the last part of the 1960s, for a while in the mid-1960s this folk label was based in Berkeley. Its founder, guitarist John Fahey, was also its most successful artist, and his combination of folk, blues, and unpredictable strands of experimental and world music on his instrumental albums was influential on early San Francisco psychedelic bands like Country Joe & the Fish. Other eccentric guitarists of note on the label included Robbie Basho.

Notable Publications:

Cream Puff War: Historical fanzine "dedicated to the San Francisco Bay Area sound." Just two issues were published, #1 in 1991 and #2 in 1993, and are now hard to find. However, they contain invaluable in-depth stories on and interviews with early San Francisco groups, including the Great Society, the Charlatans, the Mojo Men, the Vejtables, and the Final Solution.

Mojo Navigator: Even predating *Rolling Stone*, this was the first San Francisco rock publication – though it was really more a mimeographed fanzine – concentrating on hip and underground rock, much of it from San Francisco. Original copies are scarce and very hard to find, but the issues are online at <http://www.rockmine.com/Archive/Library/Mojo.html>. One of the principals, then-teenaged Greg Shaw, went on to found *Bomp!*, one of the first rock history magazines (and also an independent punk/new wave/power pop record label), after moving to Los Angeles in the 1970s.

Week One Audiovisual Clips (note that some might not be played due to time restrictions):

Jefferson Airplane: White Rabbit (DVD)
Jefferson Airplane: Somebody to Love (DVD)
Lowell Fulson: Reconsider Baby (DVD)
Jimmy McCracklin: The Walk (CD)
The Beatles: The Walk (CD)
The Kingston Trio: Tijuana Jail (DVD)
The Kingston Trio: Where Have All the Flowers Gone? (DVD)
The Kingston Trio: 7Up Commercial (DVD)
Barbara Dane: I'm on My Way (DVD)
Bobby Freeman: Do You Wanna Dance (CD)
Bobby Freeman: C'mon and Swim (DVD)
Vince Guaraldi: Cast Your Fate to the Wind (CD)
The Beau Brummels: Laugh Laugh (DVD)
The Beau Brummels: Just a Little (DVD)
The Beau Brummels: Sad Little Girl (DVD)
The Beau Brummels: You Tell Me Why (DVD)
Ian & Sylvia: You Were on My Mind (CD)
We Five: You Were on My Mind (DVD)
The Vejtables: I Still Love You (DVD)
The Vejtables: Anything (DVD)
The Grass Roots: The Ballad of a Thin Man (DVD)
John Stewart: Three Week Hero (CD)
Dino Valenti: Get Together (CD)
We Five: Let's Get Together (DVD)
Jefferson Airplane: Let's Get Together (CD)
Judy Henske: High Flying Bird (CD)
Jefferson Airplane: High Flying Bird (DVD)
Mother McCree's Uptown Jug Champions: Shake That Thing (CD)
Janis Joplin & Jorma Kaukonen: Daddy, Daddy, Daddy (CD)
Country Joe & the Fish: I-Feel-Like-I'm-a-Fixin'-to-Die Rag (CD)
Country Joe & the Fish: I-Feel-Like-I'm-a-Fixin'-to-Die Rag (DVD)
Fred Neil: The Other Side of This Life (CD)
Jefferson Airplane: The Other Side of This Life (CD)
Blackburn & Snow: Stranger in a Strange Land (CD)
The Charlatans: How Can You Miss Me When You Won't Go Away (CD)
The Charlatans: We're Not on the Same Trip (CD)
Jefferson Airplane: It's No Secret (DVD)
The Yardbirds: I'm a Man (DVD)
Big Brother & the Holding Company: Coo Coo (DVD)
The Great Society: Someone to Love (CD)

The Great Society: Didn't Think So (CD)
The Great Society: Often As I May (CD)
The Great Society: White Rabbit (CD)
Country Joe & the Fish: Section 43 (CD)
The 13th Floor Elevators: Splash I (CD)
The 13th Floor Elevators: You're Gonna Miss Me (DVD)
The Vejtables: Feel the Music (CD)
The Who: Out in the Street (CD)
The Grateful Dead: Mindbender (CD)
Jefferson Airplane: Today (DVD)

Course Material for Week Two: The San Francisco Psychedelic Rock Explosion; The Music Matures, Haight-Ashbury Endures

Recommended Listening:

The Beau Brummels, *Triangle* (Collectors' Choice Music, 1967). With the departure of some of the original members, most of the Beau Brummels' creative direction was down to guitarist/chief songwriter Ron Elliott and singer Sal Valentino by the time they recorded *Triangle*. The overt British Invasion and folk-rock influences of their earlier work gave way to more serious, introspective, and at times country-influenced songs. Their growth into mature album-oriented artists still didn't help them gain much hipness within the San Francisco scene, but *Triangle* had worthwhile music that garnered critical acclaim beyond the Bay Area, though it wasn't a big seller.

Country Joe & the Fish, *Electric Music for the Mind and Body* (Vanguard, 1967). From their jug band roots, Country Joe quickly added frenetic loud distorted electric guitar and organ, along with influences from blues and raga, on this eclectic mix of songs about politics, free love, and drugs. "Flying High," "Not So Sweet Martha Lorraine," "Love," and "Grace" (about guess who) all remain among their best known songs, though the instrumental "Section 43" was done better on their pre-album 1966 EP.

The Grateful Dead, *The Grateful Dead* (Rhino, 1967). Heard today, the Grateful Dead's debut album seems more straightforward blues-rock than experimental psychedelia. Amphetamine use and lack of comfort in the recording studio have been credited/blamed for this, but the truth was they had yet to hit their full stride as instrumentalists and, more especially, songwriters. This still has strong intimations of their psychedelic/eclectic identity in songs like "Cold Rain and Snow"; their folk roots in "Morning Dew"; their blues improvisation in the ten-minute "Viola Lee Blues"; and near-garage-rock on "Cream Puff War." Like other early Dead albums, this has been issued on Rhino with some bonus tracks, which is the edition worth tracking down.

Jefferson Airplane, *Surrealistic Pillow* (RCA, 1967). The single album that did the most to popularize the San Francisco Sound on an international level, and thus arguably the single most important album discussed in this course. While the band's folk-rock roots are still in evidence, they were rushing onward toward psychedelia both lyrically, with overt references to drugs and the hassles of late-'60s society, and sonically, with increasing use of distorted guitar and odd/unpredictable song structures. For all that, the tunes remained supremely melodic, often projecting a utopian hope for a better future in Marty Balin's compositions and vocals in particular. "Somebody to Love" and "White Rabbit" were the big hits, but Balin's ballad "Today" was just as much a classic, and "She Has Funny Cars," "D.C.B.A.-25," and indeed most of the other songs were close to the same level. The edition with bonus tracks is recommended, adding two fine folk-rockish tunes that would have fit in well with the album ("Go to Her" and "J.P.P. McStep B. Blues"), though the blues songs that didn't make the cut aren't so good.

Moby Grape, *Moby Grape* (1967, Sundazed). Moby Grape's debut album was their best by a considerable margin, blending rock, blues, country, and harmony folk-rock in roughly equal measures. That didn't help them get a hit single, despite five 45s being released from the album at once, a move which backfired on the ill-starred band. Unfortunately the 2007 CD reissue on Sundazed, which added some generally weaker but nonetheless interesting bonus tracks, was withdrawn shortly after release and isn't as easy to find as it should be.

The Mojo Men, *Sit Down...It's the Mojo Men* (Sundazed, 1995). The more commercial phase of one of the more commercial San Francisco groups to achieve some success, as they did with their cover of Buffalo Springfield's "Sit Down I Think I Love You." This has singles they recorded for Reprise in 1966-67, as well as some previously unissued material, on which some glimmers of the San Francisco harmony folk-rock sound shine through.

The Serpent Power, *The Serpent Power* (Vanguard, 1967). One of the first full-length albums to be issued on a prominent national label by a second-tier Bay Area band has the early San Francisco Sound's characteristic mix of male-female-sung harmonized folk-rock with Indian/middle eastern/psychedelic elements, though it's more pleasant than outstanding. Songwriter David Meltzer established himself as a noted poet before the group began its recording career.

Various Artists, *Monterey International Pop Festival 30th Anniversary Box Set* (Rhino, 1997). Bay Area bands form only a part of this four-CD compilation of recordings made at the Monterey Pop Festival from June 16-18, 1967. And while the sound's only fair and it's much more exciting to see the film clips from the performances, this still has historically important material from

Jefferson Airplane and Big Brother & the Holding Company that's good on its own terms. The less extensive selection of tracks by the Electric Flag, Steve Miller, and Country Joe & the Fish are much less exciting, though the rest of the set has interesting if erratic stuff by leading international acts from outside the Bay Area like Jimi Hendrix, the Who, Otis Redding, the Byrds, and Eric Burdon & the Animals.

Recommended Books:

Bill Graham Presents, by Bill Graham and Robert Greenfield (Doubleday, 1992). Published not long after his death, this autobiographical oral history has extended quotes from both Graham and numerous musicians and associates who had memorable interactions with him. As you might expect, it can be self-aggrandizing, but has plenty of interesting stories that testify to his central importance in both the San Francisco scene and the global development of rock promotion into a huge industry.

The Jefferson Airplane and the San Francisco Sound, by Ralph J. Gleason (Ballantine, 1969). Gleason could go overboard in his enthusiasm for the San Francisco Sound, as evidenced by the 80-page overview that serves as this book's initial chapter. What it's really most valuable for are the extended interviews that fill up the next 250 pages, including Q&As with all six of the members of Jefferson Airplane's most famous lineup (and two separate ones with Marty Balin!), Bill Graham, and Jerry Garcia. Long out of print, but not as hard to find used as you might guess.

Monterey Pop, by Joel Selvin (Chronicle Books, 1992). Not nearly as comprehensive an overview of the Monterey Pop Festival as *A Perfect Haze* (see below), but still a reasonable look at the event. Out of print for quite a while, but obtainable used.

A Perfect Haze: The Illustrated History of the Monterey International Pop Festival, by Harvey Kubernik and Kenneth Kubernik (Santa Monica Press, 2011). Fine coffee-table book about the June 1967 rock festival that was crucial to both the onset of psychedelic rock's heyday and the birth of the concept of the rock festival itself, with numerous first-hand memories from Monterey's musicians and organizers.

Rage & Roll: Bill Graham and the Selling of Rock, by John Glatt (Carol Publishing Group, 1993). Though not nearly as well known as Graham's posthumous memoir *Bill Graham Presents* (see above), as an unauthorized bio this is more critical, more explicitly descriptive of the volatile aspects of the promoter's personality, and, in the view of some readers, more objective in some respects.

The San Francisco Oracle (CreateSpace, 2011). At nearly \$100 it isn't cheap, but this reprints all twelve issues of the legendary Haight-Ashbury underground paper published between 1966 and 1968.

What's Big and Purple and Lives in the Ocean? The Moby Grape Story, by Cam Cobb (Jawbone, 2018). The only biography likely to be published on Moby Grape is a disappointment, and it's poorly constructed and organized; does not draw upon interviews with key member Peter Lewis and producer David Rubinson; and has too many digressions from the story of the band. It nonetheless has some interesting information, some taken from first-hand interviews with other surviving band members.

Recommended Books Specifically About San Francisco Rock Posters:

All of Us or None: Social Justice Posters of the San Francisco Bay Area, by Lincoln Cushing (Heyday, 2012). Though Summer of Love-era music posters comprise a small part of this book, they comprise much of one of the chapters, including some that are rare and seldom reproduced. This was published in conjunction with an exhibit of the same name at the Oakland Museum, which will be there until August 19. So too will be a much larger exhibit on the year 1968 (all over the US, not just the Bay Area) that should of interest to some of the students taking this course.

The Art of Rock, by Paul Grushkin (Abbeville Press, 1987). The subtitle "posters from Presley to punk" might lead you to believe that this is a general rock poster history rather than one dominated by Bay Area '60s posters. But a full third or so of this 500-page, huge'n'heavy coffee table book is devoted to San Francisco psychedelic rock posters from 1965-1971. While there's more attention paid to the most prominent posters and venues than anything else, it doesn't neglect other aspects of the field, with plenty of more obscure posters, some from events outside of the city in Marin County, the East Bay, and other surrounding areas. Attention's given elsewhere in the book to the influence of San Francisco rock posters throughout North America and Europe, and there are extended quotes/memories from several of the principal artists. Although the focus of this book is not solely on San Francisco rock posters, it has more (and richer) content related to the subject than any of the other poster books listed here, with several hundred color reproductions. As many outraged Amazon reviewers make clear, if you want this, make sure to get the full-sized 13 X 10 version, not the relatively tiny 4 X 5 one.

The Art of the Fillmore: The Poster Series 1966-1971, by Gayle Lemke (Acid Test Productions, 1997). Coffee table book with hundreds of high quality reproductions of posters affiliated with events in which Bill Graham was involved,

mostly at the Fillmore West, though there are some from the Fillmore East, Winterland, and other venues. These include work by the "Big Five" of San Francisco rock poster design (Rick Griffin, Alton Kelley, Victor Moscoso, Stanley Mouse, and Wes Wilson), as well as a few others. There are also small articles on nearly a dozen of the artists, including all of the aforementioned ones.

High Art: A History of the Psychedelic Poster, by Ted Owen & Denise Dickson (Sanctuary, 1999). Another book that mixes San Francisco Summer of Love-era rock posters with psychedelic posters from elsewhere around the world. The reproductions aren't nearly as numerous as those in *The Art of Rock*. But this is distinguished from other books listed here for its critical essays by Walter Medeiros on most of the most noted San Francisco poster artists (Wes Wilson, Alton Kelley, Stanley Mouse, Victor Moscoso, Rick Griffin, Randy Tuten, David Singer, Bonnie MacLean, and Lee Conklin), originally done for a San Francisco Rock Poster Art exhibit at the San Francisco Museum of Modern Art in 1976.

High Societies: Psychedelic Rock Posters of Haight-Ashbury, by Paul Grushkin (San Diego Museum of Art, 2001). Essentially a catalog for an exhibit at the San Diego Museum of Art, this slim volume might be the least extensive of the poster books mentioned in this section. It isn't easy to find either, but for those deeply curious about the field, it has about two dozen half-page or full-page reprints of posters, and more than 100 small reprints with commentary. Many of these are by the "Big Five" San Francisco poster designers or otherwise well known, which isn't a bad thing, but does mean it overlaps with other books listed here.

Off the Wall: Psychedelic Rock Posters from San Francisco, by Amélie Gastaut and Jean-Pierre Criqui (Thames & Hudson, 2005). It's much smaller than *The Art of the Fillmore*; has only some brief introductory text; and concentrates mostly on work by well-known poster artists, which leads to some inevitable overlap with other books on the subject. That noted, it has 130 color illustrations of posters, some rare, and is worth finding for those with a serious interest in the subject.

Recommended DVDs:

Big Brother & the Holding Company, Ball & Chain (Charly, 2009). Half-hour audience-less television concert, preserved in good black-and-white quality, filmed live at KQED in San Francisco on April 25, 1967. This captures the group just two months before their Monterey appearance would launch them and Janis Joplin to stardom. The setlist includes some of their best songs, among them "Ball and Chain," "Down on Me," "Coo Coo," and a wild psychedelic instrumental version of "Hall of the Mountain King."

The Complete Monterey Pop Festival (The Criterion Collection, 2002). The Monterey Pop Festival was the first major rock festival, and arguably the best one, with breakthrough performances by Jimi Hendrix, the Who, Janis Joplin (with Big Brother & the Holding Company), and Otis Redding, as well as less iconic sets by numerous leading early San Francisco bands (Jefferson Airplane, Country Joe & the Fish, Steve Miller Band, Quicksilver Messenger Service, the Grateful Dead). The film of the event, *Monterey Pop*, was one of the great rockumentaries, capturing footage of the most notable spots. This three-DVD expanded edition has the original 70-minute film; a second disc with the complete sets of Hendrix and Redding; and a third disc of performances that didn't make the original movie by more than a dozen acts, including some (the Byrds, the Electric Flag, Quicksilver), Laura Nyro) who didn't make the original film at all. Also includes a 64-page booklet of liner notes, photos, and memorabilia. The DVD with the original *Monterey Pop* movie is also available on its own, as is the disc featuring Hendrix and Redding.

Notable Figures (Excluding Star Musicians):

Lou Adler: Co-founder with John Phillips of the Monterey Pop Festival, the June 1967 event that provided major San Francisco groups with their biggest exposure to that point.

Samuel Charters: Originally a blues and jazz scholar and producer, moved into rock in the mid-1960s by producing Country Joe & the Fish's 1960s albums (as well as ones by the much less famous Berkeley bands the Serpent Power and Notes from the Underground, who were also on Vanguard Records).

Clive Davis: President of Columbia Records, who was influential in getting the label to sign more psychedelic and creative acts after attending Monterey Pop, including San Francisco's Big Brother & the Holding Company and (toward the end of the 1960s) Santana.

The Diggers: Radical activists/actors who staged multimedia happenings in Haight-Ashbury, also helping to feed and provide other services to the many young people who moved to the neighborhood during the Summer of Love.

Bob Durand: Though not a member of the Beau Brummels, Durand co-wrote a number of their songs with the group's guitarist and principal songwriter, Ron Elliott, including their 1965 hit "Just a Little" and several tracks on their 1967 album *Triangle*.

Herb Greene: Photographer of numerous San Francisco rock groups as the scene was getting off the ground, most famous for the cover of Jefferson Airplane's *Surrealistic Pillow* and numerous Airplane/Great Society pictures.

Rick Griffin: Major San Francisco rock poster artist, and designer of poster for the Human Be-In event in January 1967. Along with Alton Kelley, Victor Moscoso, Stanley Mouse, and Wes Wilson (see below), part of what have been referred to as "the Big Five" of San Francisco rock poster design.

Albert Grossman: One of the most powerful managers in 1960s popular music, handling Bob Dylan, Peter, Paul & Mary, the Band, the Paul Butterfield Blues Band, Ian & Sylvia, and numerous others. In attendance at the Monterey Pop Festival, he was instrumental in arranging for Big Brother & the Holding Company to be filmed for *Monterey Pop*. Later signed Big Brother and helped get their deal with Columbia Records; managed Janis Joplin as a solo artist, and has been blamed for helping instigate her break from Big Brother.

Dave Hassinger: Producer of the Grateful Dead's first album, and engineer for the first two Jefferson Airplane albums. Also worked as an engineer with the Rolling Stones when they recorded in Hollywood in the mid-1960s, and produced Los Angeles psychedelic band the Electric Prunes. Stopped working with the Grateful Dead partly through the recording of their second album, frustrated by their request to simulate "the sound of thick air."

Rick Jarrard: RCA staff producer who produced Jefferson Airplane's most popular album, *Surrealistic Pillow*, and whose commercial touch was crucial to the record's popularity. It wasn't entirely to the liking of the band, who didn't use him again, though he also worked with Jose Feliciano and noted singer-songwriter Nilsson.

Julius Karpen: Manager of Big Brother & the Holding Company prior to Albert Grossman, sometimes criticized for keeping them from being filmed for *Monterey Pop* before other opinions prevailed.

Alton Kelley: One of the most renowned San Francisco rock poster artists, as well as (with Stanley Mouse) doing album covers for the Grateful Dead, and that group's skeleton and roses logo.

Victor Moscoso: One of the top San Francisco rock poster and underground comics artists. Also did album covers, most notably Steve Miller's *Children of the Future*.

Stanely Mouse: Born Stanley Miller, one of the most renowned San Francisco rock poster artists, as well as (with Alton Kelley) doing album covers for the Grateful Dead, and that group's skeleton and roses logo.

John Phillips: Main songwriter of the Mamas & the Papas who co-founded the Monterey Pop Festival with Lou Adler, and was both hailed and derided for writing the Summer of Love anthem "San Francisco (Be Sure to Wear Flowers in Your Hair)," a hit for Scott McKenzie.

David Rubinson: Columbia Records producer who worked on Moby Grape's 1960s albums, also producing the cult album *Oar* by Skip Spence after Spence left the band. Later produced Santana's first album, Elvin Bishop, Malo, and records by lesser known Bay Area acts like Lamb and Cold Blood. Also produced albums by the United States of America, Herbie Hancock, Taj Mahal, the Chambers Brothers, and the Pointer Sisters.

Rock Scully: Along with Danny Rifkin, early manager of the Grateful Dead.

Joe Smith: A&R man who signed the Grateful Dead to Warner Brothers.

Owsley Stanley: Also known as the Bear, famous as both a manufacturer of LSD and the Grateful Dead's soundman in their early days.

Wes Wilson: Along with Rick Griffin, Alton Kelley, Victor Moscoso, and Stanley Mouse (see above), part of what have been referred to as "the Big Five" of San Francisco rock poster design. Wilson was most known for his posters for the Fillmore.

Notable Places:

Donahue Street, Marin City: On a fire trail off the end of this street, three members of Moby Grape were busted for drugs and consorting with underage women in May 1967 the night of their record release party, starting a run of ill fortune that permanently damaged their career.

Hippie Hill: Area of Golden Gate Park in which George Harrison and his wife were spotted visiting Haight-Ashbury on August 7, 1967, with George being given a guitar and asked to play for a bit before crowds followed them onto Haight Street.

KQED: Still-active San Francisco public television station that filmed and broadcast several programs (fortunately preserved) featuring most of the major regional bands in 1967-70, including Big Brother & the Holding Company, Jefferson Airplane, the Grateful Dead, the Steve Miller Band, and Quicksilver

Messenger Service. They also did a Pink Floyd special in 1970 that has yet to be officially released.

The Panhandle: Adjunct to Golden Gate Park in Haight-Ashbury where many free rock concerts were played, including ones by the Grateful Dead, Jefferson Airplane, and Big Brother & the Holding Company.

The Polo Fields: Site of "A Gathering of the Tribes – Human Be-In" event on January 14, 1967, in Golden Gate Park, with tens of thousands listening to both leading local rock bands and poets/countercultural figures Allen Ginsberg, Timothy Leary, and Gary Snyder.

710 Ashbury Street: The Haight-Ashbury house where much of the Grateful Dead, and their managers/associates, lived from 1966-68. Some of them were busted for marijuana possession there in October 1967.

Sidney B. Cushing Memorial Ampitheatre: Site of the Fantasy Fair and Magic Mountain Music Festival on Mount Tamalpais on June 10 and 11 of 1967, the weekend before the Monterey Pop Festival. Though not nearly as many people attended this event as the one at Monterey, about 35,000 came over the weekend to hear a lineup nearly as impressive. With the Doors, Jefferson Airplane, the Byrds, Country Joe & the Fish, Tim Hardin, and Captain Beefheart among the performers, it was an important if overlooked immediate predecessor to the Monterey festival.

Sierra Sound: Berkeley studio where material was recorded by Country Joe & the Fish, the Serpent Power, and Serpent Power spinoff duo Tina & David Meltzer.

Straight Theater: Dance hall on 1702 Haight Street that operated for a while starting in 1967, with shows by host of the leading local bands, as well as Santana before they had a record deal. Mickey Hart first played with the Grateful Dead at this venue.

Notable Labels:

Columbia: Only slightly after RCA and Warner Brothers had become the first major labels to land a couple of major San Francisco bands (Jefferson Airplane and the Grateful Dead respectively), Columbia got in on the action, first with Moby Grape, and then with Big Brother & the Holding Company and Sly & the Family Stone. Also issued records by Dino Valenti, Moby Grape guitarist Skip Spence, and Janis Joplin after she left Big Brother.

Vanguard: Most known for their classical and folk catalog (especially via their biggest star, Joan Baez), Vanguard was the largest independent label to make a substantial investment in the San Francisco Sound, signing Country Joe & the Fish, the Serpent Power, and Notes from the Underground.

Warner Brothers: One of the first big labels to take a chance on a band that established themselves as a leading act on the San Francisco scene through their live reputation and word-of-mouth alone, when it signed the Grateful Dead and put out their debut album in 1967. Before that, they had acquired the roster of Autumn Records when that label went bust, and put out post-Autumn San Francisco rock by the Beau Brummels and the Mojo Men.

Notable Publications:

The San Francisco Oracle: One of the first underground papers with a large local readership, and one of the first to also reach readers across the US and abroad. This Haight-Ashbury publication was as noted for its flamboyant and colorful graphics as its cultural coverage.

Week Two Audiovisual Clips (note that some might not be played due to time restrictions):

The Grateful Dead: Dancing in the Street (DVD)
Jefferson Airplane: Somebody to Love (DVD)
Jefferson Airplane: White Rabbit (DVD)
Big Brother & the Holding Company: Ball and Chain (DVD)
Country Joe & the Fish: Section 43 (DVD)
Country Joe & the Fish: Not So Sweet Martha Lorraine (DVD)
The Grateful Dead: Early Morning Rain (CD)
Gordon Lightfoot: Early Morning Rain (DVD)
The Grateful Dead: Caution (Do Not Stop on Tracks) (CD)
Them: Mystic Eyes (DVD)
The Grateful Dead: The Unlimited Road (To Unlimited Devotion) (DVD)
The Grateful Dead: Cream Puff War (CD)
The Grateful Dead: 1967 Interview at Grateful Dead House in Haight-Ashbury (DVD)
Moby Grape: 8:05 (DVD)
Moby Grape: Omaha (CD)
Moby Grape: Sittin' by The Window (CD)
Quicksilver Messenger Service: Dino's Song (DVD)
Quicksilver Messenger Service: Gold and Silver (CD)
Dave Brubeck: Take Five (CD)
The Vejtables: Feel the Music (CD)
The Who: Out in the Street (CD)

The Yardbirds: Mr. You're a Better Man Than I (CD)
The Mojo Men: Today (CD)
The Mojo Men: You Didn't Even Say Goodbye (CD)
The Beau Brummels: The Wolf of Velvet Fortune (CD)
The Serpent Power: Flying Away (CD)
Big Brother & the Holding Company: Down on Me (DVD)
Country Joe & the Fish: The Masked Marauder (DVD)
Country Joe & the Fish: Janis (DVD)
Big Brother & the Holding Company: Hall of the Mountain King (DVD)
Peter Albin of Big Brother: Interview about runaways (DVD)
Scott McKenzie: San Francisco (DVD)
The Flower Pot Men: Let's Go to San Francisco (DVD)
Eric Burdon & the Animals: San Franciscan Nights (DVD)
Micky & Tommy: Frisco Bay (CD)
The Jefferson Handkerchief: I'm Allergic to Flowers (CD)
The Mothers of Invention: Who Needs the Peace Corps? (CD)
The Mothers of Invention: Absolutely Free (CD)
The Mothers of Invention: Lonely Little Girl (CD)
The Mothers of Invention: Flower Punk (CD)
The Daily Flash: Violets of Dawn (CD)
The Sparrow: Tomorrow's Ship (CD)
PH Phactor Jug Band: Skin (CD)
The Beatles: All You Need Is Love (DVD)
Pink Floyd: Interstellar Overdrive (DVD)
Jefferson Airplane: Interview about Summer of '67 (DVD)
Jefferson Airplane: Won't You Try Saturday Afternoon (DVD)

Course Material for Week Three: The Late '60s: From Acid Rock to Hard Rock

Recommended Listening:

Big Brother & the Holding Company, *Cheap Thrills* (Columbia, 1968). Despite a troubled, protracted genesis and getting patched together from both studio and live recordings, this was the album that (briefly) made Big Brother & the Holding Company into superstars. Reaching #1 in the charts, it included the hit "Piece of My Heart," their signature tune "Ball and Chain," and other favorites in "Combination of the Two," "I Need a Man to Love," and their psychedelic reinvention of the pre-rock standard "Summertime." The superstardom was brief for all but one member, as Janis Joplin left shortly after its release to go solo.

Big Brother & the Holding Company, *Sex, Dope & Cheap Thrills* (Columbia/Legacy). This two-CD compilation is comprised almost entirely of

outtakes from the *Cheap Thrills* sessions. Twenty-five of the thirty songs are previously unreleased; the previously available ones are on out-of-the-way or expensive compilations that even committed Joplin/Big Brother fans might have missed; and the one non-studio cut is a good hitherto unissued live version of "Ball and Chain" (Winterland, April 12, 1968). While none of these are drastically different from the versions on *Cheap Thrills* (or elsewhere, for the songs here that didn't make the cut for the LP), they're different enough to make for enjoyable, at times compelling listening — even the occasional take breakdowns. And while all seven of the songs from the LP are represented by different takes/performances, there are no less than nine others (again, sometimes in multiple versions), most of them group originals. While these are generally not up to the standard of the final selections ("Farewell Song" being a notable exception), they're decent enough, and their inclusion gives us a much more rounded view of the band's repertoire at their peak.

Big Brother & the Holding Company, *Live at the Carousel Ballroom 1968* (Columbia/Legacy, 2012). Recorded in concert on June 23, 1968, this isn't all that different from *Cheap Thrills*. But it has exciting live versions of the most popular *Cheap Thrills* songs, plus some more of their strongest tunes ("Coo Coo," "Down on Me," "Light Is Faster Than Sound") and more obscure odds and ends ("Flower in the Sun," "Call on Me").

Big Brother & the Holding Company, *Live at Winterland '68* (Columbia/Legacy, 1998). Yet another live concert, this one from April 1968, with a similar selection of songs as *Live at the Carousel Ballroom 1968*, with a few differences.

Blue Cheer, *Vincebus Eruptum* (Philips, 1968). One of the most popular San Francisco rock albums of the late 1960s, due mostly to the inclusion of their psychedelic overhaul of the late-'50s Eddie Cochran rockabilly classic "Summertime Blues." Though the smoke-rising-out-of-the-amplifiers intensity of the humming hard rock guitar riffs anticipates heavy metal, in the opinion of the instructor, aside from "Summertime Blues" it isn't very good, given to monotony, ham-handed heaviness, and histrionic vocals. Blue Cheer kept going for quite a while with some personnel changes, the most succinct overview of their career being the 1986 Rhino compilation *Louder Than God: The Best of Blue Cheer*.

The Charlatans, *The Charlatans* (Philips, 1969). There's no getting around it: the Charlatans' sole full-length album, both when it was released in 1969 and heard today, was/is a disappointing letdown given their status among the legendary San Francisco psychedelic scene originators. Only two of the members from their earlier and best lineup (Mike Wilhelm and Richie Olsen) remained by the time they finally got to do a real album, almost four years after they first made their mark on the region's music. But although the production is muted

and some of the horn arrangements arguably inappropriate, it's not without some charm in its easy-rolling mix of blues, country, and mild psychedelia, though there isn't much standout original material. The essence of the band is captured better on the 1965-68 recordings issued on the compilation *The Amazing Charlatans*, detailed in the handout for the first week of this class.

The Chocolate Watchband, *Melts in Your Brain...Not on Your Wrist!* (Big Beat, 2005). Two-CD compilation of the San Jose band that was the most effective – not just in Northern California, but almost anywhere – in blending garage rock with psychedelia. Controversially, some releases under the Chocolate Watchband name did not actually feature the band; this anthology helps keep the record straight by devoting the first disc to recordings by the actual group, and the second to ones (largely unimpressive, but with some scintillating highlights) on which they didn't perform. If a double CD is too much, look for the out-of-print 18-song Rhino compilation *The Best of the Chocolate Watchband*.

Country Joe & the Fish, *I-Feel-Like-I'm Fixin'-to-Die* (Vanguard, 1967). The Fish's second, and second-best, album found it impossible to keep up the momentum of their debut (or 1966 pre-debut EP). Similar but inferior to their first LP, it was still significant on the grounds of the classic title song and anti-war anthem alone, as well as for the song inspired by Country Joe's one-time girlfriend and fellow rock star, "Janis."

The Electric Flag, *Old Glory: The Best of Electric Flag* (Columbia/Legacy, 1995). Built around ex-Paul Butterfield Blues Band lead guitarist Mike Bloomfield, Electric Flag were perhaps the first nationally successful Bay Area group to feature a musician who was already established as a noted recording artist before moving to the region (in this case, from Chicago). Also in the group was drummer/singer Buddy Miles, who'd go on to play in Jimi Hendrix's Band of Gypsys; keyboardist Barry Goldberg, who'd been in a band with Steve Miller in the Midwest; bassist/guitarist Harvey Brooks, who had played on Bob Dylan's *Highway 61 Revisited*; and fellow Chicagoan Nick Gravenites, who'd write material for Quicksilver and Janis Joplin. Though an ambitious endeavor that aimed to combine blues, psychedelia, and horn-driven soul, all the talent couldn't quite overcome the lack of excellent songs or clear vision, not to mention the departure of Bloomfield after their first album. This best-of is drawn mostly from that debut (1968's *A Long Time Comin'*), also featuring a few other odds and ends (including live Monterey Pop Festival tracks) from their short career.

Fifty Foot Hose, *Cauldron – Plus* (Big Beat, 1996). More something to admire for its audacity than to enjoy, Fifty Foot Hose's sole album (issued in 1968) was one of the most unusual albums to come out of the whole San Francisco scene, attempting to fuse the contemporary sounds of rock with electronic instruments

and avant-garde compositional ideas. Though an erratic work, it was intriguing for its mix of jazzy psychedelic rock tunes with electronic sound effects that anticipated future models of synthesizers, but sounded fiercer and more primitive. This 1996 UK reissue adds seven tracks from demos and recordings by the Ethix, bassist Cork Marcheschi's previous band.

The Grateful Dead, *Anthem of the Sun* (Warner Brothers/Rhino, 1968). The second Grateful Dead album is even more polarizing than many of their studio efforts. Some see its free-floating, just short-of-jamming structures as an evocation of the psychedelic experience. Others are frustrated by the meandering and lack of songs, even as it shows Jerry Garcia's distinct eclectically roving guitar style continuing to develop.

The Grateful Dead, *Aoxomoxoa* (Warner Brothers/Rhino, 1969). The addition of poet Robert Hunter to the ranks as songwriting collaborator (usually with Jerry Garcia) does much to boost the quality of the material on the Dead's third album. While some of their tendencies toward loose jamming and inaccessible freaky experimentalism (especially on "What's Become of the Baby") are still evident, they're outweighed by more solid songs that blend whimsical hippie philosophizing with some country-blues-roots elements ("St. Stephen," "Mountains of the Moon," "China Cat Sunflower").

The Grateful Dead, *Live/Dead* (Warner Brothers/Rhino, 1969). But for those who prefer loose jams to songs, they filled up much of this 1969 live double LP, the 23-minute "Dark Star" occupying an entire album side. Though this did have a version of "St. Stephen," this emphasized the Dead's extended concert creations, including a 15-minute "Turn on Your Love Light" to showcase their blues repertoire and keyboardist Pigpen's vocals. And if you want more live Dead from this or any era, there are dozens of official releases (and hundreds if not thousands of unofficial releases) of live concerts for their many fanatical followers, especially in the *Dick's Picks* series.

Dan Hicks, *Early Muses* (Big Beat, 1998). Previously unreleased demos from 1967 and 1968 that link the more psychedelic work of Hicks's first band, the Charlatans, with the droll faux Western swing of his solo recordings. These songs are as witty as any low-key psychedelic folk, with unusual, appealing minor-key melodies that spin off in unexpected tangents. Especially good is "The Innocent Bystander," which he'd later record as leader of the Hot Licks.

It's a Beautiful Day, *It's a Beautiful Day* (Columbia, 1969). It's a Beautiful Day's debut album, and indeed their entire career, would be overshadowed by its gorgeous opening cut "White Bird." With its lilting hypnotic folk-rock melody, male-female duet vocals, and plucked violin, it was by far their most popular recording, to the point that it's the only It's a Beautiful Day song many people

remember. The rest of the LP couldn't measure up to it, but though erratic it has its moments, usually when David LaFlamme's unusual violin and the haunting tunes come to the forefront, as they do on "Hot Summer Day" and "Girl with No Eyes."

Jefferson Airplane, *After Bathing at Baxter's* (RCA, 1967). The Airplane's third album was a bit of a surprise, and not as commercially successful as its predecessor *Surrealistic Pillow*, going into harder acid rock and some less tuneful extended jams. In part that was due to the retreat of Marty Balin, who wrote barely any material after being as important as any member with his songwriting and singing on their first two LPs. Some of it's tedious, but it has some classics when they tap their more melodic strengths on "Won't You Try/Saturday Afternoon" and "Martha."

Jefferson Airplane, *Return to the Matrix 02/01/68* (Collectors' Choice Music Live, 2010). Surprisingly high-fidelity two-CD live set at the small club at which Jefferson Airplane first made their name, with performances of most of the best songs from their first three albums (and some unimpressive songs that didn't make it onto those).

Jefferson Airplane, *Live at the Fillmore East* (RCA, 1998). There's so much live '60s Airplane out there that it's understandable if it's too much for anyone but fanatics to sift through. The live releases are all good, though, and here's another one, from New York shows on May 3 and May 4 of 1968. The majority of the songs appear on several other live CDs, but there are a few less traveled items, like "Greasy Heart" and "Wild Tyme."

Jefferson Airplane, *Crown of Creation* (RCA, 1968). *Crown of Creation* continued the Airplane's flight toward harder-rocking and, and in some cases, stranger and less accessible material than the stuff that made them superstars on *Surrealistic Pillow*. Among the songs, however, were two of their most famous tunes, the title track and Grace Slick's haunting ballad of a man stuck in childhood (actually based on Airplane drummer Spencer Dryden), "Lather." Unable to get his former group the Byrds to record it due to its controversial depiction of promiscuity, David Crosby passed on one of his compositions to his Airplane friends for another of the album's highlights, "Triad."

Jefferson Airplane, *Bless Its Pointed Little Head* (RCA, 1969). The most well known Airplane live album, as it was actually released while they were at the peak of their fame, recorded in the Fillmore West and Fillmore East in October and November of 1968. Focusing on more elongated and psychedelic concert arrangements of their most popular early songs, it also adds a couple standout covers that they'd been doing for a long time onstage, Fred Neil's folk-rocker

"The Other Side of This Life" and Donovan's "Fat Angel" (which actually mentions the Airplane).

Mad River, *Mad River* (Capitol, 1968). One of the oddest and least typical notable late-'60s Bay Area psychedelic albums, Mad River's debut stressed tense anxiety and dark intimations of madness and fear over utopian striving for a better world. Though at times excessive (as many San Francisco acid rock albums were), the frenetic guitar work, amphetamine-fueled air of paranoia, and Lawrence Hammond's distinctive quavering vocals are impressive, if not to everyone's taste. Mad River's second and final album, 1969's *Paradise Bar & Grill*, was far more sedate and country-rock-oriented, and not as interesting, though notable for a cameo poetry reading by famed author Richard Brautigan. Also worth hearing is their pre-album EP, included on the compilation *The Berkeley EPs* (see below).

Harvey Mandel, *Cristo Redentor* (Philips, 1968). One of several major Chicago blues-rock musicians who moved to San Francisco (also including Mike Bloomfield, Elvin Bishop, and harmonica player Charlie Musselwhite), Mandel's debut album was an interesting instrumental mix of blues, rock, psychedelia, and even some jazz and classical music (especially on the title track, a cover of a jazz song by Duke Pearson). This was by far his best album, though some tracks from his second and third are on the two-CD compilation *The Mercury Years*, which includes *Cristo Redentor* in its entirety. Mandel is more known for playing with Canned Heat and John Mayall, as well as on the mid-'70s *Black and Blue* album by the Rolling Stones, who considered him as a replacement for Mick Taylor before choosing Ron Wood instead.

Tina & David Meltzer, *Poet Song* (Vanguard, 1969). After the sole album by the Serpent Power, the core husband-wife duo of the Serpent Power, Tina & David Meltzer, made this subsequent album on their own. Considerably folkier than the Serpent Power, it nevertheless retains the folk-rock base of poetic/romantic lyrics, and alternation of major and minor moods/melodies/chords, so characteristic of much of the mid-to-late-'60s San Francisco sound. With the insertion of occasional poems by still-active poet David Meltzer, this is a low-key but extremely pleasing album, and one of the best overlooked/underrated records listed on handouts to this course. The duo recorded a subsequent unissued album for Capitol that is more uneven but has its moments, particularly on the tracks featuring Tina's vocals, and can be heard on David Meltzer's website at http://meltzerville.com/green_morning/green_morning.htm.

Lee Michaels, *Carnival of Life* (A&M, 1967). An idiosyncratic solo artist, not always based in the Bay Area, who mixed soul and singer-songwriter elements into his keyboard-heavy psychedelic rock. While this debut album doesn't have a

song as memorable as his one big hit single ("Do You Know What I Mean," 1971), it has some mighty impressive soulful wailing vocals and keyboards (and, on "Hello," very Summer-of-Love optimism) that put him somewhere between San Francisco psychedelia and early hard rock. His second album, 1968's *Recital* (also on A&M), is similar and also impressive, though not much of a departure from *Carnival of Life*.

The Steve Miller Band, *Children of the Future* (Capitol, 1968). Like much of Miller's early work, *Children of the Future* was an odd mixture of straightforward blues-rock and spacy flower-power-colored psychedelia (especially the title track). As with the Grateful Dead, his band's early records weren't as exciting as their reputation as one of San Francisco's hottest live acts led many to expect. Recorded in London, it also at times featured a surprising amount of Mellotron (an early synthesizer) that almost sounded as if it could have been airlifted from Moody Blues records. An important member of the lineup at this stage was future solo star Boz Scaggs, who in addition to playing second guitar took some lead vocals, writing and singing on one of the standout tracks, the bluesy shuffle "Baby's Callin' Me Home."

The Steve Miller Band, *Sailor* (Capitol, 1968). Miller's early albums are uneven enough that the best-of recommended on this course's general listening list is probably a better option for most people than his individual LPs. This continued the mixture of blues and psychedelia from his debut, and was more impressive the lighter and spacier it got, as it did on "Song for Our Ancestors" and "Quicksilver Girl." It did include one of his most popular early hard rockers, "Living in the U.S.A."

The Steve Miller Band, *Brave New World* (Capitol, 1969). Miller's third album suffered some loss of depth with the departure of Boz Scaggs, though otherwise it was more of the same blend of blues-rock and period late-'60s psychedelic rock. Though weaker than its predecessors, it also had one of his most beloved '60s tracks, "Space Cowboy."

The Mothers of Invention, *We're Only in It for the Money* (Zappa, 1968). This course is deliberately not listing or examining in depth the many albums from outside the Bay Area that either influenced or were influenced by the San Francisco scene in order to keep the scope manageable. An exception will be made, however, for *We're Only in It for the Money*, which in many respects is a dead-on satire of psychedelia in general, and the Haight-Ashbury flower-power scene in particular. Of the albums to parody the San Francisco Sound, *Sgt. Pepper*, and the psychedelic explosion, this is far and away the best, down to the deliberately ugly mock-*Sgt. Pepper* cover. Frank Zappa's songs were merciless in both their precise imitation/bastardization of bittersweet San Francisco

melodies/harmonies/arrangements and their vicious satire of hippie hypocrisy, but they're no less funny and penetrating for that.

Quicksilver Messenger Service, *Quicksilver Messenger Service* (Capitol, 1968). Quicksilver's debut was considered a bit anticlimactic at the time, since the group had been popular in the Bay Area for almost a couple of years before its release; it did not have much of the extended jams they were in part known for; and the production was more low-key than some people expected. However, it stands as their best record and one that plays to their underrated strengths as folk-rock interpreters by largely sticking to concise songs like "Pride of Man," "Dino's Song," "Light Your Windows," and "It's Been Too Long." Their skill as psychedelic instrumentalists on longer workouts was showcased well on "Gold and Silver," though less successfully on the twelve-minute closer, "The Fool."

Quicksilver Messenger Service, *Lost Gold and Silver* (Collectors' Choice Music, 1999). This might not be the most unbiased appraisal since the instructor wrote the liner notes, but this two-CD collection of live track and studio outtakes from the late 1960s is the best Quicksilver record other than their self-titled debut. Disc one presents 1968 concert recordings that feature versions of standouts like "Light Your Windows," "Gold & Silver," and "Codine," as well as some less impressive blues covers. Disc two has studio outtakes that include interesting alternate versions of some of their better early songs and some good blues and folk covers that didn't make their albums.

Quicksilver Messenger Service, *Happy Trails* (Capitol, 1969). Quicksilver's most popular album, both for its music and Wild West cover, was largely devoted to lengthy guitar jams on the Bo Diddley songs "Mona" and "Who Do You Love." It's an arguable point considering the record's popularity, but even for a band that were much more noted as instrumentalists and interpreters than singer or songwriters, their first album remains a much more disciplined effort and a far better listening experience.

Alexander "Skip" Spence, *Oar* (Columbia, 1969). *Oar* was one of the most obscure San Francisco rock albums of the late 1960s, and indeed one of the most obscure albums issued at the time by any major label, supposedly selling less than a thousand copies upon its original release. By now it's probably sold several dozen times as much, gathering a rabid cult following over the subsequent decades. That cult following is deserved, as the sole album by the acid-fried former Moby Grape guitarist is psychedelic blues-folk at its most penetrating and eerie, as if the ghost of a Delta bluesman has merged with the burnt-out aftermath of Haight-Ashbury.

Dino Valenti, *Dino Valente* [sic] (Epic, 1968). Dino Valenti (as his name was correctly spelled, though the record label spelled it incorrectly on this album) was

an important figure in San Francisco folk-rock and psychedelia, both for his own work and as a periodic member of Quicksilver Messenger Service (though not on their first two albums). His sole solo album is a love-it-or-hate-it affair, some listeners getting annoyed by his whiny vocals and meandering songs. But it does show sun-baked hippie folk-rock mysticism shining at its brightest. The judicious use of echo complemented the somewhat spaced-out lyrics well, and Valenti made the most of his limited vocal talents with his tender, inquisitive songs, the work of a troubadour trying to guide the hippie flock (and female targets of his affections) to both spiritual and sensual fulfillment. The album has been reissued on more than one label with a couple of studio outtakes as bonus tracks, and some Valenti solo recordings of murky origins recently came out on the compilation *Get Together*.

The Youngbloods, *Elephant Mountain* (RCA, 1969). The first album the Youngbloods recorded after moving to San Francisco from the East Coast was their best, putting some psychedelic stretch and jazzy arrangements to their folk-rock base. "Sunlight" in particular was a glowing showcase for Jesse Colin Young's soulfully romantic vocals, with "Darkness, Darkness" and the lengthy "Ride the Wind" also standing out. Note that their big hit "Get Together" was recorded earlier and isn't on here, though it's on the Youngbloods best-of compilation (*Euphoria 1965-1969*) cited on this course's general listening list.

Various Artists, *The Berkeley EPs* (Big Beat, 1995). Four rare independently released early psychedelic EPs from Berkeley bands are smartly assembled in one place for this collection, along with three previously unissued tracks by one of the groups, Notes from the Underground. The Notes from the Underground material is actually the weakest, but everything else here is as good as it is rare. This includes not just the 1966 pre-debut album EP by Country Joe & the Fish (also included on the Fish album *Collectors Items: The First Three EPs*), but also three songs apiece from the far more obscure Frumious Bandersnatch and Mad River. Frumious Bandersnatch's "Hearts to Cry," which is slightly similar to Quicksilver, is one of the greatest Bay Area psychedelic guitar raveups. The Mad River tracks include early versions of two songs re-recorded for their debut album and, more importantly, "Orange Fire," a hauntingly devastating folk-rock-psychedelic anti-Vietnam War protest that counts as the best thing they ever recorded (and was not re-recorded for either of their LPs).

Recommended Books:

Hip Capitalism, by Susan Krieger (Sage Publications, 1979). A thorough history of the pioneering Bay Area underground FM radio station KSAN, from its origins as KMPX. A little on the academic side as it originated as a thesis, and hard to find now, but full of first-hand information now unavailable with the death of many of the participants.

Michael Bloomfield: If You Love These Blues: An Oral History, by Jan Mark Wolkin and Bill Keenom (Miller Freeman, 2000). This covers Bloomfield's whole life, including the years in which he rose to prominence in Chicago in the mid-1960s as guitarist in the Paul Butterfield Blues Band (and as an accompanist to some of Bob Dylan's first electric performances and recordings). However, it also has a lot of detail on his years in the Bay Area following his move here in the late 1960s, where he was part of the Electric Flag and did other projects on his own and with other musicians.

My Husband the Rock Star: Ten Years with Quicksilver Messenger Service, by Shelley Duncan (Flower Child Books, 2002). The memoir by the first wife of Quicksilver guitarist Gary Duncan is only fair and difficult to find, but is a reminder that not everything about the Summer of Love was lovely. In addition to the good times with Duncan and the band, this also talks about a husband (and other men) who could be chauvinistic womanizers; the co-manager who ran off with a lot of the band's money; the recreational drug abuse and slovenliness of some of the musicians' living conditions; and the petty vindictiveness among some of the scenes' bands, promoters, and groupies. There's not too much about Quicksilver's music, but there are some bits for hardcore fans. And yes, the name of the publisher *is* Flower Child Books.

On the Road with Janis Joplin, by John Byrne Cooke (Berkley Books, 2014). Cooke was road manager for Big Brother & the Company, and then Janis Joplin, for most of the last three years of Joplin's life. This is his account of his experiences, and not a superficial one, running 400 pages. There is some extraneous material about his non-Joplin experiences, but there are also some inside stories about both Big Brother and Joplin that aren't anywhere else, including some insights into their studio work as well as their concerts. Cooke was himself a musician (with the bluegrass band the Charles River Valley Boys), and the son of famed journalist/broadcaster Alistair Cooke.

R. Crumb: The Complete Record Cover Collection (W.W. Norton, 2011). Book of reproductions of the record sleeves drawn/designed by the famed comic book artist/illustrator include a few for Bay Area artists, most famously Big Brother & the Holding Company's *Cheap Thrills*.

The Rice Room: Growing Up Chinese-American from Number Two Son to Rock'n'Roll, by Ben Fong-Torres (University of California Press, 2011). The autobiography of longtime music critic and San Francisco media personality Ben Fong-Torres isn't solely about rock'n'roll. But it has a lot of material about reaching adulthood in the midst of the Summer of Love, and becoming one of *Rolling Stone's* first editors shortly after the magazine was founded in San

Francisco. Originally published in 1995, this recent reprint is slightly updated and expanded.

Rolling Stone Magazine, by Robert Draper (HarperPerennial, 1990). Although this covers the first twenty years or so of the history of the most famous rock music magazine, much of it's devoted to the publication's beginnings in San Francisco in the late 1960s and early 1970s. A very entertaining read heavy on anecdotes about major musicians and rock journalists, especially *Rolling Stone* publisher Jann Wenner. Joe Hagan's 2017 Wenner biography *Sticky Fingers* (Alfred A. Knopf) digs more deeply into his personal life and *Rolling Stone's* post-1990 activities, though this earlier book has more stories and perspectives about the magazine's peak early days from a variety of sources.

Recommended DVDs:

The Grateful Dead, *Anthem to Beauty* (Eagle Rock, 2005). Although part of the "classic albums" series, this actually investigates an entire era in which the Dead are usually seen to have done their finest work, from 1968's *Anthem of the Sun* through 1970's *American Beauty*. Includes interviews with the Dead's Phil Lesh and Bob Weir, as well as David Crosby.

Berkeley in the Sixties (First Run Features, 1990). Acclaimed two-hour documentary focuses on social protest and radical politics, not rock music, but is still a valuable overview of the context of the revolutionary times in which revolutionary rock music was made. Especially good on coverage of the Free Speech Movement, mid-to-late-'60s Vietnam War protest/draft resistance, and the explosive conflict over the fate of People's Park near UC Berkeley in 1969.

Go Ride the Music & West Pole (Eagle Vision, 2008). The half of this two-hour DVD relevant to this week is *West Pole*, an hour-long documentary of sorts on the San Francisco rock scene that aired on KQED on August 16, 1968 (not 1969, as the back cover states). Valuable for its filmed performances of the Grateful Dead, Jefferson Airplane, Steve Miller Band, Quicksilver Messenger Service, Sons of Champlin, and Ace of Cups, haphazardly interwoven with images of Bay Area rock concerts street scenes, and scenery. The linking narration by prominent *San Francisco Chronicle* critic/*Rolling Stone* co-founder Ralph Gleason is ham-handed, however, and the overuse of psychedelic effects like solarization diminishes the quality of this otherwise historic footage. It's paired on this DVD with another hour-long KQED program, *Go Ride the Music*, from 1970 with Jefferson Airplane and Quicksilver Messenger Service.

Psych Out/The Trip (MGM, 1968/1967). It didn't take long for Hollywood to exploit the Haight-Ashbury, the 1968 movie *Psych Out* starring Jack Nicholson as the hippie leader of a rock band (miming "Purple Haze" in one scene). An

American International Pictures release co-produced by Dick Clark, this was an expectedly tacky look at the tawdry side of Haight-Ashbury, despite some major-league talent in the cast (Nicholson, Dean Stockwell, Bruce Dern, and Henry Jaglom). It does have music by LA bands the Seeds and the Strawberry Alarm Clock, one indication of how authentic a representation of the San Francisco Sound it is. This DVD release pairs it with the slightly earlier, more famous psychploitation film *The Trip* (starring Peter Fonda), which is of slight interest to San Francisco psychedelic rock history for containing some incidental Electric Flag music on the soundtrack.

Officially unavailable films of interest:

Revolution (United Artists, 1968). Pseudo-documentary of Haight-Ashbury has fitfully interesting interviews with hippies, health workers, policemen, authority figures, bewildered adults, clergy, and others. It's more interesting for the period footage of the neighborhood, particularly Golden Gate Park (and particularly Hippie Hill in Golden Gate Park). It's also of interest for the soundtrack, which has material by Mother Earth, Steve Miller, and Quicksilver Messenger Service not on their regular albums.

San Francisco: Film (British Film Institute, 1968). Short (about fifteen-minute) film of extremely rapid and fairly psychedelic cuts of images of San Francisco circa 1967, including some of hippies involved in some apparent mystic rites (with some nudity). Notable not just as a snapshot of the mood of the psychedelic side of Haight-Ashbury, but also for its use of an unreleased 1966 Pink Floyd recording (of "Interstellar Overdrive") as the soundtrack.

Notable Figures (Excluding Star Musicians):

Richard Brautigan: Major San Francisco-based novelist and poet did a good deal to help support local band Mad River when they were struggling, and also recites poetry on their second album.

Ed Cobb: Chocolate Watchband producer, both admired for finding them good garage-psychedelic material and vilified for releasing records credited to the Chocolate Watchband that did not feature any musicians from the group.

R. Crumb: Most famous underground comic artist of all lived in the Bay Area in the late 1960s, and although he wasn't a big rock fan, was responsible for the cover of one of the biggest San Francisco Sound albums, Big Brother & the Holding Company's *Cheap Thrills*.

Ben Fong-Torres: One of *Rolling Stone's* first editors, and conducted many of its high-profile interviews with rock musicians from the Bay Area and around the

world in the late 1960s and 1970s (some of which are collected in his books *Not Fade Away* and *Becoming Almost Famous*). Also a DJ for KSAN, and involved in numerous other publications, radio stations, and media projects to the present day.

"Joanna": Girlfriend of Skip Spence, sometimes described as a witch, who has sometimes been reported to have given him bad acid that helped fuel his mental breakdown in 1968.

Glyn Johns: Renowned British engineer/producer who worked on several early Steve Miller albums. More famous for working as an engineer/producer with the Who, the Rolling Stones, the Beatles, and the Eagles.

Bob Johnston: Producer of Dino Valenti's sole album, and crucial to getting an LP out of a notoriously rebellious anti-establishment figure who had difficulty fitting into the music business. Also producer of other major acts for Columbia, including Bob Dylan, Johnny Cash, and Simon & Garfunkel.

Abe "Voco" Kesh: KSAN DJ and producer of Blue Cheer and Harvey Mandel. Also produced minor Bay Area bands Tongue & Groove and Savage Resurrection.

Bonnie MacLean: Wife of Bill Graham (they divorced in the mid-'70s) who was instrumental to helping him run the Fillmore, and also became a San Francisco rock poster designer of note for Fillmore West shows.

Greil Marcus: First reviews editor of *Rolling Stone*, and longtime Bay Area-based writer, still active as author of music and social criticism.

Ron Polte: Manager of Quicksilver Messenger Service.

Al Schmitt: Producer of Jefferson Airplane's final four albums of the 1960s (*After Bathing at Baxter's*, *Crown of Creation*, *Blessed Its Pointed Little Head*, and *Volunteers*).

John Simon: Producer of Big Brother & the Holding Company's *Cheap Thrills*, which had a prolonged and troubled gestation. Also producer for the Band, Leonard Cohen, Blood, Sweat & Tears, and Simon & Garfunkel.

Bill Thompson: Took over management of Jefferson Airplane in 1968. Also managed Hot Tuna and, later, Jefferson Starship.

Nik Venet: Producer of Mad River's debut LP, sometimes partially blamed for the album not coming out as well as the band had hoped. Sometimes spelled

Nick Venet; also producer of albums by many noted non-Bay Area artists, including the Beach Boys, Fred Neil, and Linda Ronstadt & the Stone Poneys.

Jann Wenner: Co-founder of *Rolling Stone* with Ralph Gleason. Remains publisher of *Rolling Stone* to this day. Frequently wrote and conducted major interviews for *Rolling Stone*, and co-produced Boz Scaggs's 1969 debut album.

Notable Places:

The Carousel Ballroom: Short-lived club at Market Street and Van Ness Avenue that nonetheless hosted some major acts such as Big Brother & the Holding Company and Jefferson Airplane. When Bill Graham moved the Fillmore here from Geary Boulevard in 1968, it was renamed the Fillmore West.

KMPX Studios: On Green Street on North Beach, the base of the first underground FM radio station before the staff went on strike in early 1968 and subsequently moved to another station, KSAN.

Pacific Recorders: San Mateo studio was first sixteen-track facility in the Bay Area, and used by the Grateful Dead for *Aoxomoxoa*. Also used by Santana for their first album.

Rolling Stone Offices: In two South of Market locations while the magazine was based in San Francisco, first at 746 Brannan Street, and then more famously in a distinctive brick warehouse on 645 Third Street. That brick building remains there today, just a couple of blocks or so from the stadium where the San Francisco Giants play.

2400 Fulton Street: Mansion across the street from Golden Gate Park, near the park's northeastern corner, where much of Jefferson Airplane lived in the late 1960s and early 1970s. Much Airplane business was conducted here as well, and the cover of the Airplane's *Bless Its Pointed Little Head* was taken inside.

Notable Labels:

Capitol: Got the two biggest bands who held out for a record deal a year or more after establishing themselves among San Francisco rock's biggest live draws (Quicksilver Messenger Service and the Steve Miller Band), as well as Mad River.

Mercury: Via KSAN DJ/producer Abe "Voco" Kesh, signed Blue Cheer and Harvey Mandel to its Philips subsidiary, and the Savage Resurrection to Mercury itself. Additionally, Fifty Foot Hose was signed to Mercury's experimental/avant-garde subsidiary, Limelight.

Notable Publications:

***Rolling Stone*:** The first widely and nationally distributed US publication focusing on serious, in-depth, critical coverage of rock music, with its first issue appearing on November 9, 1967. Founded in San Francisco, and based here until moving to New York in the mid-1970s. Mostly admired in its San Francisco days for giving rock music its first intelligent treatment in the press, as well as mixing in much coverage of left-of-center politics and popular culture, although sometimes criticized for being too mainstream or selling out the more radical countercultural ideals.

Week Three Audiovisual Clips (note that some might not be played due to time restrictions):

Mother Earth: Revolution (DVD)

Big Brother & the Holding Company: Summertime/I Need a Man (DVD)

Jefferson Airplane: Ballad of Me & You & Pooneil (DVD)

Jefferson Airplane: Two Heads (DVD)

Eddie Cochran: Summertime Blues (DVD)

Blue Cheer: Summertime Blues (DVD)

Mad River: Orange Fire (CD)

The Yardbirds: Happenings Ten Years Time Ago (CD)

Jefferson Airplane: Crown of Creation (DVD)

The Grateful Dead: Mountains of the Moon (DVD)

The Grateful Dead: St. Stephen (DVD)

Country Joe & the Fish: Who Am I (DVD)

Quicksilver Messenger Service: Pride of Man (CD)

The Goldberg-Miller Blues Band: The Mother Song (DVD)

The Steve Miller Band: Your Old Lady (DVD)

The Steve Miller Band: Children of the Future (CD)

The Steve Miller Band: Baby's Calling Me Home (CD)

The Steve Miller Band: Quicksilver Girl (CD)

Mother Earth: Revolution (CD)

Lee Michaels: Hello (CD)

It's a Beautiful Day: White Bird (DVD)

The Youngbloods: Get Together/Sunlight (DVD)

Harvey Mandel: Christo Redentor (CD)

Charlie Musselwhite: Christo Redentor (CD)

The Electric Flag: Sitting in Circles (CD)

Moby Grape: It's a Beautiful Day Today (CD)

Skip Spence: Lawrence of Euphoria (CD)

Dino Valenti: Time (CD)

Dan Hicks: Innocent Bystander (CD)

Tina & David Meltzer: I'll Forget You (CD)
The New Tweedy Brothers: I Can See It (CD)
Frumious Bandersnatch: Hearts to Cry (CD)
Country Weather: Fly to New York (CD)
Fifty Foot Hose: Rose (CD)
The Count Five: Psychotic Reaction (DVD)
The Syndicate of Sound: Little Girl (DVD)
The Chocolate Watchband: Misty Lane (CD)
The Chocolate Watchband: Expo 2000 (CD)
The Stained Glass: My Buddy Sin (CD)
The Trolls: Walkin' Shoes (CD)
The Brogues: I Ain't No Miracle Worker (CD)
The Mystery Trend: Words You Whisper (CD)
The Other Half: Wonderful Day (CD)
Jefferson Airplane: Lather (DVD)
Pink Floyd: Interstellar Overdrive (DVD)

Course Material for Week Four: San Francisco Rock of the late 1960s/early 1970s in the African-American and Latino Communities

Recommended Listening:

Azteca, *Azteca* (Columbia, 1972). Founded by Santana percussionists Coke Escovedo and Pete Escovedo, Azteca were much more oriented toward jazz-rock fusion than Santana, or for that matter another Santana-related band that were jazzier than Santana, Malo (led by Carlos Santana's brother Jorge).

Cold Blood, *Cold Blood* (San Francisco, 1969). The first and best album by this large, horn-oriented blue-eyed soul band. Lead singer Lydia Pense has sometimes been unfairly accused of being a minor league Janis Joplin, and while there are similarities, she was a respectably gutsy vocalist on her own merits. There are also echoes of both gospel and the San Francisco free-loving vibe in "I Wish I Knew How to Be Free," as well as early feminism in "I'm a Good Woman" (actually a cover of a song by soul singer Barbara Lynn). Note that the name of the label was indeed San Francisco Records, and that another good version of "I'm a Good Woman" was previously recorded by Pense's earlier band, the Generation (as heard on the *San Francisco Nuggets* box set).

Darondo, *Listen to My Song: The Music City Sessions* (BGP, 2011). Eccentric East Bay soul singer Darondo released barely anything in the 1970s, and most of these 1973-74 recordings were not available until this compilation. He sometimes sounds like a raw Al Green, his vocals sliding from grainy lower registers to sensual falsetto. Even the liner notes admit that some of the cuts are

"song sketches," adding to the air of hearing something that's more the basis for a possible album than a completed work.

Malo, *Malo* (Warner Brothers, 1972). With Carlos Santana's brother Jorge on lead guitar, Malo understandably were similar to Santana in many respects. But though they also fused rock and Latin music, they were considerably more tilted toward the Latin part than Santana, and less toward blues and psychedelia, though they also incorporated jazz influences. Their debut album includes their hit single "Suavecito." Not so easy to find, but worth tracking down if you like Malo's sound, is the four-CD box *Celebracion: The Warner Bros. Recordings* (Rhino Handmade), which has the four albums they did for Warner Brothers between 1972 and 1974, as well as some bonus material from the same era.

The Pointer Sisters, *The Pointer Sisters* (Blue Thumb, 1973). The debut by this Oakland group featured their eclectic, slick, and snazzy brand of harmony soul, including the Allen Toussaint-written hit "Yes We Can Can" (first done by Lee Dorsey) and their jazzy version of Howlin' Wolf/Koko Taylor's blues classic "Wang Dang Doodle."

Santana, *Santana* (Columbia, 1969). One of the most impressive debut albums of all time, unveiling Santana's original and unprecedented synthesis of psychedelic rock, Latin music, jazz, and blues. Includes some of their most famous songs ("Evil Ways," "Jingo," and "Soul Sacrifice"), though "Soul Sacrifice" would really come alive in its more famous Woodstock performance. The expanded 2004 two-CD version on Columbia/Legacy adds some outtakes and most of their Woodstock set.

Santana, *Live at the Fillmore '68* (Columbia/Legacy, 1997). Recorded in December 1968 prior to the release of their debut album the following year, this two-CD set is a good document of Santana at a slightly more formative stage, including long versions of some songs from their first LP ("Soul Sacrifice" among them). A few CDs of pre-debut album studio demos/rehearsals are always floating around on various labels, though there's so much repetition of different, less impressive versions of familiar songs that they're only recommended to Santana fanatics.

Santana, *The Woodstock Experience* (Columbia/Legacy, 2009). An eccentric release that puts Santana's first album on one CD, and their Woodstock set on the second CD. The 2004 expanded version of *Santana* is preferable, but this is noted here just so you don't get confused by the availability of so much of similar material in two packages with different titles. The 2004 *Santana* has everything on this release except, annoyingly, the Woodstock version of "Evil Ways."

Santana, *Abraxas* (Columbia, 1970). Though Santana's first album had broken them as superstars, their second was yet more popular, topping the charts. In part that was because of the inclusion of the smash single "Black Magic Woman" (which segues into a cover of jazz musician Gabor Szabo's "Gypsy Queen"), with "Oyo Como Va" also becoming a substantial hit. The 1998 CD adds three previously unreleased live songs from a Royal Albert Hall concert in London in April 1970, including "Black Magic Woman/Gypsy Queen."

Santana, *III* (Columbia, 1971). It might have been impossible to maintain the momentum of Santana's first two best-selling albums, and *III* was a bit of a letdown in comparison, showing them more in consolidation of their style than as groundbreaking innovators. Includes the hit single "Everybody's Everything," with the 2006 expanded two-CD edition adding outtakes and an entire CD of recordings from a concert live at the Fillmore West on July 4, 1971.

Sly & the Family Stone, *Greatest Hits* (Epic, 1970). As their early albums are erratic, *Greatest Hits* is a good distillation of their best and most popular pre-1971 tracks onto one disc, although the two-CD compilation on this course's general listening list (*The Essential Sly & the Family Stone*) is considerably more extensive. This has two major hit singles (1969's "Hot Fun in the Summertime" and 1970's "Thank You (Falettinme Be Mice Elf Agin)"/"Everybody Is a Star") that didn't make it onto any of their early albums, though take note it's missing their big post-1970 hits "Family Affair" and "If You Want Me to Stay."

Sly & the Family Stone, *In the Studio: Precious Stone with Sly Stone 1963-1965* (Ace, 1994). Before forming Sly & the Family Stone, Sly Stone was a producer at Autumn Records, most notably for the Beau Brummels, also using some studio time to cut recordings of his own. This compilation has 28 of them, and is noted not so much for its quality as its indication of Sly's roots in more conventional soul music, with quite a distance yet to travel to his much more innovative recordings as leader of Sly & the Family Stone. Also of some interest, if similarly peripheral to Sly Stone's principal achievements, is the Ace compilation *Listen to the Voices: Sly Stone in the Studio 1965-70*, with little known tracks he produced during that period (some featuring himself and/or the Family Stone as the artist).

Sly & the Family Stone, *Stand!* (Epic, 1969). Though their first three albums (*A Whole New Thing*, *Dance to the Music*, and *Life*) have material worth hearing, *Stand!* was Sly & the Family's best 1960s album. "Everyday People" was the big hit single, but "I Want to Take You Higher" (made as popular as a hit single by its inclusion in the *Woodstock* film), "Don't Call Me Nigger, Whitey," and "Stand!" were other high points in their blend of soul, psychedelic rock, and socially conscious lyricism.

Sly & the Family Stone, *The Woodstock Experience* (Epic/Legacy, 2009). Like other volumes in *The Woodstock Experience* series, this combines a Woodstock set with the album the artist released closest to the August 1969 Woodstock festival. In Sly & the Family Stone's case, that means disc one is *Stand!*, and disc two has their Woodstock performance, including their famous performance of "I Want to Take You Higher." Another Sly & the Family Stone concert recording of interest, from the Fillmore East on October 5, 1968, can be heard for free on wolfgangsvault.com.

Sly & the Family Stone, *There's a Riot Goin' On* (Epic/Legacy, 1971). Though this was a #1 album, it was fairly dark and inaccessible for a chart-topper, aside from the #1 hit "Family Affair" and the smaller hit "Runnin' Away." In hindsight, some critics viewed this as Sly & the Family Stone's statement of disillusionment with the utopian hippie dream they had helped embody, with wary suspicion replacing hopeful anthems. More funk-oriented than their previous albums, sometimes sluggishly so, it also boasted the mixed blessing of some of the first use of drum machines.

Tower of Power, *East Bay Grease* (San Francisco, 1970). Although Tower of Power's debut showed a slightly raw-at-the-edges Oakland funk band with brass, there were traces of the San Francisco sound in their long and loose songs (all six of the tracks here are between five and ten minutes) and some lyrical reflections of the social changes rocking the area ("Social Lubrication"). Tightening their sound and changing lead vocalists would lead to greater success a few years later with hits like "So Very Hard to Go."

The Two Things in One, *Together Forever: The Music City Sessions* (BGP, 2011). As a self-contained African-American soul-rock band from the East Bay that began releasing records when they were in their mid-teens, the Two Things in One were an unusual act even for the early 1970s. This combines both sides of their three rare 1971-73 singles with ten outtakes from the era, sometimes sounding as much like Traffic, the Allman Brothers, and Crosby, Stills, Nash & Young as Stevie Wonder and the Meters.

Various Artists, *Chicano Power: Latin Rock in the USA 1968-1976* (Soul Jazz, 1998). Double-CD has material from all over the country, not just the Bay Area, though it does have representative songs by Santana, Malo, and Azteca. However, as a whole it's evidence of Santana's huge influence on Latino rockers throughout the US (especially as heard in the Antiques' "Chauca"), as well as how the Chicano Power movement impacted rock and popular culture in general.

Various Artists, *The Music City Story* (Ace, 2011). Three-CD compilation of tracks recorded by the Music City label in Berkeley between the mid-1950s and mid-1970s. All permutations of rhythm and blues music from the period are

covered here: electric blues, early rock'n'roll, doo wop, soul, funk, instrumentals, and more. With a few exceptions (Lou Rawls, Little Willie Littlefield, Johnny Heartsman), the performers remained virtually unknown, and it's more a historical document than an outstanding listen, with much of the music reflecting trends rather than initiating them or coalescing into a regional sound. Still, much of this has raw spontaneous energy, and the Four Deuces' mid-1950s vocal group single "W-P-L-J" was covered by Frank Zappa.

Various Artists, *Street Sounds from the Bay Area: Music City Funk & Soul Grooves 1971-75* (BGP, 2012). A single-CD compilation that, unlike the more extensive survey listed above, covers the Music City label's output of the early-to-mid-1970s. It's thus of more direct relevance to this course, incorporating influences from soul, funk, and some jazz and rock trends of the time, including Sly & the Family Stone's sound, though otherwise it doesn't show many ties to the San Francisco rock scene.

Recommended Books:

Listen, Whitey!: The Sights and Sounds of Black Power 1965-1975, by Pat Thomas (Fantagraphics, 2012). The relationship between black power movements and soul, funk, rock, and jazz music between the mid-1960s and mid-1970s, with many illustrations of rare records and posters. This covers black power from all over the US, not just the Bay Area, but inevitably has substantial Bay Area (and especially Oakland) coverage, as the Black Panther Party was founded in Oakland. The companion CD (on the Light in the Attic label, not included with the book) has related music from all over, but does have a few rarities from the Bay Area by Elaine Brown, the Lumpen, and Eldridge Cleaver.

A Taste of Power: A Black Woman's Story, by Elaine Brown (Pantheon, 1992). Lengthy memoir by Black Panther activist (and eventually Chair of the party) carries some specific interest for the purposes of this course because she was also a singer-songwriter who released albums informed by black power sentiments.

Sly & the Family Stone: An Oral History, by Joel Selvin (Avon, 1998). The absence of a first-rate Sly Stone biographer is a true disgrace, especially given how interesting his story is from many angles. This relatively slim oral history does have quotes about Sly & the Family Stone from several band members and associates.

The Universal Tone: Bringing My Story to Light, by Carlos Santana with Ashley Kahn and Hal Miller (Little, Brown, 2014). Santana's autobiography can meander into sections on spirituality, family, and superstars he's known, but has a lot of detail about his improbable journey from Tijuana teenager to San

Francisco rock star, and how he and his band hit upon the unusual psychedelic-blues-rock-jazz-Latin sound of Santana in the late 1960s.

Recommended DVDs:

The Black Power Mixtape 1967-1975 (MPI, 2011). Vintage Swedish television footage of interviews with famous and obscure black power activists, including Angela Davis, Stokely Carmichael, and Bobby Seale. This material was rarely seen in the US prior to this film's release last year. Like a DVD recommended earlier in the course (*Berkeley in the Sixties*), this isn't directly music-related, but is valuable for setting some of the context in which Bay Area music was made.

Soul to Soul (Rhino, 1971). Though this documentary of a 1971 concert in Ghana features mostly African-American soul performers, it does have some footage of Santana doing "Jungle Strut" and "Black Magic Woman/Gypsy Queen." Santana also appear in the *Woodstock* film, of course, as well as *Fillmore: The Last Days*; the 1970 TV special *A Night at the Family Dog* (now on DVD); and in the much more obscure *Stamping Ground*, a documentary of a 1970 Dutch rock festival.

Notable Figures (Excluding Star Musicians):

Ray Dobard: Owner of the small R&B-oriented independent label Music City in Berkeley from the 1950s to the 1970s.

David Kapralik: Manager of Sly & the Family Stone.

Notable Places:

Inspire to Aspire: Tribute to Carlos Santana: Mural of Carlos Santana in the Mission district where he lived as a teenager, on the corner of 22nd & South Van Ness Streets.

KDIA: San Francisco soul station where Sly Stone was a DJ shortly before forming Sly & the Family Stone.

Mission High School: Alma mater of Carlos Santana, who returned there for the first time in about 45 years to speak and perform for students on October 24, 2011.

Notable Labels:

Music City: Small Berkeley label where a considerable amount of the East Bay's most obscure and earthy soul was made in the late 1960s and early 1970s.

Week Four Audiovisual Clips (note that some might not be played due to time restrictions):

Sly & the Family Stone: Dance to the Music (DVD)
Bobby Freeman: C'Mon and Swim (DVD)
Sly Stone & Billy Preston: Life of Fortune and Fame (CD)
Sly Stewart: Radio Spot (CD)
Sly & the Family Stone: Everyday People (DVD)
Sly & the Family Stone: Hot Fun in the Summertime (DVD)
Sly & the Family Stone: Thank You (DVD)
The Temptations: Cloud Nine (DVD)
Sly & the Family Stone: Family Affair (DVD)
Sly & the Family Stone: If You Want Me to Stay (DVD)
Cold Blood: You Got Me Hummin' (DVD)
Barbara Lynn: I'm a Good Woman (CD)
Cold Blood: I'm a Good Woman (CD)
The Tower of Power: Social Lubrication (CD)
Sugar Pie DeSanto: Soulful Dress (CD)
Rodger Collins: She's Looking Good (CD)
Freddie Hughes: Send My Baby Back (CD)
Darondo: Gimme Some (CD)
Two Things in One: Together Forever (CD)
The Lumpen: Free Bobby Now (CD)
Elaine Brown: Until We're Free (CD)
The Pointer Sisters: Yes We Can Can (DVD)
Lee Dorsey: Yes We Can Can (CD)
Santana: Soul Sacrifice (DVD)
Santana: Black Magic Woman (DVD)
Santana: Oye Como Va (DVD)
Fleetwood Mac: Black Magic Woman (CD)
John Mayall's Bluesbreakers with Peter Green: The Supernatural (CD)
Tito Puente: Oye Como Va (CD)
Gabor Szabo: Gypsy Queen (CD)
Santana: Evil Ways (DVD)
Willie Bobo: Evil Ways (CD)
Willie Bobo: Fried Neck Bones and Some Home Fries (CD)
Santana: Fried Neck Bones (CD)
Harvey Mandel: Jive Samba (CD)
William Penn V: Swami (CD)
Malo: Suavecito (DVD)
Azteca: Peace Everybody (CD)

El Chicano: Viva Tirado (DVD)
Thee Midneters: Chicano Power (CD)
The Antiques: Chauca (CD)
The Rolling Stones: Can't You Hear Me Knocking (CD)
Santana: Persuasion/Jingo (DVD)

Course Material for Week Five: San Francisco Rock at the End of the 1960s and in the Early 1970s; The End of the Psychedelic Era

Recommended Listening:

The Elvin Bishop Group, *Party Till the Cows Come Home: The Fillmore/Epic Recordings* (Acadia, 2004). Along with Steve Miller and Mike Bloomfield, fellow blues-rock guitarist Elvin Bishop (who had played alongside Bloomfield in the Paul Butterfield Blues Band) was the most notable musician to move to San Francisco after some time in Chicago. This compilation combines his three 1969-72 LPs onto two CDs, with a bit of extra material. These found Bishop moving from blues into soul and R&B, and sometimes even comedy, handing most of the vocal duties to Jo Baker starting with the second of these albums.

Creedence Clearwater Revival, *Chronicle Vol. 1* (Fantasy, 1976). Some fans would find this heretical, but as good and important as Creedence were, you really don't miss too much essential by going for the best-ofs instead of their decent but not earthshaking albums. This twenty-track anthology has all of the hits from 1968-72, as well as some standout B-sides and album tracks like "Run Through the Jungle," "Commotion," and "I Heard It Through the Grapevine." "Born on the Bayou" is the most notable omission, but that's on *Chronicle Vol. 2* (see below). The best of their standalone albums were *Willy and the Poor Boys* (1969) and *Cosmo's Factory* (1970).

Creedence Clearwater Revival, *Chronicle Vol. 2* (Fantasy, 1986). Twenty songs to fill in the lesser-known highlights that were not included on *Chronicle Vol. 1*, particularly the swamp-rocking "Born on the Bayou," the mildly comic social commentary "It Came Out of the Sky," and "Wrote a Song for Everyone." Even this, however, is padded with some okay but not great covers of old blues, folk, and rockabilly songs.

The Grateful Dead, *Workingman's Dead* (Warner Brothers/Rhino, 1970). The first of the country-folk-rock-oriented albums the Grateful Dead put out in 1970, *Workingman's Dead* might have found the band concentrating for the first time on recordings that sounded good when worked on in the studio, rather than capturing flitting snapshots of their live repertoire. These would also be their most song-oriented albums, with much help from lyricist Robert Hunter, as well

as ones that brought out their strengths as harmonizing singers. This includes some of their most popular originals in "Uncle John's Band," "Dire Wolf," "New Speedway Boogie," and "Casey Jones." The expanded CD version adds much live material from 1969-70, including concert performances of several of the album's songs.

The Grateful Dead, *American Beauty* (Warner Brothers/Rhino, 1970). Similar to but perhaps even a bit more acclaimed than *Workingman's Dead*, this again had some of their best-loved original songs, including "Sugar Magnolia," "Friend of the Devil," "Ripple," "Box of Rain," and "Truckin'." The expanded CD version adds live 1970 concert performances of five of the songs, as well as the single version of "Truckin'."

The Grateful Dead, *Europe '72* (Warner/Rhino Brothers, 1972). Originally a triple LP and now a double CD (with bonus tracks, of course), this was probably the Dead's most popular live album, if the number of times it was blasted out of college dorm windows for many years to come was any indication. Includes concert renditions of some of their more popular originals ("Sugar Magnolia," "Truckin'," "Another Saturday Night," "China Cat Sunflower"), and some very extended workouts on both their own compositions and folk/blues/country covers.

The Grateful Dead, *Europe '72 Vol. 2* (Rhino, 2011). A recent two-CD compilation of yet more performances from their European tour that avoids duplication with the songs featured on original *Europe '72*, including some that rank among their most celebrated, like "Bertha," "Me and My Uncle," "Dire Wolf," and "Dark Star." There are also some very, very lengthy extended improvisations that might try the patience of non-Deadheads. For Deadheads, though, there is – no kidding – a **73-CD** (not a typo) box set, titled *Europe '72: The Complete Recordings*, that contains all 22 of their concerts from that tour. You have been warned.

Dan Hicks & His Hot Licks, *The Most of Dan Hicks & His Hot Licks* (Evangeline, 2001). Arguably not even a rock band, though Dan Hicks had been an important member of the Charlatans in their heyday. However, as leader of the Hot Licks, he devised uniquely wry and humorous music that owed the most to western swing, though with a dry wit that was very much part of the hippie era. This compilation has everything from his 1969 debut *Original Recordings*, including some of his most celebrated songs ("How Can I Miss You When You Won't Go Away?," "I Scare Myself," and "Canned Music"), as well as seven previously unreleased demos.

Dan Hicks & His Hot Licks, *Return to Hicksville: The Best of Dan Hicks and His Hot Licks: The Blue Thumb Years—1971-1973* (Hip-O, 1997).

Some will find Hicks an acquired taste, or that a little goes a long way. But if you want more, this has material from the early '70s, though some of these are different versions of songs he'd previously recorded ("Canned Music," "I Scare Myself," "The Innocent Bystander").

Hot Tuna, *Burgers* (RCA, 1972). Hot Tuna was formed by Jefferson Airplane guitarist Jorma Kaukonen and Airplane bassist Jack Casady as an outlet that allowed them to focus on much more blues-oriented material. Though some fans would prefer their more traditional and acoustic self-titled debut (recorded live in September 1969), by their third album they'd evolved a more eclectic approach that also included some psychedelia (especially on "Sea Child" and "Water Song"), bluegrass, folk, and ragtime. This is also available as half of a two-CD set that also includes their second album, 1971's *First Pull Up Then Pull Down*.

It's a Beautiful Day, *Marrying Maiden* (Columbia, 1970). It's a Beautiful Day's second album lacked anything as distinctive as their signature song, "White Bird," and was generally a little less distinctive than their debut LP as a whole. It still had some pretty fair tracks which sounded little like most other bands of the era, due mostly to David LaFlamme's use of the violin as almost something of a lead guitar-type instrument, as well as their distinctive bittersweet male-female vocal harmonies.

Jefferson Airplane, *Volunteers* (RCA, 1969). In some respects their most hard rock-oriented album, Jefferson Airplane captured much of the mood of the counterculture at the end of the '60s, especially on the two most political songs, "Volunteers" and "We Can Be Together." They remained a diverse group, however, with the two other highlights being their great adaptation of the traditional gospel song "Good Shepherd" and "Wooden Ships," written by the Airplane's Paul Kantner with David Crosby and Stephen Stills.

Jefferson Airplane, *The Woodstock Experience* (RCA/Legacy, 2009). Like the other entries in *The Woodstock Experience* series, this is an odd two-CD combination of an important 1969 album (the Airplane's *Volunteers*) with their live Woodstock performances. This offers more Woodstock material than other volumes in the series, however, filling up the end of the first CD and the entire second CD, the 13 songs including some of their most popular tunes.

Jefferson Airplane, *Live at the Fillmore East 1969* (RCA/Legacy, 2007). Yet more live Airplane? You betcha, this one recorded live at the Fillmore East on November 28 and 29 of 1969. Plenty of favorites among the twelve songs, but some lesser-done numbers too, like "Good Shepherd," "Volunteers," and "Crown of Creation."

Jefferson Starship, *Dragon Fly* (RCA, 1974). Though actually credited to "Grace Slick/Paul Kantner/Jefferson Starship," this was the first true Jefferson Starship album, and perhaps the record that most signified the end of the San Francisco Sound and a drift toward a more mainstream, slicker, and commercial one. Some of the ingredients of the Airplane sound are still here, however, especially in the most popular song, "Ride the Tiger," and Marty Balin's contribution "Caroline."

Janis Joplin, *I Got Dem Ol' Kozmic Blues Again Mama!* (Columbia, 1969). Janis Joplin's first solo album is often considered something of a semi-failure, both because of its erratic quality and its departure from the more acid rock-oriented sound she'd sung with Big Brother & the Holding Company. Shifting from bluesy psychedelic rock to soul, it did in some respects feel forced and not as good as it could have been. But it does have some fine songs in "Try (Just a Little Bit Harder)," "Work Me, Lord," and "Little Girl Blue," and can't be dismissed as an insignificant part of her discography.

Janis Joplin, *Pearl* (Columbia, 1971). A significant improvement from her debut, though Joplin sadly died of a drug overdose in October 1970 just as *Pearl* was wrapping up, and had been dead for several months by the time and its single "Me and Bobby McGee" went to #1 in early 1971. By not trying too hard to be a soul diva and opting for more diverse material that blended blues, folk, soul, rock, and country, Joplin was maturing as an artist, not only on "Me and Bobby McGee," but also on memorable songs like "A Woman Left Lonely," "Half Noon," "Mercedes Benz," and "Get It While You Can." Confusingly, two expanded double CD reissues of *Pearl* have come out. One adds some alternate versions and an entire disc of live performances from the Festival Express tour in Canada in early summer 1970; another, titled *The Pearl Sessions*, has lots of studio outtakes, a couple live songs, and mono single versions.

Janis Joplin, *The Woodstock Experience* (Columbia, 2009). In keeping with the format of this series, disc one has a 1969 album (*I Got Dem Ol' Kozmic Blues Again Mama!*), and disc two her ten-song Woodstock set, including Joplin staples like "Ball and Chain," "Piece of My Heart," and "Try (Just a Little Bit Harder)."

Paul Kantner & Grace Slick, *Sunfighter* (RCA, 1971). An album with a transitional feel, not just between Jefferson Airplane and the numerous offshoots it spawned as the band came to an end in the early 1970s, but also between the wild peaks of the late-'60s San Francisco counterculture and the tamer, more realistic 1970s. There are explicit lyrics about this in "Million," but much of the rest of the album has a bittersweet placid feel that's more keyboard-grounded than most of the Airplane's work. There are also beginnings of the ecological ("Earth Mother") and science fiction concerns that would come more to the fore in Jefferson Starship. Though not outstanding, it's a better record than either the

Airplane's final albums in the early 1970s or Kantner's solo debut, *Blows Against the Empire*.

Jorma Kaukonen, *Quah* (RCA, 1974). Like Hot Tuna and his occasional lead vocal turns in Jefferson Airplane, Kaukonen's solo album gave him a chance to indulge in his folk and blues roots to a degree not usually allowed by the Airplane's rock records. *Quah* is more interesting than the usual Hot Tuna outing, however, as it doesn't always stick to country blues, with some haunting original folksy tunes that occasionally use subtle orchestration. Though a limited vocalist (especially in comparison with Grace Slick and Marty Balin), in this low-key setting, his relaxed and intimate approach works for him rather than against him. This has the "coming to an end of an era" or "morning after the party" feeling of a whole counterculture who'd been through a rousing decade, exhausted but happier and wiser for the experience. The 2003 CD reissue adds four previously unreleased bonus tracks.

Lamb, *A Sign of Change* (Fillmore, 1970). The most obscure record on this list is on the fringe of rock, as it's more an unusual hybrid of jazz and folk, with plenty of bits of gospel, pop, blues, and even classical. Though Lamb at this point were a duo of Barbara Mauritz and Bob Swanson, Mauritz is the dominant presence as singer and writer or co-writer of all the songs. With lyrics like hippie psalms and impressive vocals that draw from blues and jazz to create something rather experimental, this is comparable to few records of the time from San Francisco and elsewhere, and recommended to adventurous listeners.

Lamb, *Cross Between* (Warner Brothers, 1971). In part because this uses more conventional electric rock arrangements than Lamb's debut, this is not as striking a record. Still, many of the more offbeat jazz-folk elements that made their previous LP memorable and hard to classify are still here. Also, Barbara Mauritz remained one of the most impressive unheralded vocalists in rock, the songs drawing from classical art music and theater as well as pop. Mauritz's career did continue for a while with Lamb and as a solo artist, though she went into less distinctive gospel-rock material, as can be seen in clips in the film *Fillmore: The Last Days*.

Louie & the Lovers, *The Complete Recordings* (Bear Family, 2009). Louie & the Lovers were just an okay group, and not too distinct an act, with heavy echoes of Moby Grape, Creedence Clearwater Revival, and some Beau Brummels and Sir Douglas Quintet. As a Latino group from Salinas, however, they signified how the San Francisco Sound and counterculture was spreading all the way to minority ethnic groups on the outskirts of the Bay Area. The Sir Douglas connection was not coincidental, since Doug Sahm got them their record deals and produced some of their material. There's actually not too strong a Latino flavor on most of the tracks of this CD, which has their early-'70s recordings

(some not released at the time), and more of an R&B feel than many Bay Area bands had.

Van Morrison, *Tupelo Honey* (Warner Brothers, 1971). The first of the albums Morrison recorded after moving to the Bay Area has his signature combination of rock, soul, and some folk and jazz, all integrated into the singer-songwriter format. Though considered by some not to be as daring or cutting-edge as his previous albums *Astral Weeks* and *Moondance*, it has one of his most popular and accessible songs in "Wild Night," while romantic songs like the title track might reflect a peace of mind he fleetingly found with his American wife, Janet Planet (sic), in California.

Van Morrison, *Saint Dominic's Preview* (Warner Brothers, 1972). A continuation of the moods of *Tupelo Honey*, with a slight drift toward longer and more rambling songs, with "Listen to the Lion" and "Almost Independence Day" exceeding ten minutes. However, among the shorter songs was one of his catchiest soul-rockers, "Jackie Wilson Said (I'm in Heaven When You Smile)."

Van Morrison, *Pacific High Studios Concert on KSAN, September 5, 1971* (wolfgangsvault.com). This is cheating a little since it hasn't been officially released, but this hour-and-a-half concert was the best of the many live concerts broadcast on KSAN. Indeed, it's one of the best recordings of Van Morrison's career, as he and a tight band perform songs both famous ("Domino," "Blue Money," "Tupelo Honey," "Into the Mystic") and surprisingly unpredictable ("Hound Dog," Bob Dylan's "Just Like a Woman"). This can be heard, legally, on wolfgangsvault.com, as can a slightly earlier San Francisco concert of note at the Fillmore West on April 26, 1970 that predates his move to the Bay Area.

Boz Scaggs, *Boz Scaggs* (Atlantic, 1969). Considering he'd played guitar, sung, and written some material while in the Steve Miller Band, Boz Scaggs's debut was surprisingly un-psychedelic. Or it could have been an expression of the soul and R&B that was closer to his heart, and as it was recorded in Muscle Shoals (famed as home of some of the top soul sessions of the period), it didn't bear too much relation to the San Francisco Sound. Though Scaggs wrote most of the songs, the track that got the most attention was his twelve-minute cover of bluesman Fenton Robinson's "Loan Me a Dime," on which session guitarist Duane Allman (of the Allman Brothers) played some of the most extended blues solos of his studio career.

Sir Douglas Quintet, *The Mono Singles '68-'72* (Sundazed, 2011). Kind of an honorary inclusion as Sir Douglas Quintet mainstay Doug Sahm is more identified with Texas than San Francisco. However, he was based in the Bay Area for much of the late 1960s and early 1970s, in common with other Texas musicians seeking a freer musical and social climate. His ever-shifting blend of

rock, soul, blues, and honky-tonk fit in well with the San Francisco sound's eclecticism. This 22-track collection of singles functions as a best-of for the period, including the one big hit they scored at the time, "Mendocino," and his well-known soulful ballad "At the Crossroads."

Various Artists, *Woodstock 40 Years On: Back to Yasgur's Farm* (Rhino, 2009). There were several dozen performers at Woodstock from all over North America and the UK, not just San Francisco. However, San Francisco artists were a major presence, with Country Joe & the Fish, Santana, Jefferson Airplane, the Grateful Dead, Janis Joplin, Sly & the Family Stone, and Creedence Clearwater Revival all appearing. There have been a bewildering variety of different packages of Woodstock recordings, including the two volumes that appeared in the early 1970s, but also including more than one box set. This six-CD set is the most extensive, with material by all the performers mentioned above, although complete sets by Santana, Jefferson Airplane, Janis Joplin, and Sly & the Family Stone are available on the volumes for those artists in the series *The Woodstock Experience*.

Recommended Books:

Altamont: The Rolling Stones, The Hells Angels, And the Inside Story of Rock's Darkest Day, by Joel Selvin (Dey St., 2016). Book-length examination of the Altamont festival, drawing from more than one hundred interviews. Among them were people who had seldom or never given their accounts of what happened at the turbulent concert, as well as some famous musicians who played there (though none of the Rolling Stones). What emerges is a tale of a good, or at least admirably utopian, idea that was altered and grew out of control, to the point that no one was really in charge of staging and supervising the event, and no one eager to be accountable for its negative consequences.

And on Piano—Nicky Hopkins: The Extraordinary Life of Rock's Greatest Session Man, by Julian Dawson (Backstage Press, 2011). British keyboardist Nicky Hopkins is known mostly for his work with UK artists like the Rolling Stones, the Who, and the Beatles. This book covers that, but there is a section about his unpredictable stint with Quicksilver Messenger Service at the end of the 1960s. Hopkins also made a notable contribution to San Francisco rock by playing on Jefferson Airplane's *Volunteers* album, and played with them onstage at Woodstock.

Back to the Garden: The Story of Woodstock, by Pete Fornatale (Touchstone, 2009). Of the numerous books about the 1969 Woodstock festival (some published almost simultaneously on its 40th anniversary, like this one), this makes for the best reasonable straightforward overview. For more, there's *The Road to Woodstock* by Michael Lang (one of the festival's promoters) and

Woodstock: The Oral History. Bay Area artists feature in all of these, as they do in a yet more specialized volume, *Woodstock* (edited by Dale Bell), which focuses on the filming and production of the *Woodstock* movie.

John Fogerty: An American Son, by Thomas M. Kitts (Routledge, 2016). Not exactly a biography, this is more a study of Fogerty's work (with Creedence Clearwater Revival and as a solo artist), focusing on his songs and records more than his life. Although the tone is slightly academic, this is pretty readable and covers the essentials of CCR (including some coverage of their history), which is the focus of the bulk of the text.

Texas Tornado: The Times and Music of Doug Sahm, by Jan Reid with Shawn Sahm (University of Texas Press, 2010). Sahm was based in Texas for much of his life, but the leader of the Sir Douglas Quintet did live in or near the Bay Area in the late 1960s and early 1970s. This adequate if patchy book covers that and the other periods of his wide-ranging musical career.

Up Around the Bend: The Oral History of Creedence Clearwater Revival, by Craig Werner (Avon, 1998). As with Santana and Sly & the Family Stone, the absence of a definitive or even good Creedence Clearwater Revival biography is vexing. This oral history doesn't come close to being a biography, but does cover many aspects of their career with quotes from members and some associates.

Recommended DVDs:

The Dick Cavett Show: Rock Icons (Shout Factory, 2005). Three-DVD package of 1969-74 episodes from Dick Cavett's television talk show that spotlighted rock performers, including three that featured Janis Joplin (along with six musical performances); one with Jefferson Airplane just after Woodstock (with three songs); and one with Sly & the Family Stone (with just one song). The set also has chat and music by Joni Mitchell, Stephen Stills, David Bowie, Stevie Wonder, George Harrison, and Paul Simon.

Festival Express (New Line, 2004). Festival Express was a troubled rolling rock festival of sorts, in which the artists crossed Canada by train to play various gigs. Among them were Janis Joplin and the Grateful Dead, and a documentary was made, although it took more than 30 years for it to come out. It's on this DVD (with an extra disc of bonus features), and although neither Joplin or the Dead were captured that extensively or at their best, there are clips of performances of both of them here.

Fillmore: The Last Days (Rhino, 1972). Rockumentary of the last shows at the Fillmore West, filmed between June 30 and July 4, 1971. Some of these bands are not so hot or past their peak, but nonetheless it has decent

footage/performances (though sometimes in frustratingly limited split-screen shots) by the Grateful Dead, Jefferson Airplane, and Santana, as well as documenting some notable lesser-known bands with clips of Cold Blood, It's a Beautiful Day, and Lamb. Also a good amount of interview footage with Bill Graham that sometimes exposes the less appealing aspects of his bluster and bossiness (especially in the scene where he throws Mike Wilhelm of the Charlatans out of his office), though in his calmest moments, he offers some solid and reasonable insights into the best qualities of the San Francisco scene. Note that the version that has aired recently on television on KQED fundraisers is heavily edited, not least to eliminate some of Graham's frequently profane outbursts.

Gimme Shelter (Criterion, 1970). Documentary of the Rolling Stones' 1969 US tour, becoming infamous for capturing a murder on film at their final concert at Altamont Speedway. Includes plenty of performance footage (especially from Altamont) and other scenes surrounding the tour. It's often forgotten that other bands played before the Stones, including Santana and Jefferson Airplane. Of relevance to this course is the sequence in which the Airplane perform "The Other Side of This Life" and get interrupted by Hell's Angel's violence, with Marty Balin getting punched and knocked out by one when he tries to stop a fight. Also brief cameos by members of the Grateful Dead (who were supposed to play, but didn't) and Santana (though they aren't shown performing).

Go Ride the Music & West Pole (Eagle Vision, 2008). The half of this two-hour DVD relevant to this week is *Go Ride the Music*, an hour-long KQED TV special filmed in 1970 (not 1969, as the back cover states). Seven songs are performed by Jefferson Airplane, including both famous ones and obscurities like "Mexico," though some of this has the split-screen technique that became fashionable at the time. Less impressive are four songs by Quicksilver Messenger Service with the Dino Valenti-led lineup, though the relative scarcity of footage of the band in any phase gives it value as well. It's paired on this DVD with another hour-long KQED program, *Go Ride the Music*, from 1968 with Jefferson Airplane, Quicksilver, the Grateful Dead, the Sons of Champlin, the Steve Miller Band, and the Ace of Cups.

The Grateful Dead Movie (Monterey, 1977). Directed by Jerry Garcia, this concert movie was drawn from the Dead's five-night stand at Winterland in October 1974 that marked, if only briefly, their last shows for an extended period as they entered semi-retirement. Now minus Pigpen (who died in 1973) and supplemented by keyboardist Keith Godchaux and his singer wife Donna, the Dead are shown doing some of their most popular songs (and some of their less popular ones), with some inserts of interviews with the band and fans. This isn't the band at their very best, in part because of the presence of Keith and Donna, and tends to separate the Deadheads from the non-Deadheads, with many of

the latter finding it tough to sit through so much Dead in one sitting (and tough not to get irritated by the uncritical adulation displayed by some of their fans). This is a two-DVD version with a disc of additional material; a Blu-Ray version with a second disc of additional material (and a commentary on the principal feature) came out on Shout Factory in 2011.

Janis: The Way She Was (Universal, 1974). Rather basically strewn together documentary has plenty of interesting footage of her performing both on her own and with Big Brother, as well as both amusing and sad interview clips with the singer. Unfortunately this import will not play on most North American DVD players, though one imagines it should be available here eventually.

Jimi Plays Berkeley (MCA/Experience Hendrix, 1971). This rather short (49-minute) film focuses mostly on the two concerts Hendrix gave at Berkeley on May 30, 1970. Of some interest to this course, however, are the sequences showing political protests in Berkeley, one of which shows a demonstration against the outrageous ticket prices – \$3.50! – for the then-new *Woodstock* movie. Why? Because *we* made it, insists a young woman in her belief that the counterculture is being exploited for profit. Those scenes are cut into the main course pretty haphazardly, but still rank as notable "only in Berkeley" moments.

The Last Waltz (MGM, 1978). This Thanksgiving 1976 concert at Winterland served as kind of a farewell to the classic rock era, though Bay Area artists were not represented in a lineup featuring the Band and illustrious guests Van Morrison, Neil Young, Neil Diamond, Joni Mitchell, and others. Made into a rockumentary by Martin Scorsese.

A Night at the Family Dog (Eagle Vision, 2007). February 1970 television concert that's refreshingly free of superfluous visual effects, with performances by Santana, the Grateful Dead, and Jefferson Airplane. It's only an hour long; each band gets just two or three songs; and the concluding fifteen-minute jam between many of the musicians is, like most such things, better on paper than reality. But the main fare is good and straightforward. (The full unwieldy title is *A Ralph J. Gleason Rock Classic: A Night at the Family Dog: Jefferson Airplane: The Grateful Dead: Santana.*)

Woodstock (Warner, 2009). Still the most famous rock festival *and* the most famous movie of a rock festival, with legendary performances by the Who, Sly & the Family Stone, Santana, Jimi Hendrix, Crosby, Stills, Nash & Young, Joe Cocker, Richie Havens, and numerous others. It's hard to keep track of all the expanded versions, which add footage by performers who didn't make the original cut, like Janis Joplin, the Grateful Dead, and Creedence Clearwater Revival. And if you want to see some of that, additional material was added to various DVD and Blu-Ray releases.

Notable Figures (Excluding Star Musicians):

Mimi Fariña: Fariña, the younger sister of Joan Baez, was not based in the Bay Area during the most notable period of her sporadic musical career (1965 and 1966, when she was part of a folk-rock duo with husband Richard Fariña). But she made a long-lasting contribution to putting the best of the values of the Summer of Love to practical use as founder in 1974 of the Marin County-based organization Bread and Roses, which puts on concerts for residents of prisons, hospitals, nursing homes, and other facilities where opportunities to see music are difficult. Died in 2001, although the organization remains active.

Lenny Hart: Father of Grateful Dead percussionist Mickey Hart. Took over their management for a while and disappeared with a great deal of their money in early 1970.

Wally Heider: Recording engineer who opened the first top San Francisco studio for rock music downtown in the city in 1969. Jefferson Airplane's *Volunteers* was the first album recorded there, and Quicksilver Messenger Service, the Grateful Dead, Creedence Clearwater Revival, Santana, the Doobie Brothers, Van Morrison, and Cold Blood were other notable local acts to use the studio over the next few years. Other renowned clients from outside the Bay Area included Neil Young, Herbie Hancock, Link Wray, and Crosby, Stills, Nash & Young.

Paul Rothchild: Producer of Janis Joplin's final album, *Pearl*. Most famous for producing most of the Doors' albums.

Saul Zaentz: Owner of Fantasy Records, Notorious for legal conflicts with Creedence Clearwater Revival leader John Fogerty that contributed to his decade-long absence from the music business after 1975, and suing Fogerty for plagiarizing himself on his solo recordings.

Notable Places:

Altamont Speedway: Grounds about an hour outside of San Francisco where the infamous Altamont Rock Festival took place on December 6, 1969, including the Rolling Stones, Crosby, Stills, Nash & Young, the Flying Burrito Brothers, Jefferson Airplane, and Santana.

Bethel, New York: Where the Woodstock festival (actually about 40 miles from the town of Woodstock) was held from August 15-18, 1969, on the farm of Max Yasgur.

Caledonia Records: Record store in downtown Fairfax in the 1970s run by Van Morrison's parents, whom their son had brought over from Northern Ireland when he moved to Marin County.

Cosmo's Factory: Rehearsal space for Creedence Clearwater Revival in the industrial part of Berkeley. Their 1970 album *Cosmo's Factory* was titled in its honor.

The Family Dog at the Great Highway: After shows promoted by Chet Helm's Family Dog ceased at the Avalon, some were mounted for a brief time in 1969 and 1970 at this venue near the ocean. Shows were played here by the Grateful Dead and Jefferson Airplane, including (with Santana) the notable one in February 1970 filmed for KQED and now on DVD as *A Night at the Family Dog*. Steve Miller and the Youngbloods played here too, as did other local and touring bands.

New Orleans House: Berkeley club where numerous notable regional and touring acts performed in the late 1960s and early 1970s. Hot Tuna recorded their first album in concert here in September 1969, and additional material from those recordings came out in 2011 as *Live at New Orleans House, Berkeley, CA 09/69*.

Pacific High Studios: Near the Fillmore West, San Francisco's first twelve-track studio, used by the Grateful Dead for *Workingman's Dead* and then by several other top local bands. Also used by KSAN to stage and record broadcasts of live sets by numerous notable regional and touring artists.

People's Park: Empty UC Berkeley-owned lot several blocks from campus on Telegraph Avenue that became site of explosive conflict in spring 1969, after activists tried to convert it to community use. On May 15, 1969, governor Ronald Reagan called in law enforcement personnel to clear the park. Many protesters were injured later in the day, with one fatality.

Village Music: For nearly forty years after it opened in 1968 (it closed in 2007), Marin County's most prominent record collector-oriented store, operating in Mill Valley and often patronized by regional and touring musicians.

Wally Heider Studios: Opened in April 1969 on Hyde Street in downtown San Francisco. Prior to its operation, most of the records by major Bay Area bands were recorded in Los Angeles or New York (and sometimes London and Nashville). Most of the biggest local acts recorded here in the following years, as did some top artists from outside the region.

Winterland: Downtown ice rink had hosted shows since the late 1960s (recordings of live concerts by Jimi Hendrix and Big Brother & the Holding Company were eventually issued), and became Bill Graham's prime venue after the Fillmore West closed in 1971. Janis Joplin made her San Francisco solo debut here, and *The Grateful Dead Movie* was filmed at Winterland. Also site of *The Last Waltz* concert and movie in 1976, and for the Sex Pistols' final show (with their late-'70s lineup) in early 1978.

Notable Labels:

Fantasy: Though mostly a jazz label, hit paydirt with Creedence Clearwater Revival's huge hit singles and albums in the late 1960s and early 1970s. In 1970, moved to large building in the industrial area of Berkeley, where it remains today, although the company was sold to Concord Music a few years ago.

Fillmore: Along with its sister label San Francisco Records, started by Bill Graham in 1969. Although the companies didn't take off to a big extent, notable local acts included Elvin Bishop and Lamb (both on Fillmore) and Cold Blood and Tower of Power (on San Francisco).

Grunt Records: RCA-distributed label run by Jefferson Airplane, founded in the early 1970s. All of the albums on Grunt were by Jefferson Airplane and offshoots, like Hot Tuna, Jefferson Starship, Paul Kantner, Grace Slick, and Hot Tuna/Starship's Papa John Creach.

San Francisco: Along with its sister label Fillmore Records, started by Bill Graham in 1969. Although the companies didn't take off to a big extent, notable local acts included Elvin Bishop and Lamb (both on Fillmore) and Cold Blood (on San Francisco).

Week Five Audiovisual Clips (note that some might not be played due to time restrictions):

Jefferson Airplane: Volunteers (DVD)

Jefferson Airplane: We Can Be Together (DVD)

The Golliwogs: Fight Fire (CD)

The Golliwogs: You Better Be Careful (CD)

The Zombies: She's Not There (DVD)

Creedence Clearwater Revival: Proud Mary (DVD)

Creedence Clearwater Revival: Bad Moon Rising (DVD)

Creedence Clearwater Revival: Fortunate Son (DVD)

Creedence Clearwater Revival: I Put a Spell on You (DVD)

Jefferson Airplane: Good Shepherd (CD)

Jimmie Strothers: Keep Away from the Blood Stained Banners (CD)

<http://www.mixcloud.com/TexHobart/jimmie-strothers-joe-lee-conversation-with-jimmie-strothers/>

Jefferson Airplane: The Other Side of This Life (DVD)

Jefferson Airplane: Wooden Ships (DVD)

Jefferson Airplane: 1970 interview from Kralingen Festival (DVD)

Jefferson Airplane: Triad (CD)

The Grateful Dead: China Cat Sunflower (DVD)

The Grateful Dead: Casey Jones (DVD)

The Grateful Dead: Uncle John's Band (DVD)

Crosby, Stills, & Nash: Marrakesh Express (DVD)

Quicksilver Messenger Service: Fresh Air (DVD)

Hot Tuna: Hesitation Blues (DVD)

Hot Tuna: Sea Child (CD)

Janis Joplin: Work Me Lord (Woodstock) (DVD)

Janis Joplin: Try Just a Little Bit Harder (Frankfurt) (DVD)

Janis Joplin: Move Over (Dick Cavett) (DVD)

Janis Joplin: Get It While You Can (Dick Cavett) (DVD)

Janis Joplin: Half Moon (Dick Cavett) (DVD)

Janis Joplin: Me and Bobby McGee (CD)

Lamb: The Odyssey Of Efram Spickor (CD)

Lamb: Sleepwalkers (CD)

Sir Douglas Quintet: Mendocino (DVD)

Sir Douglas Quintet: At the Crossroads (CD)

Louie & the Lovers: I've Always Got You on My Mind (CD)

Van Morrison: These Dreams of You (DVD)

Boz Scaggs: Loan Me a Dime (CD)

Dan Hicks: By Hook or By Crook (DVD)

Dan Hicks: Milk Shakin' Mama (DVD)

Elvin Bishop: Tulsa Shuffle (CD)

Elvin Bishop: Dad Gum Ya Hide, Boy (CD)

The New Riders of the Purple Sage: Panama Red (CD)

The Joy of Cooking: Red Wine at Noon (CD)

Steve Miller: Fly Like an Eagle (DVD)

The Doobie Brothers: Jesus Is Just Alright (DVD)

The Art Reynolds Singers: Jesus Is Just Alright (CD)

Jorma Kaukonen: Genesis (CD)

Jefferson Starship: Ride the Tiger (CD)

The Grateful Dead: Eyes of the World (DVD)

Course Material for Week Six: San Francisco Rock in the mid-to-late 1970s, from young classic rock veterans to punk and new wave; The Legacy of San Francisco Rock

Recommended Recordings:

A) THE SURVIVORS

The Doobie Brothers, *Best of the Doobies* (Warner Brothers, 1976). The early hits by a band that combined San Francisco harmony rock with a bit of funk on singles like "Listen to the Music," "Long Train Runnin'," "China Grove," "Takin' It to the Streets," and "Black Water," which are all here.

John Fogerty, *The Blue Ridge Rangers* (Fantasy, 1973). Perhaps legal obstacles and/or personal wishes are preventing the logical combination of *The Blue Ridge Rangers* and 1975's *John Fogerty* onto a single release, along with his three non-LP mid-'70s singles. *The Blue Ridge Rangers* remains more impressive for Fogerty's perennially distinctive, spirited vocals than the material, which is entirely comprised of versions of country songs. That won't make it to every rock fan's taste, though the hit "Jambalaya" (originally by Hank Williams) approximates the sound of Creedence Clearwater Revival.

John Fogerty, *John Fogerty* (Fantasy, 1975). Fogerty's vocal talents remain intact on *John Fogerty*, which marked a return to rootsy rock music and mostly original material. The songs, however, are just okay and not up to the standards of what he'd written for Creedence, with the small hit "Rockin' All Over the World" being about the best of them. Fogerty did record another album shortly afterward, *Hoodoo*, but it was rejected by Asylum Records in 1976, and he asked the label to destroy the master tapes in the 1980s.

Graham Central Station, *The Best of Larry Graham and Graham Central Station, Vol. 1* (Warner Brothers, 1996). As Sly Stone faded from the scene due to drug abuse and other problems, ex-Family Stone bass player Larry Graham had success on his own with a more commercial mainstream funk sound.

The Grateful Dead, *Blues for Allah* (Warner Brothers/Rhino, 1975). After a hiatus of a year or two in the mid-1970s, the Grateful Dead resumed as if, to quote one of the more famous songs on this album, "The Music Never Stopped." That got them lots of flak from music critics at the same time as they continued to build a huge worldwide following of Deadheads (who didn't especially want the band to change) with their never-ending touring. "Franklin's Tower" is the best known song from this studio album, and indeed sounds as if it could have been written and performed five years earlier.

Jefferson Starship, *Red Octopus* (RCA, 1975). Finally billing themselves as Jefferson Starship and bringing Marty Balin into the fold as a full member (as well as ex-Quicksilver bassist David Freiberg), *Red Octopus* both solidified their commercial standing and completed their transition from radical '60s rockers to mainstream album-oriented mid-'70s stars. A lot was lost in that transition, but

success was gained with Balin's #3 hit ballad "Miracles" and the rousing rocker Grace Slick co-wrote, "Play on Love." The most popular 1970s Jefferson Starship songs, including their subsequent hits "With Your Love," "Count on Me," and "Runaway," are on the *Gold* compilation.

The Steve Miller Band, *Greatest Hits 1974-78* (Capitol, 1978). The radio-friendly standards of the group that started in the psychedelic era, but hit their commercial peak by combining progressive rock and pop on songs like "Fly Like an Eagle," "Jet Airliner," and "Take the Money and Run."

The Pointer Sisters, *Yes We Can Can: The Best of the Blue Thumb Recordings* (Hip-O, 1997). Overview of their 1973-77 output for the Blue Thumb label, including the hits "Yes We Can Can," "How Long (Betcha' Got a Chick on the Side)," "Fairytale," and "Wang Dang Doodle."

Santana, *The Essential Santana* (Columbia, 2002). Two-CD compilation spanning the late 1960s to the late 1980s has a lot of material postdating the early 1970s (though the biggest early favorites are here), including the staples "No One to Depend On," "Love, Devotion & Surrender," "She's Not There," and "Dance Sister Dance (Baila Mi Hermana)."

Boz Scaggs, *Hits!* (Columbia, 1980). The most commercially successful recordings from the first decade of Scaggs's career, including the mid-1970s hits on which his move to slicker blue-eyed soul paid off, "Lowdown" and "Lido Shuffle."

Sly & the Family Stone, *Fresh* (Epic, 1973). The last Sly & the Family Stone album to have reasonably strong commercial and critical success was in a lighter and funkier mode than his heavier previous album (*There's a Riot Goin' On*), including the hit single "If You Want Me to Stay."

Tower of Power, *The Very Best of Tower of Power: The Warner Years* (Rhino, 2001). The best of their 1970s material, including the hits "So Very Hard to Go" and "What Is Hip?"

B) PUNK AND NEW WAVE

The Avengers, *Avengers* (Water, 2012). The most significant of the San Francisco punk bands. Though they never released an album in their original incarnation, this collects singles, EPs, live, and unreleased material by a group that combined raw punk with leftist politics, and opened for the Sex Pistols' last (pre-reunion) show in early 1978.

The Dead Kennedys, *Fresh Fruit for Rotting Vegetables* (Alternative Tentacles, 1980). One of the most notorious punk bands from anywhere, who were crucial to developing the confrontational harder-faster-louder variant of punk that became known as hardcore. Some of the titles alone – "Kill the Poor," "Holiday in Cambodia," and "California Über Alles – made their ironic social commentary clear.

The Dils, *The Dils* (Damaged Goods, 1992). A political band in the mold of the early Clash when they started out with songs like "I Hate the Rich" and "Class War," though within a few years they were actually going in a country-rock direction. This 29-song CD contains all seven songs from their three singles, along with a 1977 demo and 21 songs from various 1978-79 gigs, although the fidelity on the live material leaves much to be desired.

Various Artists, *Black Hole* (Domino, 2010). Compilation of 26 early Californian punk recordings from the late 1970s that, aside from tracks by X and the Dead Kennedys, concentrates on less celebrated punkers with avid cult followings. Not all of these artists are from the Bay Area, but it includes tracks by some bands who were based here, like the Avengers, the Dils, the Sleepers, and Crime.

Recommended Books:

Gimme Something Better, by Jack Boulware and Silke Tudor (Penguin, 2009). While this history of Bay Area punk goes way beyond the 1970s, the early chapters have some interesting history on its beginnings in the mid-to-late 1970s.

Punk '77: An Inside Look at the San Francisco Rock 'n' Roll Scene 1977, by James Stark (RE/Search, 1992). Slim but interesting, entertaining oral history of the late 1970s San Francisco punk scene. (Despite what the title says, it is about punk, not all forms of rock'n'roll.) First-hand extended quotes from many of the musicians and affiliated scenesters, and plenty of photos from the period.

Search and Destroy Vol. 1-6 & Search and Destroy 7-11, edited by V. Vale (Re/Search, 1996 & 1997). Compilations reprinting early issues of the San Francisco punk rock fanzine *Search and Destroy*, from the late 1970s. Includes interviews with dozens of notable figures, from the likes of the Dead Kennedys, X, Devo, the Ramones, Pere Ubu, and many more, including more locally renowned musicians from California. Some of the San Francisco punk bands featured include the Avengers, Crime, the Nuns, the Mutants, the Sleepers, and the Dils. Out of print, but not too hard to find in libraries or used.

Season of the Witch: Enchantment, Terror, and Deliverance in the City of Love, by David Talbot (Simon & Schuster, 2012). A history of social movements, countercultural and otherwise, in San Francisco from 1967 to 1982. Though more oriented toward breadth than depth, it does entertainingly document many of the major developments that were a backdrop to the music and arts scene, from Haight-Ashbury and the Black Panthers to the SLA, Jonestown, and the assassinations of George Moscone and Harvey Milk. While it doesn't focus on rock music, there's some discussion of the birth and growth of the San Francisco Sound, as well as the city's live music scene and the interaction between rock and sociopolitics.

Recommended DVD:

Louder Faster Shorter (RE/Search, 1978). Footage of a "Punks Against Oppression" benefit for striking Kentucky coal miners at the Mabuhay Gardens on March 21, 1978, including local bands the Avengers, Dils, Mutants, Sleepers, and UXA. Only twenty minutes, though.

Notable Figures (Excluding Star Musicians):

Dirk Dirksen: Most prominent music promoter on the early San Francisco punk scene, especially for shows at the Mabuhay Gardens, which he would emcee.

Howie Klein: Host of punk record show on KSAN, then founder of local new wave label 415 Records.

Joe Rees: Founder of Target Video, the San Francisco-based organization responsible for much crude but historically valuable early punk film footage by bands like the Avengers, X, the Dead Kennedys, the Clash, the Sex Pistols, Black Flag, and Talking Heads.

V. Vale: Publisher of *Search and Destroy* magazine, one of the first US zines to cover local, national, and international punk and new wave.

Notable Places:

KUSF: The University of San Francisco's radio station, and one of the first to play punk and new wave in the US. Active until early 2011, when the university sold the frequency to the Classical Public Radio Network, a controversial transaction still being appealed to the FCC.

Mabuhay Gardens: The leading venue, if one of the few venues, for early San Francisco punk, at 443 Broadway in North Beach, in the late 1970s and early 1980s.

Notable Record Labels:

415: The biggest of the numerous struggling late-'70s San Francisco punk and new wave labels, surviving into the 1980s.

Notable Publication:

Search & Destroy: San Francisco-based punk/underground rock-oriented magazine of the late '70s did a lot of interviews with punk and new wave musicians, from California and elsewhere.

Week Six Audiovisual Clips (note that some might not be played due to time restrictions):

The Doobie Brothers: Long Train Running (DVD)
Steve Miller: Rock'n Me (DVD)
Free: All Right Now (DVD)
Boz Scaggs: Lido Shuffle (DVD)
John Fogerty: Jamalaya (CD)
John Fogerty: Rockin' All Over the World (CD)
Jefferson Starship: Miracles (CD)
Elvin Bishop: Fooled Around and Fell in Love (CD)
The Grateful Dead: Franklin's Tower (CD)
The Tower of Power: So Very Hard to Go (DVD)
Graham Central Station: Release Yourself (DVD)
Graham Central Station: Pow (DVD)
Santana: Dance Sister Dance (DVD)
Sylvester: You Make Me Feel (Mighty Real) (DVD)
The Tubes: White Punks on Dope (DVD)
The Tubes: Don't Touch Me There (DVD)
The Residents: Beyond the Valley of the Day of the Life (CD)
The Flamin' Groovies: Yes It's True (CD)
The Beatles: All I've Got to Do (CD)
The Dils: I Hate the Rich (CD)
The Dead Kennedys: Kill the Poor (CD)
The Avengers: The American In Me (DVD)