

peace,
love and
rock & roll
in the
North Bay

THE BEAT GOES ON

The late 1960s was as volatile a time in music as it was in the rest of society. Music of the counterculture, psychedelic rock and hippie anthems, grabbed headlines across the country. Music became part of the national conversation about youth, free love, drugs, and rebellion. The Beat Goes On features rock posters, artifacts and images that trace the influences of music, counterculture and rebellion in the North Bay Area - beyond the limits of San Francisco and the Haight Ashbury district.

Dec. 11—April 2, 2017

The Beat Goes On: Peace, Love and Rock & Roll in the North Bay

The late 1960s was a volatile time in society, and not coincidentally, a revolutionary moment for music. Music of the counterculture, psychedelic rock and hippie anthems, grabbed the headlines across the country. Music became part of the national conversation about youth, free love, drugs, and rebellion. The music got louder, electronic instruments made an enormous impact, and there were explorations of mysticism and pure noise. *The Beat Goes On* traces the influences of music and counterculture in the North Bay Area through the signature rock posters and objects of the time.

In 1966, the “Trips Festival,” held at the Longshoreman’s Hall in San Francisco, is widely credited with being transformative counterculture event. Iconic groups like the Grateful Dead emerged there and helped define the era musically. At the same time, talented graphic artists developed a signature style of vibrant, psychedelic poster art. But it was a party in 1965 in Virginia City, Nevada, featuring the Charlatans and their drummer from Santa Rosa that would really kick off the psychedelic rock scene.

The San Francisco Sound became the term for the blend of influences that coalesced into a regionally distinctive music, but Marin and Sonoma Counties were the places to get out of the city, to work on your music, to experiment, collaborate and live. Communes, often with strong musical connections, sprang up and places like Olompali and Morningstar Ranch represented the search for an alternate society in the midst of the tumult of the Vietnam War, the free speech movement, the sexual revolution, civil rights struggles and generational conflicts.

Out of this mix emerged musicians, artists and innovators who created a unique cultural foundation in Marin and Sonoma Counties. The founders of Alembic Inc., of Santa Rosa, experimented with ways to produce unadulterated sound and went on to build custom guitars for the Grateful Dead, Carlos Santana, Fleetwood Mac and others. Engineers revolutionized concert sound and the art of studio recording, much of it emerging in the North Bay Area. Certain venues, like the Inn of the Beginning in Cotati became a place for names like Big Brother and the Holding Company and Jerry Garcia to hone their material. A string of music venues, some small and obscure, along with a strong sense of collaboration, made the North Bay a powerful incubator of the music revolution. *The Beat Goes On* recounts the history and the legacy of the age of hippies, communes and acid rock—a legacy that remains present fifty years later.

The Museum would like to thank Stanley Mouse, the Rock Poster Society, including Gregg Montgomery and Mark Rodriguez, Marilyn and Mike Lucas, the Wickersham family of Alembic

Inc., Herb Greene, California State Parks (Olompali Park) and Area Arts for contributing items to the exhibition. The exhibition is supported by the Museum's membership.

The Charlatans and the Origin of the Psychedelic Poster

1965 was an eventful year. The arrival of the first US combat troops in Vietnam and the civil rights march from Selma to Montgomery Alabama, both occurred in March. In terms of music, it was among the most revolutionary year ever. A band called The Warlocks, later to be renamed The Grateful Dead, made their debut at Magoo's Pizza in San Francisco the same month that James Brown was introducing a new funk style in Miami, Florida. And, oh yeah, there was a British band called the Beatles dominating the U.S. charts with songs like "Ticket to Ride."

In June of 1965, The Red Dog Saloon opened in Virginia City, Nevada, with a performance by the Charlatans, accompanied by LSD provided by Owsley Stanley, a chemist and audio engineer, who later served as the soundman for the Grateful Dead. The psychedelic concert scene was born—several hours northeast of San Francisco. The event established a precedent and a new style—a concert and a party, fueled by psychedelic drugs and promoted through a poster bearing the hallmarks of a new age. The Charlatans' poster for this event, commonly referred to by collectors as "The Seed," is considered the first psychedelic poster.

While not as famous as the iconic Grateful Dead and Jefferson Airplane, The Charlatans place in history remains intact. George Hunter, the driving force behind the formation of the band, designed the groundbreaking poster along with bandmate Michael Ferguson. They recruited former surf guitarist Mike Wilhelm, Richard Olson, and a drummer named Sam Linde to fill out the band. Dan Hicks, a resident of Santa Rosa, took Linde's place in 1965, having graduated from Santa Rosa Junior College the same week he left for the Red Dog Saloon with The Charlatans.

From this point on, the psychedelic rock poster became ubiquitous, and was the norm for advertising rock concerts, big and small. The posters themselves hit a milestone in terms of design, solidifying the styles, colors, lettering and imagery that defined the developing art form and the new visual language of Rock and Roll. A striking visual feature of these posters is the flowing, fluid, and often unreadable script in vibrant colors, often referred to as 'the rolling alphabet.'

One iconic example of this visual language is the Neon Rose Series by artist Victor Moscoso. The series encompasses 28 posters for various events, locales and album covers, and reflects the style of Josef Albers, with whom Moscoso studied, in their use of colors to create motion.

THE POSTER MOVEMENT

The San Francisco poster movement had its origins in 19th century France where posters and handbills, many made by artists such as Toulouse-Lautrec, became the popular way to advertise opera and cabaret events. The connection between this well-known history and the 1960s poster movement is clear, but in the '60s, rock posters not only advertised concerts and music groups, but politics and protest—especially around America's involvement in Viet Nam.

The imagery of the posters followed the musical revolution, borrowing from the style of Alfonse Mucha and spinning off from psychedelic visions, an exploration of color combinations and distinctive, sometimes illegible lettering.

The 1960s poster art tradition that originated in northern California is unique in the true sense of the word and remains unlike any other art form created in the U.S.

Posters:

Psychedelic visual arts were a counterpart to psychedelic rock music. These posters reflect the influences of Art Nouveau, Victoriana, Dada, and Pop Art and artists such as Alfonse Mucha and Josef Albers. Mucha's style of curved letters and figures is eminently recognizable, while the color effects utilized by Victor Moscoso in the Otis Rush poster reflect his training with Josef Albers, the noted colorist. The Rolling Writing effect was inspired by psychedelic experiences and hallucinations. Concert posters, album covers, liquid light shows, murals, comic books, underground newspapers and more reflected not only the kaleidoscopically swirling color patterns of LSD hallucinations, but also revolutionary political, social and spiritual sentiments inspired by insights derived from these psychedelic states of consciousness. All are hallmarks of the San Francisco psychedelic poster art style which flourished from about 1966 to 1972.

Big Brother and the Holding Company

Matrix, San Francisco

1967

Courtesy of Area Arts Gallery, Santa Rosa

Jim Kweskin Jug Band and Big Brother
Avalon Ballroom, San Francisco
1966
Stanley Mouse
Collection of the Artist

1ST Annual Cosmic Car Show
(Delano Grape Strike Benefit)
1967
Stanley Mouse
Collection of Museums of Sonoma County

Otis Rush
1967
Matrix, San Francisco
Collection of Mark Rodriguez

Influences Grateful Dead
1966
Olompali

Human Beings – Lion’s
Share

The Lion’s Share, in San Anselmo, was one of Marin’s premiere rock venues. When Janis Joplin died, she left money in her will for a funeral party. It was held at The Lion’s Share on October 26, 1971 and The Grateful Dead performed.

Grateful Dead, Moby Grape
1966
Santa Venetia Armory

Pink Floyd
1970
Pepperland

Buck Owens, Jerry Lee Lewis
1963
Dream Bowl

Constructed in the late ‘20s or early ‘30s for big band music and dances, the Dream Bowl, in Vallejo, briefly hosted performances by big names in the 1960s music scene. In 1969, the Grateful Dead, Santana and Sons of Champlin performed there.

**Joey Covington, Jack
Casady, Jorma Kaukonen
Grateful Dead**

1969

Lee Conklin

The Barn, Rio Nido

Lee Conklin produced some of the most recognizable 1960s rock art outside of the work done by the San Francisco Five: Rick Griffin, Stanley Mouse, Alton Kelly, Vincent Moscoso and Wes Wilson. He did over thirty posters for the Fillmore Auditorium and created Santana's first album cover.

Apex Coffeehouse

ca 1965

Designed by Homer Davis

Collection of Martin van der Kamp

Photography exhibition flyer and free coffee coupon.

Martin van der Kamp

ca 1965

Collection of Martin van der Kamp

Self-portrait taken inside the Apex Coffeehouse

Santa Rosa Handbills

ca 1965

Designed by Homer Davis

These handbills or signs advertise the Trade Museum of the World and the Trip Room.

Earthquake Bo Diddley

1966

Stanley Mouse and Alton Kelley

Collection of Marilyn Anne Lucas, Rock Poster Society Board Member and Past President of the San Francisco History Association and Michael W. Lucas, member of the first steering committee for the Summer of Love and founding member of the San Francisco History Association. Featuring a visual connection to the North Bay, this poster uses an image of the collapsed Sonoma County courthouse in Santa Rosa following the 1906 earthquake. Only 1,000 originals were printed.

This poster is signed by Stanley Mouse, Alton Kelley, Bill Ham and Bo Diddley.

Jefferson Airplane, Great Society

1966

Stanley Mouse and Alton Kelley

Collection of Stanley Mouse

This iconic poster, often referred to as Snake Woman, is the seventeenth in the Family Dog series and comes from the first printing.

Grateful Dead, Quicksilver

Messenger Service

1967

Stanley Mouse and Alton Kelley

Collection of Stanley Mouse

Zig Zag Man

1966

Stanley Mouse and Alton Kelley

Collection of Stanley Mouse

Family Dog poster #14 features an image from a cigarette rolling papers product logo and lettering. At the time this poster was done, most of the Hippie community smoked marijuana and, of course, used rolling papers to roll their joints so the image was instantly recognizable.

Zig Zag Man Printing Plate

1966

Collection of Stanley Mouse

Big Brother and the Holding Company

Bo Diddley

1966

Stanley Mouse and Alton Kelley

Collection of Stanley Mouse

A large-scale reproduction of the original Family Dog poster, the imagery used here satirizes capitalist and materialistic society. The original poster was 8 inches by 20 inches and marked the first departure from the standard 14 x 20" poster size.

Big Brother and the Holding Company, California Hall (Lights by Family Dog Prod.)

1967

Ronnie G.

Courtesy of Area Arts Gallery, Santa Rosa

Butterfield Blues Band

1967

Wes Wilson

Collection of Mark Rodriguez

This poster is a classic example of the development of the “rolling alphabet” lettering style. Wes Wilson pioneered the use of fluid letter forms that filled all available space and his work represents a milestone in the development of psychedelic art.

Iron Butterfly, Santa Rosa Fairgrounds

1969

Timothy Dixon

Collection of Museums of Sonoma County

MUSIC FESTIVALS

The Family Dog

The commune and production company called The Family Dog was founded by Chet Helms who “teamed up with a bunch of hippies” and started putting on some of the greatest rock events of all time. The Family Dog’s weekly dance hall revues gave the local bands a forum to perform their groundbreaking music. It was here in places like the Fillmore Auditorium and the Avalon Ballroom where the ideals of a counterculture revolution found their voice.

To spread the word about its live events, The Family Dog hand-picked a small army of graphic artists to design promotional posters and handbills. The most influential were Rick Griffin, Alton Kelley, Victor Moscoso, Stanley Mouse and Wes Wilson, who collectively became known as the “San Francisco Five.” In describing their creative pursuits, Alton Kelly noted, “We had no real direction. It was wild and wide open and anything went...there were no rules.”

Beat Generation North

The Beat movement was the precursor to the Hippie counterculture. Far from simply inheriting the Hippie movement from San Francisco, the North Bay had its own Beat evolution.

The usual story about the North Bay Area in the 1960s is that a 100,000 flower children flocked to San Francisco during the Summer of Love in 1967. The Haight-Ashbury district in San Francisco, the magnet for America’s wayward youth, became so overrun that people spilled

out of the city in a great back-to-the-land movement, heading north to find open space. While generally true, this recounting misses part of the story-- the crucial role of the North Bay area prior to the Summer of Love.

In San Francisco, iconic Beat writers like Jack Kerouac and Allen Ginsberg gathered in Grant Avenue establishments like the Coffee Gallery and the Coexistence Bagel Shop. The beginning of the Beat movement is generally set at 1956. It took a few years, but the movement reached Sonoma County, specifically Santa Rosa, in 1959 in the form a coffee house known as the Bottega. Started by two recently graduated San Francisco State Students, Ted Binkley and Gus Guichard, the Bottega, later renamed the Apex, became a Beat Generation oasis, and for a time, one of the only countercultural bastions between San Francisco and Portland, Oregon.

San Francisco is famously identified with the Beats of the 1950s, both a literary and social movement centered in the arts community of North Beach on the West Coast and Greenwich Village in New York. The “Beatniks” as they were somewhat derisively tagged, were a direct outgrowth of the so-called bohemians who occupied Paris, New York and many other artistic centers both in Europe and the U.S. from the end of WWI through the 20s, 30s and 40s. The term “beat” derived initially from the notion that these artists and thinkers were weary, tired of society with all its rules and norms. They expressed their alienation with words, actions, manner of dress, and liberal use of drugs and alcohol. A plethora of poetry, art and music, especially jazz (also a source of the “beat”)

The Communes

“California has always been a place where if you just parted the shrubbery or went around the bend you’d stumble on a covey of utopians.” --Jeff Lustig

The North Bay has a long history of communes and utopian experiments. The earliest date back to the nineteenth century, including Fountaingrove, founded near Santa Rosa in 1875. In the volatile context of the late 1960s, numerous communes emerged reflecting an effort to find alternative lifestyles that matched the counterculture’s ideals. Many of them had strong connections to music.

Among the most famous of the communes was Morningstar Ranch located on Graton Road near Sebastopol. It was started by Lou Gottlieb, a Berkeley Ph.D. in musicology who had some financial success as the leader of the folk music group, the Gateway Singers and later with the popular Limelickers. The commune most associated with the music revolution of the late 1960s, however, was The Chosen Family at Olompali. Located at the Northern end of Marin County, Olompali has a long history of Native American habitation dating back thousands of years, but the site became inextricably connected with the 1960s music scene when the Grateful Dead took up residence there for six weeks in the spring of 1966. They featured a photograph at the site on the back of their 1969 album *Aoxomoxoa*.

Photographer Herbert Greene captured scenes of the Grateful Dead, and other icons of the counterculture, at Olompali in 1966. Greene worked as few photographers have: not as an outside documenter, but as a participant within the music scene he was photographing. Greene first met Jerry Garcia in 1963 at The Fox and Hound, a bluegrass café on North Beach in San Francisco. Both were just 21 years old and remained friends until Garcia's death in 1995. The portfolio of photographs shown in this exhibition has never been exhibited before.

The Chosen Family and Olompali

The Dead continued to visit and play at Olompali after they moved away, but Donald McCoy, a businessman-turned-hippie, leased Olompali in order to house the Chosen Family commune. With considerable wealth from inheritance and successful business ventures, based mainly in Sausalito, McCoy was able to provide a home for a number of families looking to find an escape from a society that seemed to be growing more and more problematic. In fall of 1967, McCoy moved into the old Burdell Mansion at Olompali along with his three young daughters, and invited some friends and their children to join him there. Sandra Barton and Sheila McKendrick also moved to Olompali with their children and were the other driving forces behind the commune. All three main founders of the Chosen Family had strong connections to the world of music and entertainment, and all three envisioned a child-friendly utopian community insulated from a threatening world.

A combination of factors led to the collapse of the Chosen Family, including the arrival of "freeloaders" who may not have shared the same ideals as the founding families, two drug

busts, the accidental drowning deaths of two children and an electrical fire that gutted the mansion on February 2, 1969. The Olompali experiment ended after about 600 days.

Milestones: Events, Music Festivals

From the Charlatans first psychedelic poster, to the announcements for the Human Be-In and the dawning of the large music festival, rock posters charted major musical and countercultural milestones.

The “Summer of Love” in 1967 is generally thought to be the point at which everything changed in San Francisco. As with most historic moments, many events led up to this major milestone. One of these early events took place on January 14, 1967. Known as the “Human Be-In,” tens of thousands of mostly young people came to the Polo Fields in Golden Gate Park on a sunny day to hear music by the Grateful Dead, Jefferson Airplane, and others, as well as the chanting, poetry, and pronouncements from the likes of Allen Ginsberg, Jerry Rubin, and Timothy Leary.

Two music festivals of 1967 that remain significant to this day were the Fantasy Fair and Magic Mountain Music Festival, and the Monterey Pop Music Festival of Northern California. These two events occurred within a week of each other--and two years before Woodstock. The first was held on June 10 and 11, 1967 on Mount Tamalpais in Marin County. Over 36,000 people came out for the two-day concert. In the following week, the first and last Monterey Pop Festival took place, where show-stopping acts featuring Janis Joplin, Otis Redding, and Jimi Hendrix—including his famous guitar-burning performance---remain vivid memories to this day.

The Summer of Love was uniquely a season of creative expression, free society, cultural revolution and arguably the beginning of what we now enjoy as modern music festivals. Nearly 100,000 young people from across the country poured into the Haight and Ashbury neighborhood of San Francisco in search of personal freedom and cultural and political rebellion. This unexplored counterculture hippie movement was focused around “free society.”

One of the strongest exports during this time was the music. New “acid rock” music came into play, pop and rock gained popularity, and the majority of shows took the form of day-long community hangs in Golden Gate Park — friends bonding over music and personal expression. Of those people, you may have found Janis Joplin, the members of Jefferson Airplane, Grace Slick, and the Summer of Love personified, Jerry Garcia of the Grateful Dead.

San Francisco was a hotbed for music in the late sixties — there was the Trips Festival of '66, the San Francisco Pop Fest of '68 and too many unbelievable shows to count at the legendary Avalon and Fillmore venues. However, there were two particular music festivals in 1967 that played a massive part in what music festivals are today: the Fantasy Fair and Magic Mountain Music Festival and the Monterey Pop Music Festival of Northern California. Coincidentally the two events happened within a week of each other.

The first was held on June 10 & 11, 1967 on Mount Tamalpais in Marin County just miles north of the city. Over 36,000 people came out for the two-day festival. Many folks have argued that Fantasy Fair was the official start to the Summer of Love and consequently the prototype for large-scale outdoor music festivals... lest we forget, this was two years prior to Woodstock. Tickets were \$2 and all of the proceeds went to local child care centers. Over 30 bands performed including the Doors, local favorite Jefferson Airplane, the Byrds, and Dionne Warwick. This was the first music festival to play a mixture of genres and mainstream and underground acts, much like lineups today. There were two stages, one main and one smaller stage that hosted the up and comers. Art installations were placed about the grounds, jewelry and food vendors lined the paths, and there was an array of family-friendly activities. Festival goers were from all walks of life — the original San Francisco Chronicle reviews noted they had seen, “teeny-boppers with their inevitable flowers, bizarre hippies from Haight and Ashbury and tee-shirted fraternity boys from Cal. The weekend was about bonding and sharing in this beautiful thing called live music and existential expression... it was the Summer of Love, for pete’s sake! There wasn’t a backstage area and musicians would be seen mingling with fans after shows, eating lunch under a tree with new friends, or watching each other perform from the crowd. It was a time in history, a magical blip of fate, that would never be repeated.

The following week, on the opposite side of the bay and less than a few hours away, the first and last Monterey Pop Festival took place. The three-day-long fest was organized by John Phillips and LA producer of the Mamas and Papas, Lou Adler, and had a very similar set up to Fantasy Fair. The idea of Monterey Pop was to give rock, soul, and pop music the recognition and respect that jazz had at the time. Big stars like Mick Jagger, Smokey Robinson, and Paul McCartney sat on the Board of Governors and worked to get the 30 acts to perform. However, many San Francisco bands questioned the highly-produced and “commercial” festival. They held onto their “hippie integrity” and thought there should be no profit, no stardom, and no personal gain by playing — everyone should be equal. Eventually the bands and the producers

came to an agreement and some of the most powerful live performances were born here. Show-stopping acts included Janis Joplin, Otis Redding, and Jimi Hendrix (this is where the famous guitar burning took place), among many others. Social media and instant access didn't exist then — the entire movement was about the experience. Music was freely shared and deeply appreciated.

North Bay Music Venues

The Avalon Ballroom and the Fillmore Auditorium were the iconic venues for psychedelic music and counterculture in the late 1960s. While not as illustrious as those two venerated music halls, a series of performing venues that stretched from Sausalito to Santa Rosa formed a network that allowed bands to fill out their booking schedule and encouraged a sense of collaboration and musical cross pollination. They helped draw the North Bay into the 1960s music and countercultural revolution, but also influenced it.

The venues heading north out of San Francisco included The Ark, a converted wheelhouse ferryboat at Gate 6 in Sausalito and the Cushing Memorial Theatre, or Mountain Theater, on Mt. Tamalpais. It included Farallon East, a family-style dining room and bar at Stinson beach that dated back to the 1940s and the Muir Beach Lodge and Tavern. Fairgrounds and Vets Halls in Santa Rosa and elsewhere also served as venues for big name performers.

In Sonoma County, one of the more noteworthy small music venues was the Inn of the Beginning in Cotati. Nearby the recently founded Sonoma State College, the Inn of the Beginning was founded in 1968 as a coffee shop and bar that also provided a venue for local music groups. Opening night, September 28, 1968, featured Bronze Hog with their guitarist Frank Hayhurst. By 1969, after many rock luminaries moved to Marin County, The Inn of the Beginning proved to be conveniently located. It became a place for an extra booking and a chance for high profile bands to play to a friendly, low-pressure audience. Over the decades, the Inn featured famous performers like Jerry Garcia and Van Morrison.

A Musical *and* Technical Revolution in the North Bay

In the late 1960s, music became louder and more urgent than ever before. It was a revolutionary time. There was just one problem: Even the best amplification equipment of the day failed to produce anything but muddled sound at concerts, instruments still needed improving and technology had to catch up to the music. The North Bay became an important center of the technological revolution.

A meeting at a pink colored warehouse next to a pizza shop in Novato would set in motion arguably the largest and technologically innovative public address system ever built, and it started not with a bang, but with something of a casual, stoned proposition. This singular work of engineering would come to weigh over 70 tons, comprise dozens and then hundreds of amps, speakers, subwoofers, and tweeters, stand over three-stories tall and stretch nearly 100 feet wide. Its name could only be the Wall of Sound.

It was 1969. It seemed the sounds of San Francisco's Haight-Ashbury, the psychedelic rock Holy Land to which the Dead were revered almost as gods, had beamed to the Moon and beyond. Compared to virtually all electrified musical output to that point, music was louder and more urgent than ever before. Perhaps the drugs had something to do with it, but there was a vitality to music, something unprecedented that resonated for those who believed their generation's moment had come.

There was just one problem. Even the day's leading edge of amplification technology carried bands only to a point, before the mixes muddled. Put frankly, Garcia or Jimi Hendrix live, at their loudest, sounded chaotic—in a not-so-good way. Today, defenders of How Things Sounded in 1969 must face critics who argue that everything back then sounded unsound on account of these gear constraints. That's not necessarily to question the pure, unbridled daring of baby boomer bands like the Dead, at least not in their prime. The point is that amp tech just wasn't keeping up with their sonic ambitions.

At the center of it all was the Grateful Dead and the sound technicians that worked to improve the band's sound. The Grateful Dead made their name on live performances and live recordings. One revolutionary idea, proposed at a meeting in Novato in 1969, was to position concert speakers behind the band and to use vertical speaker arrays to amplify each sound component of the performance. The arrangement would allow sound to travel in the same way that it would if the band were playing acoustically— each sound emanating from the spot it originated. Dispensing with artificial stereo mixing and adding noise-cancelling microphones to reduce feedback, the new approach resulted in arguably the largest and most innovative public address system ever built. Known as the "Wall of Sound," the massive system created clearer concert audio than ever before. The innovators behind the Wall of Sound included Owsley Stanley, Ron Wickersham, Bob Matthews and Rick Turner. Wickersham, an electronics expert from Ampex, along with Matthews and Turner, formed Alembic, Inc., which not only worked on concert sound, but also on improving electric guitars and basses, striving to create clearer, more natural sounding instruments. Alembic, Inc, moved to Sonoma County in 1977, and is still run by the Ron and Susan Wickersham and their daughter Mica.

Alembic Guitars is a well-known guitar manufacturer of high-end guitars, basses and pre-amps. They moved to Sonoma County in 1977, creating an important foundation for guitar making in the North Bay.

Live recording and PA work was also a large part of the company during this period. Alembic recorded "Workingman's Dead", "ACE" (Bobby Weir), Garcia's "Wheel" and the New Riders of the Purple Sage to name a few. Alembic was also hired to provide the sound system and record the sound track for the Altamont concert that was filmed by the Maysles Brothers as "Gimme Shelter." The featured artists were The Rolling Stones, The Grateful Dead and The Jefferson Airplane. This was the same disastrous concert that Bill Graham hired the Hells' Angels as stage security, who took their job a little too seriously. In 1972 the company made its first bass guitar for Jack Casady.

Other North Bay businesses also emerged from the music revolution, including Mesa Boogie Amplifiers. Randall Smith, who had cofounded Prune Music in Mill Valley in 1967, created Mesa Boogie. After modifying a tiny amplifier to be surprisingly loud, partly as a practical joke, Smith found that he had created a useful product. Several decades later, Mesa is based in Petaluma and enjoys a reputation as one of the music industry's most successful and innovative amplifier manufacturers.

Wall of Sound

1974

Photograph by Richard Pechner

Collection of Richard Pechner

<http://www.rpechner.com/>

At its apex, the Wall of Sound comprised nearly 600 JBL speakers (15-, 12-, and 5-inch) and over 50 ElectroVoice tweeters, all powered by around 50 McIntosh MC3500 (tube) and MC2300 (solid state) amps, one of the most efficient amps of its time.

It took a full day to build the Wall at its peak, including its custom staging, scaffolding, and lighting rig. The system itself, which changed month to month was transported in a 40-foot semi-truck.

Photos in East Gallery:

Neal Cassady

1966

Photo by Herb Greene

Neal Leon Cassady was a major figure of the Beat Generation of the 1950s and the psychedelic and counterculture movements of the 1960s. He was prominently featured as himself in the original "scroll" version of Jack Kerouac's novel *On the Road*.

Burdell Mansion, Olompali

1966

Photo by Herb Greene

Jack Casady, 1966

Photo by Herb Greene

John William “Jack” Casady is considered one of the foremost bass guitarists of the rock music era and best known as a member of Jefferson Airplane and Hot Tuna.

Reveler at Olompali

1966

Photo by Herb Greene

Grace Slick

1966

Photo by Herb Greene

Grace Barnett Slick is a singer-songwriter, musician, artist, and former model, widely known in rock and roll history for her role in San Francisco's burgeoning psychedelic music scene in the mid-1960s as the lead singer for Jefferson Airplane.

Tangerine, Rock Scully, David Frieburg and George Hunter

1966

Photo by Herb Greene

Rock Scully (d. 2014) was “the charismatic front man for the business of the Grateful Dead.” He landed at San Francisco State in the mid-1960s, where he got to know people like Luria Castell, Danny Rifkin, Chet Helms, and Owsley “Bear” Stanley. Over the next year or so, each would find a place in the burgeoning San Francisco rock scene.

David Freiberg has contributed vocals, keyboards, bass guitar, guitar, viola and percussion to Quicksilver Messenger Service, Jefferson Airplane and Jefferson Starship. In the mid-1960s, Freiberg founded Quicksilver Messenger Service with John Cipollina.

Pigpen

1966

Photo by Herb Greene

Ronald Charles McKernan (September 8, 1945 – March 8, 1973), known as Pigpen, was a singer and musician. He was a founding member of the San Francisco band the Grateful Dead and played in the group from 1965 to 1972.

Dan Hicks

1966

Photo by Herb Greene

Daniel Ivan “Dan” Hicks (December 9, 1941 – February 6, 2016) was a singer-songwriter who combined cowboy folk, jazz, country, swing, bluegrass, pop, and gypsy music. He was an

original member of The Charlatans and later, led Dan Hicks and His Hot Licks.

Peter Albin

1966

Photo by Herb Greene

Peter Albin, originally a country-blues guitarist, Sam Andrew, and James Gurley, joined together to play open jam sessions hosted by entrepreneur Chet Helms in 1965. Big Brother and the Holding Company was formed at their first gig, the Trips Festival in January 1966. Feeling a need for a strong vocalist, Helms contacted Janis Joplin in Austin, Texas; she traveled to San Francisco and debuted with Big Brother at the Avalon on June 10, 1966.

Phil Lesh (and friend)

1966

Photo by Phil Greene

Philip Chapman Lesh is a musician and a founding member of the Grateful Dead, with whom he played bass guitar throughout their 30-year career. After the band's disbanding in 1995, Lesh continued the tradition of Grateful Dead family music with side project Phil Lesh and Friends, which paid homage to the Dead's music by playing their originals, common covers, and the songs of the members of his band.

Ron Thelin

1966

Photo by Herb Greene

Ron, and his brother Jay, were celebrities of the counterculture movement in San Francisco that grew out of the Haight-Ashbury neighborhood. As day-to-day proprietors of The Psychedelic Shop, they also were significant investors in the San Francisco Oracle, and thus were involved with the Human Be-In concert of 1967. Ron Thelin died March 22, 1966 in Marin County.

Chet Helms

1966

Photo by Herb Greene

Chester Leo "Chet" Helms (August 2, 1942 – June 25, 2005), often called the father of San Francisco's 1967 "Summer of Love," was a music promoter and a counterculture figure in San Francisco during its hippie period in the mid to late Sixties. In February 1966, Helms formally founded Family Dog Productions to begin promoting concerts at The Fillmore Auditorium, alternating weekends with another young promoter, Bill Graham.

George Hunter

1966

Photo by Herb Greene

George Hunter was the driving force behind the formation of the Charlatans, one of the first San Francisco 1960s psychedelic bands. In early 1964 he started to talk about forming a band with Richie Olsen, who ended up as the Charlatans' bassist. The Charlatans barely released anything while Hunter was in the band, but after disbanding in 1968, they almost immediately re-formed and recorded their sole album.

Jerry Garcia

1966

Photo by Herb Greene

Jerome John "Jerry" Garcia (August 1, 1942 – August 9, 1995) was a singer-songwriter and guitarist best known as one of the founders of his the Grateful Dead. Garcia attended Analy High School in Sebastopol, California, where he won his first battle of the bands. Garcia performed with the Grateful Dead for their entire thirty-year career (1965–1995).

Free Spirits at Olompali

1966

Photo by Herb Greene

Fun in the Pool at Olompali

1966

Photo by Herb Greene

Chillin' at Olompali

1966

Sue Elting, Bob & Phil, Sue Swanson

1966

Photo by Herb Greene

Jerry Garcia and Jerry Slick

1966

Photo by Herb Greene

The Great Society was a 1960s San Francisco rock band that existed from 1965 to 1966, and was closely associated with the burgeoning Bay Area acid rock scene. Best known as the original group of model-turned-singer Grace Slick, the initial lineup of the band also featured her then-husband Jerry Slick on drums, his brother Darby Slick on guitar, David Miner on vocals and guitar, Bard DuPont on bass, and Peter van Gelder on flute, bass, and saxophone. Miner and DuPont would not remain with the band for the duration of its existence.

1966-1969 Milestone Timeline:

1965

Top: The Who's "My Generation," recorded on October 13, 1965. Above: Released on December 9, "Thunderball" will become the highest-grossing James Bond film of the 1960s.

October 13: The Who duck into IBC Studios in London to record "My Generation," which is released as a 45 in the U.K. on October 29 and in the U.S. on November 5. The song is probably best known for the lyric, "I hope I die before I get old." At the time, the sentiment was viewed as a raw expression of teenage angst. "Promises, promises," sing today's Millennials.

October 15: David J. Miller, a member of the Catholic Worker Movement, burns his draft card in front of an Army induction center in Manhattan. He becomes the first person convicted for this act of civil disobedience under a law passed earlier in the year by Congress. Miller eventually serves 22 months in prison.

November 27: The first Acid Test is held at Merry Prankster Ken Babbs' house on a former chicken ranch, known as the Spread, in Soquel, California. The Warlocks are there, as is poet Allen Ginsberg, Beat-era hero Neal Cassady, author Ken Kesey, and lots of transparent capsules filled with potent doses of still-legal LSD.

December 9: The fourth James Bond film, "Thunderball," opens in Tokyo. It goes on to become the highest grossing 007 movie of the series, until its box office is eclipsed by "Live and Let Die" in 1973.

1966

On May 28, 1966, "It's a Small World" opens at Disneyland.

January 21-23: Conceived by future "Whole Earth Catalog" editor Stewart Brand, a multimedia Trips Festival is held over three days at Longshoremen's Hall in San Francisco. Bill Graham produces the enormously successful psychedelic event, which is why just two weeks later Graham begins hosting similar shows at the Fillmore Auditorium.

March 17-April 11: César Chávez leads a "peregrinación," or pilgrimage, from Delano, California, to the state capitol in Sacramento. The 340-mile trek is designed to call attention to the economic plight of farm workers and culminates with the announcement of a signed union contract for the workers with Schenley, a major Delano grape grower.

May 16: The Beach Boys release "Pet Sounds," which will be cited as a major influence by everyone from The Beatles to Radiohead.

May 28: The sunniest dark ride ever, "It's a Small World," opens at Disneyland.

June 13: The Supreme Court rules 5-4 in *Miranda v. The State of Arizona*. The ruling makes it the law of the land to inform people accused of crimes of their constitutional right to remain silent before being questioned by authorities.

June 16: Stokely Carmichael of the Student Nonviolent Coordinating Committee (SNCC) uses the phrase "Black Power" in a speech after his arrest in Greenwood, Mississippi, during the March Against Fear. It is not the first use of the phrase, but it is the first time it is used so pointedly in a political context.

June 28-30: Betty Friedan and others attending the Third National Conference of Commissions on the Status of Women in Washington, D.C., form the National Organization of Women (NOW).

July 2: Tennis player Billie Jean King wins the first of her six Wimbledon Championships.

August 3: Lenny Bruce, comedian, social satirist, and author of *How to Talk Dirty and Influence People* dies of a morphine overdose in Los Angeles.

August 29: The Beatles perform their last concert anywhere at Candlestick Park in San Francisco. The 11-song set list includes "Day Tripper" and "Paperback Writer."

October 15: Huey Newton and Bobby Seale establish the Black Panther Party for Self-Defense in Oakland, California.

November 20: "Cabaret" opens on Broadway. It will go on to win a Tony for Best Musical, as well as a Tony for Joel Grey, who will reprise his role as the demonic emcee in the 1972 film version, for which he will win an Oscar.

1967

On April 28, 1967, boxer Muhammad Ali is arrested for refusing to be inducted into the U.S. Army.

January 24: Aretha Franklin records her first hit, "I Never Loved a Man (the Way I Love You)," at Muscle Shoals Sound Studios in Sheffield, Alabama.

January 27: During a launch simulation of Apollo 1, a cabin fire kills astronauts Virgil I. "Gus" Grissom, Edward H. White, and Roger Chaffee.

April 24: The Philadelphia 76ers beat the San Francisco Warriors in the NBA Finals to win the only championship by a team other than the Boston Celtics during the 1960s.

April 28: Boxer Muhammad Ali is arrested for refusing induction into the U.S. Army. Various boxing commissions ban him from the sport, and in a trial on June 20, Ali is convicted of evading the draft. Ali remains free, though, as his case winds its way to the Supreme Court, which overturns his conviction on June 28, 1971.

June 1: The Beatles release "Sgt Pepper's Lonely Hearts Club Band," proving that the band's decision not to tour anymore had been a good one.

June-August: The Haight-Ashbury neighborhood of San Francisco is overrun by 100,000 wannabe hippies, who have come to experience the "Summer of Love."

October 2: Thurgood Marshall becomes the first African American to sit on the Supreme Court.

November 9: The first issue of "Rolling Stone" magazine is published. The cover features a photo of John Lennon from the movie "How I Won The War," which is directed by Richard Lester of "A Hard Day's Night" and "Help!" fame.

1968

On December 9, 1968, computer scientist Doug Engelbart gave a demonstration showing how we would one day use the Internet.

February 27: CBS News anchorman Walter Cronkite, considered the “most trusted man in America,” closes his nightly news show with this sober assessment of the war in Vietnam: “For it seems now more certain than ever that the bloody experience of Vietnam is to end in a stalemate.”

February 29: The Kerner Report, which is the document produced by the National Advisory Commission on Civil Disorders in the wake of urban rioting dating to 1964, concludes that “White racism is essentially responsible for the explosive mixture which has been accumulating in our cities since the end of World War II.”

March 16: As many as 500 villagers in the Vietnam hamlets of My Lai and My Khe are slaughtered by U.S. Army soldiers. The world will not find out about the massacre until September 5, 1969, when charges are brought against platoon leader, Lieutenant William Calley, who will serve just three-and-a-half years of a life sentence, all of it under house arrest.

April 2: The highest-grossing film of 1968, “2001: A Space Odyssey,” directed by Stanley Kubrick with a script by Kubrick and science-fiction author Arthur C. Clarke, is released.

April 4: Rev. Dr. Martin Luther King, Jr., is assassinated in Memphis, Tennessee.

April 11: President Johnson signs the Fair Housing Act.

April 28: Artists Larry Van Over and Gary Eagle arrange to have a piano dropped from a helicopter on a small farm outside of Seattle, just to hear what it sounds like. Country Joe and the Fish perform at the event, paving the way for subsequent art happenings/rock concerts out in the middle of nowhere, culminating in 1969’s Woodstock.

June 5: Senator Robert F. Kennedy is shot by an assassin in Los Angeles and dies the following day.

August 25-29: The whole world watches the riots outside the Democratic National Convention in Chicago, where demonstrators, gathered to protest the war in Vietnam and make mischief, are beat up on live television by the city’s finest.

October 16: At the Summer Olympics in Mexico City, American sprinters Tommie Smith (gold medal) and John Carlos (bronze) raise gloved fists in the air during the medal ceremony in support of the Olympic Project for Human Rights, as well as a salute to Black Power.

December 9: Computer scientist Doug Engelbart of the Stanford Research Institute gives a rapt audience in San Francisco a glimpse of the digital future when he and a team of technicians and videographers present what will later become known as “The Mother of All Demos.”

1969

On July 20, 1969, Neil Armstrong and Buzz Aldrin walked on the moon.

January 3: Shirley Chisholm of New York becomes the first African American woman to serve in the U.S. House of Representatives.

January 20: Richard Nixon is sworn in as the 37th President of the United States. By August 9, 1974, he will have resigned.

January 28: As many as 100,000 barrels of crude oil spill from a ruptured oil platform into California’s Santa Barbara Channel, soaking beaches, birds, and sea mammals.

March 10: G.P. Putnam's Sons publishes *The Godfather* by Mario Puzo. In 1972, the film version of the novel, directed by Francis Ford Coppola, will top that year's box office and win three Oscars, including best picture.

June 28: A New York City Police raid of a Mafia-owned gay bar called the Stonewall Inn escalates into a spontaneous riot, as patrons and supporters of the Stonewall decide that they have had enough of the city's anti-gay ordinances.

July 20: Apollo 11's lunar module, "Eagle," lands on the moon; Neil Armstrong and Buzz Aldrin exit the spacecraft and walk around a bit.

August 9–10: Followers of Charles Manson kill seven people, including actress Sharon Tate and her unborn baby.

August 14-22: Hurricane Camille, one of only three Category 5 hurricanes in the 20th century to touch down on U.S. soil, forces the Mississippi River to flow backwards for 150 miles.

August 15-17: As many as half a million people descend on a dairy farm in Bethel, New York, for the Woodstock Music and Art Fair. Standout performers include Ravi Shankar, Sly and the Family Stone, and Jimi Hendrix.

October 5: "Monty Python's Flying Circus" debuts on BBC One and includes a memorable sketch titled "The Funniest Joke in the World."

October 16: The underdog New York Mets win the World Series.

October 29: A UCLA student named Charley Kline sends the first message over the Advanced Research Projects Agency Network (ARPANET), which will evolve into the Internet. The message, which is delivered to a computer at the Stanford Research Institute, reads "login."

November 15: More than 500,000 march against the war in Vietnam in Washington, D.C.

November 20: Native Americans occupy Alcatraz Island in San Francisco Bay. The occupation is forcibly ended on June 11, 1971.

December 6: The 1960s stumble to a bloody, disorganized close at a racetrack called Altamont in Northern California, where the Rolling Stones hold a free concert attended by more than a quarter million people, one of whom is stabbed to death practically in front of the stage.

The Beat Goes On Gallery Exercises for schoolchildren

- In the east gallery, show the burned items from the Burdell mansion. Ask the students to try to guess what the burned objects are. Now take them out of the room and distribute clipboards, pencils, and scratch paper and ask them to write down as many items as they can remember.
- Demonstrate how to use a record player. Explain how a record works. Show them the 8 tracks that we have in the case. Let them pick a record and play it for them.
- Explain what a wall of sound is and how it works.
- Teach them slang words from the '60s and then ask them to describe a poster using those same slang terms. Or ask them to figure out what the slang words mean.
- For high school students: Using the provided timeline, have students try to guess events in 1965-1969, while giving them clues (or treat it like a Trivial Pursuit game). For example, ask, "In 1969, what iconic Monty Python movie debuted on BBC?" Discuss how the music scene influenced or was influenced by events.

1960s Slang Terms:

Groovy

Cool

Righteous

Diggin' it

Outta sight

Hippies

Bummed out

Fab

Boss

All show and no go (superficial)

Downer

Crash (to go to sleep)

Flower Child

Flower Power

In the groove (in the 'in' crowd)

Mod

Lay it on me

Neato