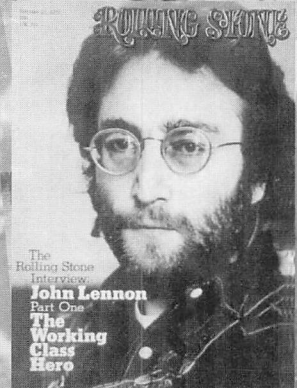
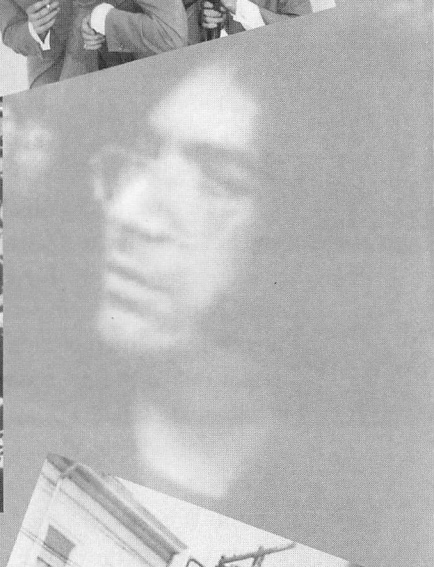
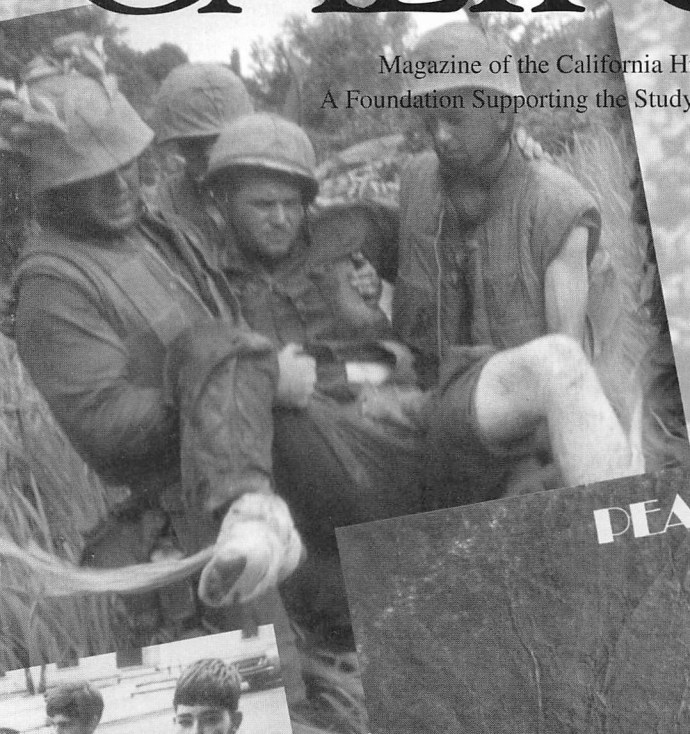


CALIFORNIA THE FORNIAN

Magazine of the California History Center Foundation/De Anza College
A Foundation Supporting the Study and Preservation of State and Regional History



Psychedelic Politics: Rock and Roll in the 1960s



Music and Anniversaries Define Our Year

Fall quarter was filled with activities and projects at the center, and while we have a few weeks to catch our collective breath, the new year promises even more exciting programs. January to June 2000 will see two major projects come to fruition.

In February we plan to open the first original exhibit we have mounted since our 25th anniversary exhibit in 1994-95. *Rock and Roll Revolution: Northern California, 1963-1973* continues this year's theme of "Music as a Reflection of Culture, Time, and Place."

We are working with history faculty member Greg Knittel, who has done the research and writing for the exhibit, and curator/designer Anna Koster, who designed two exhibits for us in the past—the newspaper and labor history exhibits. We are already hearing about some great artifacts from faculty and staff here at De Anza! How about you? Any old clothes, love beads, books, albums, pillows, lava lamps, guitars? Let me know.

A statewide teleconference set for May is a whole new adventure for us. We received grant money last year from the California Civil Liberties Public Education Program to sponsor a town hall meeting that will focus on the Japanese internment of World War II and the entire issue of civil liberties. The program will be broadcast live over the California Cable Channel and also available via satellite to community colleges throughout the state.

We are in the early planning stages at this time, but you will be invited to watch the live broadcast from the De Anza Campus Center and will be able to ask questions of the participants during the broadcast. We'll keep you informed as planning continues.



Women's History month in March and four books in various stages of progress round out the first six months of the year. Also, in early January watch for an invitation to a statewide sesquicentennial celebration tentatively scheduled for Benicia in February. The State is planning a joint session of the legislature to be held in the historic capital building still standing in Benicia. The day will also celebrate the release of the book we co-published with the California State Senate, *Gold Rush Politics: California's First Legislature* by Mary Jo Ignoffo.

Great things planned for winter and spring, but ah, what an incredible fall quarter. Our "Vintage Celebration" on October 30 was an elegant evening of wine tasting, silent auction, and wine historian Charles Sullivan not only giving us the "how to's" of wine tasting, but a little history of area wine growing and wine making as well. A thank you to local wineries, Picchetti, Cooper-Garrod, and Guglielmo for supporting this event with a wine tasting, and for the many local businesses and individuals that donated silent auction items (all event donors and sponsors are listed on page 14 of the magazine.)

And what can I say about Charles? He has supported the California History Center for many years by teaching classes, speaking at events and encouraging his students to become members of the foundation. Even though he has not taught for several years now, he continues to stay involved and gives of his time and energy. So, from one "old-timer" to another, thank you Charles, again!

If you missed the November 5th conference, *From Blues to Country Western: Music as a Reflection of Culture, Time, and Place*, you missed one of the best events we've had in recent years, bar none. The presenters, without exception, were outstanding, and the performers, from De Anza's own Vocal Flight to Brenda Boykin, Mark Izu and Russell Rodriguez, brought the house down.

Music is indeed a common language that crosses cultural barriers, and the students, faculty, staff and community that attended had the opportunity to see that concept in action. The day was phenomenal and a grateful thank you to all of the participants who gave so generously of their time.

In closing, I hope your holiday season is joyful in every way, and blow out all the stops in the new year! Happy 2000.

Kathleen Peregrin, Director

COVER: Rock musicians of the 1960s and '70s, such as Janis Joplin (center), reflected the turbulent nature of the times. See the Feature on page 5 and the upcoming CHC exhibit on rock music (Feb. 4–June 16, 2000).

CHC Director Kathleen Peregrin in turn-of-the-century garb at "A Vintage Celebration"—the center's October wine-tasting fundraiser.

CALENDAR

- Now–12/15** **Exhibit: “and it was called ‘the Valley of Hearts Delight,’”** a photographic and oral history look at the Santa Clara Valley by Christie Santos
- 12/10** **Fall quarter ends.**
- 12/20–12/31** **CHC closed for winter break.**
- 1/3** **De Anza College classes begin.** CHC open to the public. History Center hours are: 8:30 a.m.–4:30 p.m. Monday through Thursday; closed from noon to 1 p.m.
- 1/17** **Martin Luther King, Jr.’s birthday observed.** De Anza College and CHC closed.
- 1/29** **History of Silicon Valley field trip.** See pages 4 and 5
- 2/4–6/16** **Exhibit: “Rock and Roll Revolution: Northern California, 1963–73,”** photographs, record album covers, posters, clothing and other memorabilia of the music of the ’60s and ’70s.
- 2/5** **Legends and Folk Tales field trip.** See pages 4 and 5
- 2/18 & 2/21** **Presidents’ birthdays observed and CHC closed.**
- 2/19** **History of Silicon Valley field trip.** See pages 4 and 5
- 2/26** **Legends and Folk Tales field trip.** See pages 4 and 5
- 3/1–3/9** **Women’s History Month events.** Call the center for scheduled activities.
- 3/4** **Restored Palaces of the Stage and Screen field trip.** See pages 4 and 5
- 3/11** **Historic Berkeley field trip and Threatened California field trip.** See pages 4 and 5
- 3/12** **Threatened California field trip.** See pages 4 and 5
- 3/18** **Restored Palaces of the Stage and Screen field trip.** See pages 4 and 5

Of Interest to Members

Laptop and Display Case Needed

The center would appreciate the donation of the following two items:

An iMac laptop computer, the iBook, would facilitate the CHC librarian’s inventory of donated materials such as the Austen Warburton and Carl Wheat collections currently stored in “the cottage,” located adjacent to the California History Center. The iBook also would be used for note-taking in meetings and off-site research. Preferred color—blue.

A new book rack/display case is needed to promote the center’s publications.

If you can help, call the center at (408) 864-8712.

‘Hearts Delight’ Exhibit to Close Dec. 15



Christie Santos greeted visitors Oct. 1 to her CHC exhibit, “and it was called ‘the Valley of Hearts Delight.’” The exhibit, which continues through Dec. 15, is composed of photo-collages and oral history stories that tell the history of the Santa Clara Valley.

EDUCATION

State and Regional History

The following courses will be offered winter quarter 2000 through the California History Center. Please see the California History Center class listings section of the De Anza Schedule of Classes for detailed information (i.e., course ID #, call #, and units.) For additional course information, call the center at (408) 864-8712.

***And don't forget, as a benefit of being a history center member you can register for history center classes (CHC classes only, not other De Anza classes) at the Trianon building.

Legends and Folk Tales of California: *Betty Hirsch*

California is rich in its legends and folklore. These are tales about real people and places in our history. They are essentially true insofar as the historical facts can be verified, but some of them are folklore too insofar as the folk remember the truth or have fashioned it into local legend to retain the essential truth that may be closer to the spirit of a time, place or person than the actual fact. Some of the topics covered in this course are "Hatfield the Rainmaker," "The Russian and the Lady," "The Spirit of Joaquin," "Diamonds from the Big Rock Candy Mountains," "Legends of the Comstock Lode," and "Tales of Hidden Villa Ranch."

Lectures: Thursdays, Jan. 27 and Feb. 17

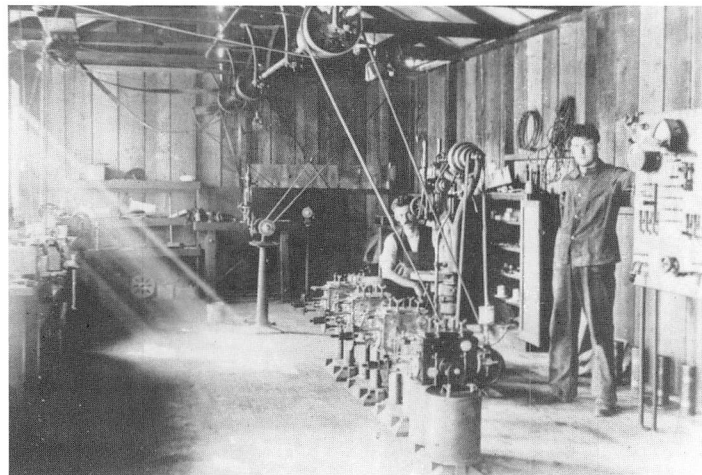
Field trips: Saturdays, Feb. 5 and 26

Restored Palaces of the Stage and Screen: *Chatham Forbes*

An important feature of Bay Area life since the nineteenth century, theater has become the focus of devoted activity in the form of restored and innovatively designed new structures. Nostalgia for earlier forms has produced exemplary restorations, while the desire for new design solutions has produced notably effective performing arts structures.

Lectures: Thursdays, Feb. 24 and Mar. 9

Field trips: Saturdays, Mar. 4 and 18



The Federal Telegraph Co. in downtown Palo Alto was an early electronics firm in an area what would become known as Silicon Valley.

Innovation and Enterprise,

History of Silicon Valley: *Chatham Forbes*

From its seedbed at Stanford University, the electronic industry has developed in the Santa Clara Valley into a new base economy of scientific and technical research and production. A special environment of creativity, finance, and implementation has built an industrial complex that has transformed a society and built a metropolis. This class will study the process both in the classroom and in the field.

Lectures: Thursdays, Jan. 20 and Feb. 3

Field trips: Saturdays, Jan. 29 and Feb. 19

Historic Berkeley: *Betty Hirsch*

The City of Berkeley developed out of two separate and distinct communities: the flatland settlement of Ocean View and the hillside community oriented to the University. The latter community began in 1859, when the Reverends Henry Durant and Samuel H. Willey, founders of the College of California, and an academic committee, purchased a 160-acre tract of land in the hills north of Oakland for the future location of the college, then located in downtown Oakland. The trustees found the hillside area the ideal arcadian setting, away from the urban bustle. The

new town was named after Bishop George Berkeley, whose line “Westward the course of empire takes its way” appealed to the founding fathers embarking on an educational endeavor in the West. March 23, 1868 was Charter Day of the University of California. In 1878, Berkeley was incorporated with the town of Ocean View. After the turn of the century, Berkeley became the center of a remarkable group of architects including Bernard Maybeck, Julia Morgan, John Galen Howard, John Hudson Thomas and others who developed the Bay Region style of architecture, using natural materials in natural settings. This course will discuss the history of Berkeley, the University, the architecture and architects.

Lecture: Thursday, Mar. 2

Field trip: Saturday, Mar. 11

Threatened California: *Kristin Jensen-Sullivan*

Threatened California explores the wonders of the beautiful state of California through the study of and visit to a variety of California’s ecosystems, including the coastal redwood forest, marshlands, Pacific tide pools and the rugged and spectacular mountain regions of the Diablo range. Students will discuss the many environmental factors that threaten California’s flora and fauna, including global warming, overpopulation, pollution, ozone depletion, deforestation and the biodiversity crisis. A major focus of the class will be sustainable use of California’s varied resources.

Lecture/Orientation: Wednesday, Mar. 8

Field trips: Sat. & Sun., Mar. 11 and 12

Ethnic Diversity and

California Vernacular Music: *Sarah Baker*

Join Sonoma State University music faculty member Sarah Baker as she weaves the story of California and its musical evolution. The course will explore the rich cultural traditions of Latino, Asian, African-American, Native American and Euro-American music in California. These traditions will include Mission Music, Hip-Hop, Blues, Jazz, Soul, Rock, Dust Bowl



Members of the Sempervirens Club gathered in the Santa Cruz Mountains in 1900 to save Big Basin State Park, the first California park of redwoods. Photo from Sempervirens Fund, Inc.

and Country. Students will examine how music crosses cultural barriers to be a truly universal language. Aesthetics and structural considerations will be discussed. This course is offered as part of the California History Center’s 1999-2000 year theme “Music as a Reflection of Culture, Time and Place.”

Lectures: Tuesday evenings beginning January 4, 2000.

Psychedelic Politics: Rock and Roll in the 1960s—Music as a Reflection of Time, Place and Culture

by Greg Knittel

In the following article, De Anza College history instructor Greg Knittel explores the history of rock and roll music in the San Francisco Bay Area during the 1960s and early 1970s. Interested readers should not miss the CHC's upcoming exhibit on the same subject. (See story on this page.)

Bill Graham called it "The Sound." The music that came out of San Francisco in the 1960s has also been called Acid Rock and Psychedelic Rock. Today it is often simply referred to as "Classic Rock." Bands such as the Grateful Dead, Jefferson Airplane, Big Brother and the Holding Company with Janis Joplin, and Quicksilver Messenger Service all experimented with sound in an environment that allowed them an opportunity to explore the farthest reaches that distorted guitars and syncopated rhythms could travel.

The music of the '60s evolved from a variety of sources. The political climate helped shaped "the sound." The Civil Rights movement, the anti-war movement and the free speech movement were important to the times that inspired some of the best rock and roll records.

Rock and roll is connected to the ideals of equality which accompany democracy. Plato knew that any musical innovation could be a threat to the state, and so he argued that certain sounds should be censored. And rock music has a democratic aspect within, in that it is easier to play and does not require years of classical study. The music has roots in folk music, and if you can take a few cords and plug them into an electric guitar, you're ready to rock and roll.

When young people in the United States began to question government leadership, racial segregation policies, and anti-democratic authority held by corporations and university school boards, they turned in mass to the sound of rock and roll in order to hear a new voice of reason crying out for justice. What they heard was the sound of Bob Dylan, or the Beatles, affirming that life can be better. The music had a sense of hope for the future, but it was often lined with a threat as well. When Grace Slick sings "White Rabbit," there is a tone of danger which warns that "If you go chasing rabbits, and you know you're going to fall."

Central to the hope for a better life was the union that existed between musicians across racial and color lines. Alice Echols, in *Scars of Sweet Paradise*, argued that the racial politics of the south followed a reactionary course of segregation, in part because of the fear imbued from the potential of rock music to break down the very idea of segregation.

Whole Lotta Shakin' Coming to CHC in February

"Rock and Roll Revolution: Northern California, 1963-73"—an original exhibit currently being produced by the CHC—opens in early February and runs through June 16, 2000.

Anna Koster, exhibit designer and curator, said the show will contain photographs, posters, record album covers, clothing and other rock memorabilia from the '60s and '70s.

There is still time for persons to contribute items to the exhibit. Items can be dropped off at the CHC on Saturday, Jan. 8, from 9 a.m. to 1 p.m., and Monday through Friday, Jan. 10-14, from 9 a.m. to 4 p.m. If you have something of interest for the exhibit, call the CHC at (408) 864-8712 or e-mail Koster at annakoster@yahoo.com.

The rock and roll exhibit manifests the CHC's theme of academic year 1999-2000, "Music as a Reflection of Culture, Time and Place," which began with a conference on Nov. 5 (see page 13).

In addition to the politics of the '60s, which can not be underestimated, we can also list other important influences. The drug, lysergic acid diethylamide (LSD), or acid, altered perceptions and affected the music. Mind-altering drugs influenced the art and culture of the Haight-Ashbury scene in the '60s.

In an ironic twist, the LSD that threatened the status quo of political leaders, had been introduced into American culture by the Defense Department in the 1950s. From 1953 until the late '60s, the Defense Department had been conducting experiments with LSD because it induced states of psychotic behavior and madness. The value of drug-induced insanity for the Defense Department is not quite clear. Really, would anyone want their national enemies to be insane? But during these experiments, one of the physicians, a Dr. Humphrey Osmond, came up with a new term; he called LSD a psychedelic drug. He came up with this by "combining 'psyche' (soul, or mind) with 'delos' (visible, manifest); and thereby he coined 'psychedelic' (mind-revealing, or releasing)."

One question the Defense Department would confront after the LSD experiments was how do you get draft-age kids to enlist for a war in Vietnam after they have taken LSD? Drug-induced mind expansion hardly enhances the willingness to conform to military authority. But this is the humor and irony of the situation.



While American soldiers rushed their wounded to safety on the Vietnam battlefields, U.S. protests against the war grew, fueling the voice of rock music.

And since LSD was legal in California until Oct. 6, 1966, prophets of the LSD trip, such as Timothy Leary and Ken Kesey, were free to distribute the drug freely.

One chemist in particular, Owsley Stanley, became the LSD king, producing and providing enough trips to take over 2,000 people on any given night at the Fillmore or Winterland into the experience of psychedelic discovery. Owsley would make enough selling the drug that he was able to finance the Grateful Dead. But the music created during these so-called “psychedelic” years, was not simply a call to drop acid. The music was there to help explore human consciousness, and in a sense, make the mind or soul visible as much as possible, but in such discussion we often forget the fact that rock and roll was made for dancing.

Bill Graham always advertised his early Fillmore shows as dance concerts, and they were. The musicians were not yet idols, or looked upon as particularly wise or enlightened. The musicians were there to provide the sound for the dance, not to be stared at all night in an elbow-room-only crowd. When the Grateful Dead played, people would dance, and the dance was sacred. The Dead would go into a song like “Sugar Magnolia” and girls would dance barefoot, holding hands in a large circle with flowers covering the floor. After awhile the song being played no longer mattered, and as it went on for twenty minutes or more, it no longer sounded like “Sugar Magnolia.”

So how did this music come to mean so much to so many people? Why is rock and roll important? What are the roots of this San Francisco sound? We could start with the Beatles and their first American appearance on Ed Sullivan. On Feb. 9, 1964, an estimated 73 million Americans watched the Beatles on television.

This was a key moment in the history of rock and roll. As pointed out in *Rock of Ages; The Rolling Stone History of Rock & Roll*, there had been huge musical acts with screaming fans before, such as Elvis and Sinatra. And even though Sinatra had one of the greatest voices ever recorded, neither he nor Elvis wrote their own material. But the Beatles were different. The Beatles, noted the authors of *Rock of Ages*, sang their own songs, spoke their own thoughts.

The Beatles’ relevance and importance remained throughout the ’60s and continues till this day. With albums such as “Rubber Soul,” “Revolver,” “Sgt. Peppers Lonely Hearts Club Band,” “The White Album,” and “Abbey Road,” it seems fair to say that no band has had a stronger influence in American rock culture. The songs of John Lennon in particular reflected political and social relevance.

One contribution the Beatles made to the early rock scene was the re-introduction of essential African American artists such as Chuck Berry and Little Richard, and they were able to sing “Roll over Beethoven” with a sense of urgency and energy that a great tune needs.

The story of psychedelic rock in San Francisco begins with a band called the Charlatans. George Hunter was the founder of the Charlatans, but he was not a musician. He had hundreds of pictures taken of the Charlatans before they began practicing their instruments. Dressed in bohemian clothes from thrift stores, they portrayed themselves as psychedelic cowboys in Edwardian clothes. Hunter’s band would include Mike Ferguson, Richie Olsen, Mike Wilhelm and Dan Hicks.

In a chance encounter Hunter met “Travis T. Hip” from Virginia City, Nev. Travis T. Hip’s real name was Chandler

Laughlin and he was looking for the rock band called the Byrds. It seems the Red Dog Saloon in Nevada wanted to hire the Byrds as their house band and it was Hip's job to contact them. When Hip met George Hunter on the streets of San Francisco he asked Hunter if he was with the Byrds. George Hunter replied that he was not in the Byrds but he had a band, the Charlatans.

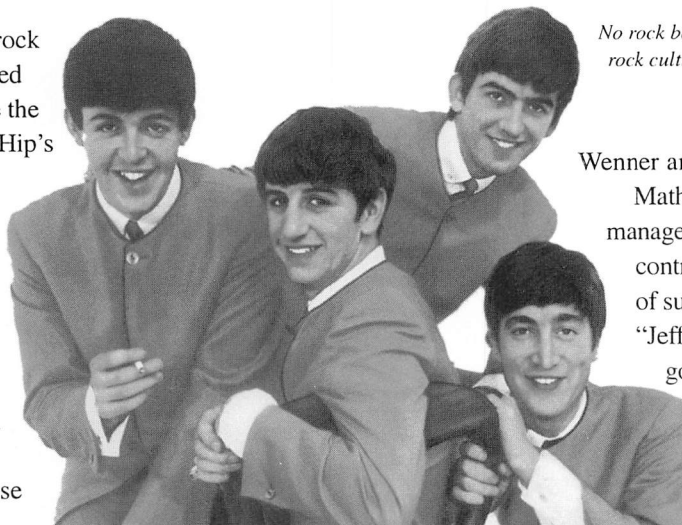
The Charlatans were hired after an audition which has been described as "insane" and "acid-impaired." Yet despite the acid, they became the house band for the Red Dog Saloon. The Saloon was painted in a brilliant red color, and a huge red dog with yellow eyes sat in a white circle over the saloon doors. The saloon had once been the Comstock House hotel which was built in the 1860s. The Red Dog worked on presenting a real western theme. The bartender wore a striped shirt and the waitresses wore net stockings.

The Charlatans gained a reputation in Nevada in the summer of 1965. Musicians such as Darby Slick and John Cippollina, as well as future promoter Chet Helms, all made trips to Virginia City to see the Charlatans.

George Hunter designed the poster for the Charlatans appearance in Nevada, and it became the inspiration for future psychedelic art work. Characteristic of future psychedelic art posters, Hunter's design portrayed the Charlatans in cartoon form with freehand lettering that swirled around the entire length and width of the poster, encompassing every space with wild swirling lines, stars, flowers, and a little bit of relevant information as well. The Charlatans never recorded an album during these early years, but one of original members, Dan Hicks, did go on to form successful country bluegrass bands in the future.

While the Charlatans were making a name for themselves in Nevada in 1965, the Beatles released "Rubber Soul," and Marty Balin put together a band with Jorma Kaukonen, Paul Kantner, Signe Anderson, Bob Harvey and Skip Spence. Skip Spence would leave the Airplane to help form another important San Francisco band, Moby Grape. And Bob Harvey would be replaced by Jack Cassidy. Balin and Kanter called their band "Jefferson Airplane."

They began playing in a club that had just opened August 13, 1965, called the Matrix, where they became the house band. The jazz critic for the *San Francisco Chronicle*, Ralph Gleason, wrote a review of the band and said they were "a contemporary-popular-music-folk-rock unit." This was enough to bring the Airplane to the attention of the record companies, as well as managers and promoters. Gleason was an important voice in the development of rock music in the '60s. In addition to being the jazz critic for the *Chronicle*, Gleason would become one of the founding members of the magazine begun in 1967 by Jann



No rock band had a stronger influence on American rock culture than the British-born Beatles.

Wenner and called *Rolling Stone*.

Mathew Katz became the Airplane's manager and they were signed to a \$20,000 contract by RCA. This was an unheard of sum in 1965, but their first album "Jefferson Airplane Takes Off" became a gold record. The history of the Airplane is long and varied, with many shifts in players. Signe Anderson left the band and was replaced by Grace Slick, who left her band, the Great Society.

The Great Society included Slick's current husband Jerry Slick, as well as her brother-in-law Darby Slick.

Before leaving the Great Society, Grace Slick had written "Don't You Want Somebody to Love" and "White Rabbit." Both were included on the Airplane's "Surrealistic Pillow," released in 1967. The tune "White Rabbit" became the anthem for San Francisco's Summer of Love.

It is worth noting that the chemist who provided the purest form of LSD was Augustus Owsley Stanley III. Stanley went by several nicknames, one of which was "White Rabbit." Owsley purchased 500 grams of lysergic acid monohydrate for \$20,000 and after that the "White Rabbit" was in business. Owsley would become a millionaire, and LSD was legal—all courtesy of the United States Defense Department. Owsley and Ken Kesey started to put on "Acid Tests" in 1965 in the Santa Cruz mountains. They used the money Kesey had made from his successful novel, "One Flew over the Cuckoo's Nest," to finance these wild events, and a group calling itself the Warlocks became their house band.

The Airplane would release six albums in the '60s, and in the words of the *New Rolling Stone Encyclopedia of Rock & Roll*, the Jefferson Airplane "not only epitomized the burgeoning Haight-Ashbury culture but also provided its soundtrack."

By 1969 there was a youth movement that many seemed to believe would lead toward revolution. The free speech movement, the Vietnam war, the civil rights movement filled the streets of America with protesters meeting police in riot gear for some confrontational politics. The Airplane seemed to be in front of this movement as a political rock voice demanding change in songs such as "Volunteers," and "We Can Be Together."

Paul Kantner wrote "We Can Be Together," which said, in part:

*We can be together
Ah you and me
We should be together
We are all outlaws in the eyes of America . . .
Come on all you people standing around
Our life's too fine to let it die and
We can be together*

*All your private property is target for your enemy
 And your enemy is we
 We are forces of chaos and anarchy
 Everything they say we are we are
 And we are very proud of ourselves . . .
 We must begin here and now
 A new continent of earth and fire
 Come on now getting higher and higher
 Tear down the walls . . .
 Won't you try*

In this song there is a call for unity, and the American commitment to private property is targeted for attack in the movement toward revolution. But this was a revolution which never came. The song became an anthem, and the vocals of the Airplane support its anthem qualities.

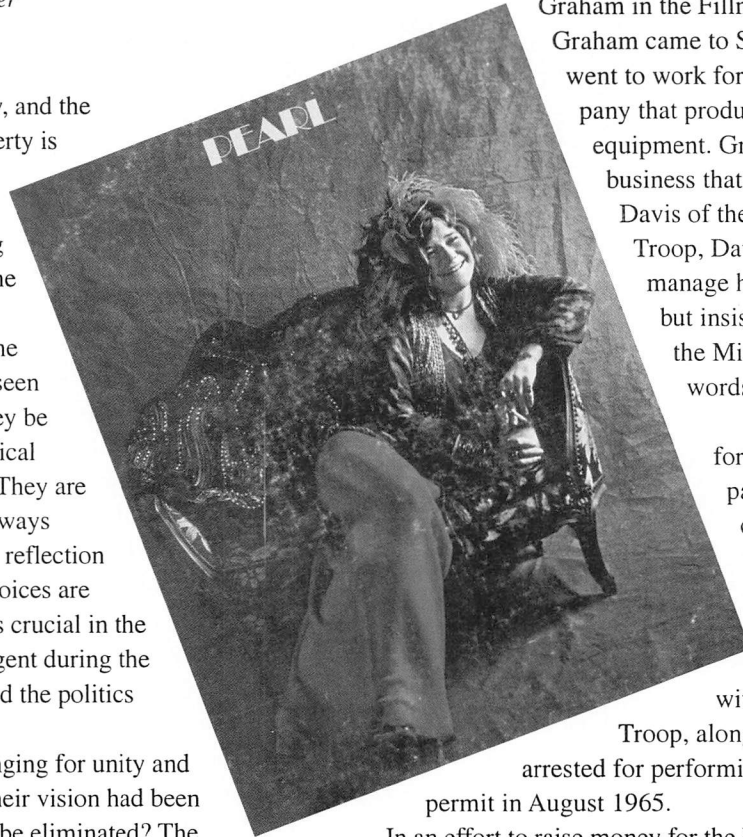
Musicians, such as the Airplane, the Dead, or the Beatles, don't need to be seen as revolutionary leaders, nor should they be read as though they were offering political solutions to complex social problems. They are serving the function that artists have always served throughout history—acting as a reflection of the times in which they live. Their voices are important reminders today of what was crucial in the past, just as they spoke to what was urgent during the '60s. Their music reflected and reported the politics and social culture of the decade.

If bands like the Airplane were singing for unity and change, what would have changed if their vision had been fully realized? Would private property be eliminated? The war in Vietnam would certainly have been called to an immediate halt. Would social equality be brought forth among the people of this nation? People of color would have had immediate access to enjoy their democratic rights, including economic equality. Perhaps the United States would have finally achieved the fulfillment of the radical idea first suggested by Jefferson in the Declaration of Independence that “all men are created equal”—an idea that was far too radical for 1776, as well as 1966. We may as well

ask ourselves how well are we doing today as the year 2000 stretches out to 2001, and 2002, and on into the future. The voices of the rock artists in the psychedelic '60s were willing to reach for democracy, even if



Janis Joplin's image was featured in a Big Brother and the Holding Company poster (left) and later on her "Pearl" record cover (above).



their politics and songs were seen as being too simple.

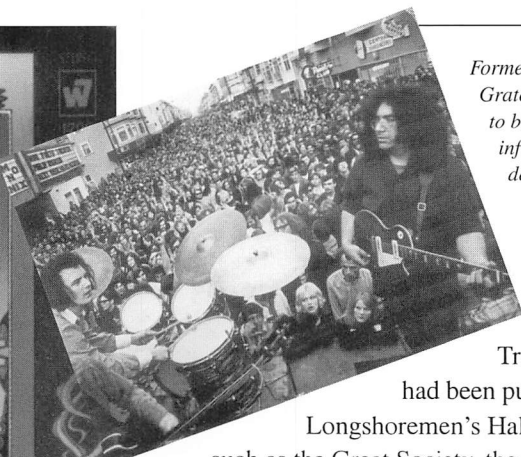
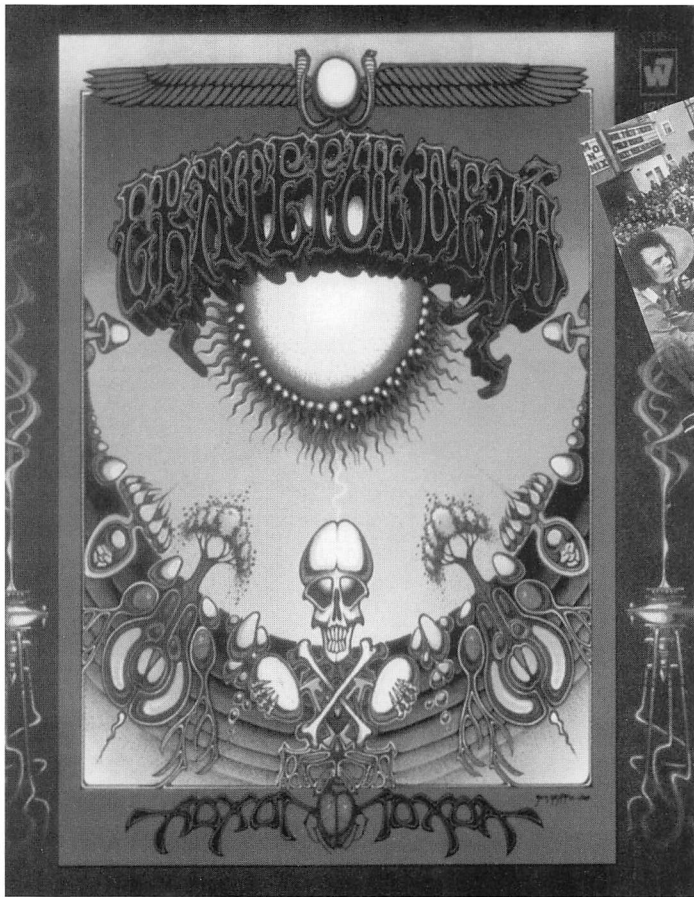
Jerry Garcia maintained throughout his life that he was a political leader. He said he was a musician who lived and responded to the world around him.

The bands of San Francisco that helped define the psychedelic sound of the '60s all eventually met and played for Bill Graham in the Fillmore and Winterland. Bill Graham came to San Francisco in 1963 and went to work for Allis Chalmers, a company that produced heavy industrial equipment. Graham was good enough at business that when he met Ronnie Davis of the San Francisco Mime Troop, Davis asked Graham to manage his group. Graham agreed but insisted that advertisements for the Mime Troop all bear the words “Bill Graham Presents.” The Mime Troop performed political pieces in the park in the style of Italian comedy. They ran into some problems with the San Francisco Park Service when they attempted to perform without a permit. The Mime Troop, along with Graham, were all arrested for performing without the required permit in August 1965.

In an effort to raise money for the Mime Troop, Graham decided to put on a benefit in the group's Howard Street loft. The event took place on Nov. 6, 1965, and Graham described the benefit as “the most significant evening of my life in the theater.” This was the evening that Graham learned how lucrative the promotion business could be. He made more than \$4,000, but he had to break the fire safety regulations in order to produce this accomplishment. Graham described the night, saying,

. . . The highlight of the night for me came when we literally couldn't get any more people in there. They were all lined up down the block waiting to get in. At about eleven o'clock, a police sergeant asked me if I was in charge. I told him I was. He said, "Where's your permit?" The next thing he said was, "You have to close it down." . . . I remember saying, "The big problem is that Rudy Vallee's flying in from L.A. and Sinatra's coming in from Vegas. After they finish their regular gigs, they're coming in late to work for us. You got to let us stay open."

The police threatened to close Graham's benefit down and told him the place was a fire trap, but he managed to stay open with the help of Sinatra's name. Two cops were left to make sure no one else went up to the second floor loft, but they never knew that Graham continued to use the freight elevator in the back of the



Formerly known as the Warlocks, the Grateful Dead formed in 1965 and went on to become one of the best known and most influential of San Francisco's psychedelic rock pioneers.

Troupe benefits. The Family Dog had been putting on dance concerts at the Longshoremen's Hall and helped Graham get bands such as the Great Society, the Jefferson Airplane, the Grateful Dead, and the Charlatans to perform for his dance concerts. If Luria Castell and Alton Kelly ever made a financial mistake, it was the day they casually told Graham that the Family Dog was planning on using the old Fillmore Auditorium for future shows because it could be rented for \$60 a night.

In his book *Rage & Roll; Bill Graham and the Selling of Rock*, John Glatt observed that upon hearing this news from Kelly and Castell, Graham moved quickly to secure the Fillmore for himself.

With the Fillmore locked up in an exclusive contract, Graham was approached by Chet Helms and they discussed a deal where Graham would share the concert hall with the Family Dog for a 50-50 split. On Jan. 19, 1966, Graham and Helms put on the first Family Dog show at the Fillmore. The cover charge was \$2, Wes Wilson provided the artwork for the poster, and the bands were Big Brother and the Holding Company as well as the Jefferson Airplane. The relationship between Graham and Helms became quickly strained after the Paul Butterfield Blues Band played the Fillmore. The Butterfield Blues Band was managed by Albert Grossman, an important man in the industry as he also managed Bob Dylan, Peter, Paul and Mary, and he would later manage Janis Joplin. Graham was impressed with the quality of musicianship in the Butterfield Band. He decided that he wanted Butterfield to play the Fillmore every time they came to San Francisco from Chicago. So he called Grossman and arranged an exclusive deal where Butterfield would only play in San Francisco for Graham alone. Chet Helms was upset with Graham over this cut-throat style of business, but Graham's only response was to tell Helms that he (Graham) got up early in the morning. Helms was bitter and later said, "One thing that still goes a bit deep with me is the whole incident that he's so fond of telling about Butterfield. In my personal view, he was in some technical sense a partner in our operation and he had a fiduciary responsibility to us. That fiduciary responsibility was not to cut our throat by calling Grossman."

Graham had a great location in the Fillmore and he was quick to ensure that he controlled the hall. Helms moved to the Avalon Ballroom and began putting on dance concerts, and in the process, became Graham's main competition. Helms was the manager of Big Brother and the Holding Company, and he had better connections with the San Francisco bands. Janis Joplin and Helms were

building to continue bringing people—40 at a time.

From the success of the Mime Troop benefits, Graham moved into helping promote the Trips Festival on Jan. 20, 1966. The Trips Festival was held at the Longshoremen's Hall, and it was an opportunity for people to come take acid and listen to bands like the Grateful Dead and Big Brother and the Holding Company. LSD was still legal, and Ken Kesey and the Merry Pranksters were there as well as acid king Oswald Stanley. Ken Kesey had been putting on acid tests in San Jose and La Honda. Jerry Garcia's future wife, Carol Adams, who was also known as Mountain Girl, recalled that, "San Jose was the first public acid test in 1965. IT was a complete blow-out bash. Nobody forgot it—it was cataclysmic! The band played, everybody got high, weird and strange. LSD was legal then and people were taking big doses. Some people took their clothes off and it spilled out into the streets."

Bill Graham spent his evening at the Trips Festival trying to make sure that profits were made by keeping people from sneaking in for free. It was Graham's first opportunity to see a crowd on acid, and he was not favorably impressed.

After the Trips Festival, Graham started to put on his own dance concerts. He was approached by Chet Helms who was working with the Family Dog, and they discussed working together to put on dance concerts. Graham already knew some of the people who made up the Family Dog. Luria Castell and Alton Kelly had previously helped Graham with some of his Mime

from Texas and had hitch-hiked out to San Francisco together. The competition between Graham and Helms was intense, evidenced by the exclusive contracts Graham drew up for bands hired to play the Fillmore. Graham was unable to tie down Big Brother, the Grateful Dead, or the Jefferson Airplane, but he did have success at getting exclusive contracts with bands that were not local, such as Butterfield. But once a band played the Fillmore under an exclusive Graham contract, they were not allowed to play the Avalon for an entire year.

The Fillmore Auditorium at 1805 Geary St. hosted Graham's dance concerts from January 1966 until July 1968. Rock history was made in this auditorium by the bands that defined the San Francisco sound. The Jefferson Airplane, the Grateful Dead, It's a Beautiful Day, Creedence Clearwater Revival, Quicksilver Messenger Service, Big Brother and the Holding Company, Santana and Moby Grape all made important contributions to psychedelic rock from the Fillmore. Lenny Bruce played his last performance there. Groups from around the world came to San Francisco to take the stage. Pink Floyd, Led Zeppelin, Cream and Chuck Berry, all performed at the auditorium.

Graham used the Fillmore to introduce audiences to artists who had been critical to the birth and development of rock and roll. He took pride in being able to put Albert King on the same bill as Jimi Hendrix. Through Graham's Fillmore young people were able to see legends such as Big Mama Thornton, Aretha Franklin, B.B. King, John Lee Hooker, or Chuck Berry, to name a few.

From within the walls of the Fillmore, Bill Graham began to reach out to the people who were coming to his shows in an effort to return something to their community. It seems to be rare in the history of business for self-made millionaires to develop a deep and abiding concern for the welfare of the community. Perhaps it was simply smart business for Graham to appear to be involved with the Haight-Ashbury community, but he did become involved in the politics of the city on behalf of the young. Graham put on benefits for the Black Panther Party and the Haight-Ashbury Free Medical Clinic, and he also put together a legal staff to provide free legal aid.

Graham summed up some of his political thoughts regarding the '60s by observing that,

For the first time in modern history, there was social upheaval among the young, the children. The world of people between fourteen and twenty-five. That didn't happen in the thirties. That

Cleveland Museum Honors the Greats of Rock and Roll

Opened a little more than four years ago, Cleveland's Rock and Roll Hall of Fame and Museum honors men and women who have made unique contributions to the energy and evolution of rock and roll.

The museum's collection is the world's definitive source for the preservation, interpretation and celebration of the history of rock and roll.

Artists become eligible for induction into the Hall of Fame 25 years after the release of their first record. Criteria include the influence and significance of the artist's contribution to the development and perpetuation of rock and roll.

The museum contains a dramatic permanent gallery for the Rock and Roll Hall of Fame, housing a multi-media tribute to the artists and industry leaders who have made major contributions to rock and roll.

The museum's many exhibits—which take visitors on a fast-paced journey through the history of rock and roll—are brought to life through a combination of high-tech wizardry and innovative film and video.

Various exhibits include stage costumes, musical instruments, personal effects, films, music databases and other rock and roll artifacts.

To capture the ever-evolving spirit of rock and roll, the museum's collection features some items for temporary display. Through these changing exhibits, the facility can continually offer visitors fresh, new experience in rock and roll.

Cleveland's claim on the museum is born of both rock and roll history and plain old civic pride. Besides being the place where Alan Freed popularized the term "Rock and Roll" with his pioneering radio show and early rock and roll concerts, Cleveland has served as a springboard to success for a diverse group of artists, including Chuck Berry (who made his first public appearance there) and David Bowie (who made his U.S. debut there).

For more information on the Rock and Roll Hall of Fame and Museum, call (888) 764-ROCK or visit the facility's Web site: www.rockhall.com.



was an economic upheaval. People may have rejected the existing order before but the difference this time was in the sheer strength of numbers. The vehicle was music. And millions of young people got on the bandwagon.

The heart of the message here is that music was important as a driving force that brought people together and awakened a creative desire for change. And it was not just simply an impotent desire left to wander without fulfillment. Rock bands of the Fillmore, as well as Graham, realized they had the potential to reap tremendous profits, and those profits could be used to help the community.

Bill Graham kept the Fillmore until the Fourth of July weekend in 1968. After that he moved his operation to a new location on Market and Van Ness, and he called his new concert hall Fillmore West. The new Fillmore was once called the Carousel Ballroom, and it was located on the second floor of the building—directly over a store. For a time the Ballroom had been run by Ron Rakow in a partnership with the Grateful Dead, Quicksilver, and the Airplane. After taking over the Fillmore West, Graham held a bail fundraiser for the Hells Angels. So much beer was spilled on the floor that night that the light fixtures in the store below got soaked.

The Fillmore West stayed open until 1971. By then Richard Nixon was in the White House and the end of the Vietnam war was



no where in sight. In 1970 Nixon increased his bombing campaign which included dropping bombs on Cambodia. Students across the country protested, and National Guard troops opened fire, killing students at Kent State in Ohio. Neil Young went into the studio with his friends

Youngsters from throughout the nation flocked to San Francisco during the 1960s to join the psychedelic rock revolution.

Crosby, Stills and Nash, and recorded an emotional, powerful, angry single, titled “Ohio:”

*Tin Soldiers and Nixon coming
We're finally on our own
This summer I hear the drumming
Four dead in Ohio
Gotta get down to it
Soldiers are cutting us down
Should have been done
Long ago
What if you knew her
And found her dead on the ground?
How can you run when you know?*

The importance and relevance of rock music, and its power to inspire and speak to people in the turbulent '60s and '70s cannot be underestimated. Rock and roll reflected the times.

For Further Inquiry

“For Further Inquiry” suggests additional reading on the subject of our feature article:

Echols, Alice. *Scars of Sweet Paradise: The Life and Times of Janis Joplin*. New York: Henry Holt and Company, 1999.

Glatt, John. *Rage & Roll: Bill Graham and the Selling of Rock*. New York: Birch Lane Press, 1993.

Graham, Bill and Robert Greenfield. *Bill Graham Presents: My Life Inside Rock and Out*. New York, Doubleday, 1992.

Hoskyns, Barney. *Beneath the Diamond Sky: Haight Ashbury 1965-1970*. New York, Simon and Schuster Inc., 1997.

Lemke, Gary. *The Art of the Fillmore*. Petaluma, Calif.: Acid Test Productions, 1997.

Perry, Charles and Barry Miles. *I Want to Take You Higher: The Psychedelic Era 1965-1969*. Cleveland: Rock and Roll Hall of Fame and Museum and Sarah Lazin Books, 1997.

Romanowski, Patricia, and Holly George Warren, editors. *The New Rolling Stone Encyclopedia of Rock & Roll*. New York: Rolling Stone Press, 1995.

Selvin, Joel. *San Francisco: The Musical History Tour*. San Francisco: Chronicle Books, 1996.

Troy, Sandy. *Captain Trips*. New York: Thunder's Mouth Press, 1994.

Ward, Ed, and Geoffrey Stokes and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock & Roll*. New York: Rolling Stone Press, 1986.

FOUNDATION NOTES

A Message From The Development Officer

DEAR CHCF MEMBERS:

Although it doesn't seem possible, it has been just a little over three months since I joined the CHCF team, and I wanted to provide you with an update on my initial impressions, my activities so far and some of my future plans and hopes.

My initial impressions have only confirmed what I believed when I accepted the offer to become part of the history center foundation—what a dedicated bunch! The staff, the Board and volunteers—everyone! Just the type of environment I was hoping to find. I am even happier to be here now than when I first joined.

As for activities, after the usual "settling in" time, I am

beginning the initial steps to enhance the fundraising efforts of the CHCF. I presented a Preliminary Development Fundraising Plan to the Foundation Board in September, wrote my first grant in October for the library/archives digitization project, and helped out at my first event—"A Vintage Celebration," the Oct. 30 wine-tasting fundraiser.



Evelyn J. Miller, the CHCF's new development officer, wore Gay Nineties attire to her first center event—"A Vintage Celebration," the wine-tasting fundraiser.

I hope to follow up these first steps

by getting to know each of YOU, our members, and the most valued resource of any organization. I want to know more about what you think we need to change. As you well know, the lasting success of any organization can only be assured by tending to the needs of its members.

Please feel free to call me with any comments and suggestions at (408) 864-5675. I would love to hear from you. In the meantime, I wish you all a very happy holiday season.

Sincerely,

EVELYN J. MILLER
Development Officer

Give Us a Hand—Volunteer!

Volunteers are an integral part of everything we do at the CHCF. If you are interested in participating in any of the following areas, call us at (408) 864-8712:

LIBRARY AND ARCHIVES—Volunteers assist in reference work, help maintain the archival and library records, and pursue special research projects;

EXHIBIT PROGRAM—Volunteers help organize, plan and install exhibits;

DOCENT PROGRAM—Volunteers are trained to lead tours of the Trianon building, De Anza campus, and CHC exhibits;

SPECIAL EVENTS/FUND RAISING—Volunteers assist in the planning and staffing of various CHC-sponsored conferences, lectures and fund-raising events;

OFFICE MANAGEMENT—Volunteers help greet visitors, answer phones, maintain membership records, and work on various administrative projects.

WEB SITE—Volunteers are needed to oversee and update the CHC's Web site.

Conference Attracts 150

About 150 persons came to De Anza College Nov. 5 to attend the center's 4th annual California Studies Conference titled "From Blues to Country Western: Music as a Reflection of Culture, Time and Place."

Conference speakers at the one-day event included writer-composer-performer Sarah Baker, award-winning author Gerald Haslam, and singer-songwriter Shirley Ann Moore. Discussing and performing their musical styles were Brenda Boykin, a jazz and blues vocalist; Mark Izu, a composer and musician who blends traditional Asian music with African American jazz; and Russell Rodriguez, a musician-dancer-educator who gave attendees a look at "Chicano Groove Music."

'Vintage Celebration' Donors

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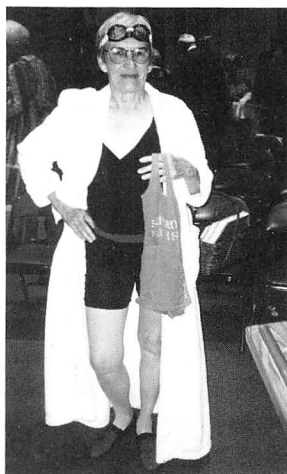
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'Vintage' Fundraiser a Success

Eighty CHC supporters—many dressed as famous persons from California's past—frolicked at Le Petit Trianon on Oct. 30 for the foundation's "Vintage Celebration," a benefit wine tasting and silent auction.

The evening also included appetizers, live music, prizes for the best costumes, dessert, and a presentation by wine expert



Charles Sullivan, author of *A Companion to California Wine*, winner of the Julia Child Cookbook Award (Best Wine Book of 1998).

Mary Jo Ignoffo, CHC trustee and chairperson of the event, said that in addition to the \$50 donation by each attendee, the silent auction—which featured wine-related items—netted \$1,800.



Four CHC Books in Production

The CHC is currently involved in the production of four new books. They are:

- *Gold Rush Politics: California's First Legislature*, the story of the men who were elected to the first American governing body in the state, was written by local author and CHCF trustee Mary Jo Ignoffo. The book will be co-published by the CHC and the State of California, commemorating 150 years since the first session of the legislature. Printing is underway and plans are pending for a book signing by Ignoffo. CHC members at the \$50 level will receive a copy of the book as a premium for the 1998-99 year.
- A book on Sunnyvale founder Martin Murphy, written by Marjorie Pierce—former *San Jose Mercury News* columnist and author of two other historical books—is currently in the final editing stages. CHC members at the \$50 level will receive a copy of the book as a premium for the 1999-00 year.
- *Passing Farms, Enduring Values: California's Santa Clara Valley*, first published in 1984, will be produced in 2000 as a paperback. Written by longtime CHC supporter Yvonne Jackson, the book traces agriculture in the valley from the late 19th Century to the beginning of World War II. Fundraising efforts to publish the book are underway.
- A book on the history of Mountain View for the city's centennial in 2002 is in the writing stage.

LEFT (top row, left to right):

Robin Winslow Smith, as *Miss Sutro Baths*, won the prize for the most creative costume.

Beverly McChesney, left, came as architect *Julia Morgan*, and won the most historical costume category. She talks with CHCF Trustee *Leslie Masunaga*.

CHCF member *Ellen Garboske* reviews items in the silent auction, which brought in about \$1,800 in donations.

LEFT (bottom row, left to right):

Grant Somers joined the festivities as author *Jack London*.

CHCF Trustee *Bill Lester*, as *Wyatt Earp*, and his guest *Hilary Lane* won the best couple in costume category.

Longtime CHCF Trustee *Willys Peck* donned top hat and tails to demonstrate his 1910 Edison Home Phonograph.

Tom Izu, CHC administrative associate, came to the event dressed as a *phylloxera*, an insect that attacks roots of grapevines.

RIGHT: About 80 persons enjoyed hors d'oeuvre, a variety of wines, a talk by wine expert *Charles Sullivan*, music, a silent auction, and dessert at the fundraiser held in the historic *Trianon*—home of the *California History Center*.

New Members

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Albert and Sheila Faris

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Your contribution is tax-deductible to the extent allowed by law. The value of goods received as a benefit of membership must be deducted from the amount of all contributions claimed as a deduction. CHCF members receive tri-annual issues of "The Californian" magazine and members who contribute at the \$50 level and above also receive a yearly Local History Studies publication.

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