

SAN FRANCISCO ROCK OF THE 1960s: THE SOUNDTRACK TO THE SUMMER OF LOVE

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

Recommended Listening:

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.

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.

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.

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 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.

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.

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.

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 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 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 as 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.

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.

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:

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.

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.

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.

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.

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.

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.

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.

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.

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.

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 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 Lover-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 repros of posters, and more than 100 small repros 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."

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 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.

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.

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.

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.

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.

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."

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.

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.

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

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.

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

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.

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:

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.

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 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.

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.

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.

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.

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.

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.

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.

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.

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

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.

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.

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.

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:

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.

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):

Jefferson Airplane: It's No Secret (DVD)

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)

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 Vejtables: Feel the Music (CD)

The Who: Out in the Street (CD)

The Grateful Dead: Mindbender (CD)

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)

Jefferson Airplane: Today (DVD)

Jefferson Airplane: Somebody to Love (DVD)

Jefferson Airplane: White Rabbit (DVD)

Country Joe & the Fish: Section 43 (DVD)

Country Joe & the Fish: Not So Sweet Martha Lorraine (DVD)

Big Brother & the Holding Company: Ball and Chain (DVD)