

## THE GOLDEN AGE OF SAN FRANCISCO ROCK: THE SUMMER OF LOVE

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

### Recommended Listening:

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

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

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

**The Grateful Dead, *Workingman's Dead*** (Warner Brothers/Rhino, 1970). The first of the country-folk-rock-oriented albums the Grateful Dead put out in 1970, *Workingman's Dead* might have found the band concentrating for the first time on recordings that sounded good when worked on in the studio, rather than capturing flitting snapshots of their live repertoire. These would also be their most song-oriented albums, with much help from lyricist Robert Hunter, as well as ones that brought out their strengths as harmonizing singers. This includes some of their most popular originals in "Uncle John's Band," "Dire Wolf," "New Speedway Boogie," and "Casey Jones." The expanded CD version adds much live material from 1969-70, including concert performances of several of the album's songs.

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

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

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

'72: *The Complete Recordings*, that contains all 22 of their concerts from that tour. You have been warned.

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

**Dan Hicks & His Hot Licks, *Return to Hicksville: The Best of Dan Hicks and His Hot Licks: The Blue Thumb Years—1971-1973*** (Hip-O, 1997). Some will find Hicks an acquired taste, or that a little goes a long way. But if you want more, this has material from the early '70s, though some of these are different versions of songs he'd previously recorded ("Canned Music," "I Scare Myself," "The Innocent Bystander").

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

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

a lead guitar-type instrument, as well as their distinctive bittersweet male-female vocal harmonies.

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

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

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

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

**Janis Joplin, *I Got Dem Ol' Kozmic Blues Again Mama!*** (Columbia, 1969). Janis Joplin's first solo album is often considered something of a semi-failure, both because of its erratic quality and its departure from the more acid rock-oriented sound she'd sung

with Big Brother & the Holding Company. Shifting from bluesy psychedelic rock to soul, it did in some respects feel forced and not as good as it could have been. But it does have some fine songs in "Try (Just a Little Bit Harder)," "Work Me, Lord," and "Little Girl Blue," and can't be dismissed as an insignificant part of her discography.

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

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

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

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

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

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

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

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

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

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

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

earlier San Francisco concert of note at the Fillmore West on April 26, 1970 that predates his move to the Bay Area.

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

**Sir Douglas Quintet, *The Mono Singles '68-'72*** (Sundazed, 2011). Kind of an honorary inclusion as Sir Douglas Quintet mainstay Doug Sahm is more identified with Texas than San Francisco. However, he was based in the Bay Area for much of the late 1960s and early 1970s, in common with other Texas musicians seeking a freer musical and social climate. His ever-shifting blend of rock, soul, blues, and honky-tonk fit in well with the San Francisco sound's eclecticism. This 22-track collection of singles functions as a best-of for the period, including the one big hit they scored at the time, "Mendocino," and his well-known soulful ballad "At the Crossroads."

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



Family Stone are available on the volumes for those artists in the series *The Woodstock Experience*.

### **Recommended Books:**

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

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

***Back to the Garden: The Story of Woodstock***, by Pete Fornatale (Touchstone, 2009). Of the numerous books about the 1969 Woodstock festival (some published almost simultaneously on its 40<sup>th</sup> anniversary, like this one), this makes for the best reasonable straightforward overview. For more, there's *The Road to Woodstock* by Michael Lang (one of the festival's promoters) and *Woodstock: The Oral History*. Bay Area artists feature in all of these, as they do in a yet more specialized volume, *Woodstock* (edited by Dale Bell), which focuses on the filming and production of the *Woodstock* movie.

***John Fogerty: An American Son***, by Thomas M. Kitts (Routledge, 2016). Not exactly a biography, this is more a study of Fogerty's

work (with Creedence Clearwater Revival and as a solo artist), focusing on his songs and records more than his life. Although the tone is slightly academic, this is pretty readable and covers the essentials of CCR (including some coverage of their history), which is the focus of the bulk of the text.

***A Song for Everyone The Story of Creedence Clearwater Revival***, by John Ligan (Hachette, 2022). Although there have been a few previous books on CCR, this is the first one to tell the story thoroughly and well. The bulk of the text is devoted to CCR's career, going from their lengthy origins as the Blue Velvets and the Golliwogs, and a lot of coverage of their 1968-1972 peak. The heart of the research is based on extensive interviews with bassist Stu Cook and drummer Doug Clifford (though John Fogerty did not participate), and there's a lot of inside detail into the band's evolution and considerable highs and lows.

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

***Up Around the Bend: The Oral History of Creedence Clearwater Revival***, by Craig Werner (Avon, 1998). This oral history doesn't come close to being a biography, but does cover many aspects of their career with quotes from members and some associates.

### **Recommended Videos:**

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

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

*Fillmore: The Last Days* (Rhino, 1972). Rockumentary of the last shows at the Fillmore West, filmed between June 30 and July 4, 1971. Some of these bands are not so hot or past their peak, but nonetheless it has decent footage/performances (though sometimes in frustratingly limited split-screen shots) by the Grateful Dead, Jefferson Airplane, and Santana, as well as documenting some notable lesser-known bands with clips of Cold Blood, It's a Beautiful Day, and Lamb. Also a good amount of interview footage with Bill Graham that sometimes exposes the less appealing aspects of his bluster and bossiness (especially in the scene where he throws Mike Wilhelm of the Charlatans out of his office), though in his calmest moments, he offers some solid and reasonable insights into the best qualities of the San Francisco scene. Note that the version that has aired recently on television on KQED fundraisers is heavily edited, not least to eliminate some of Graham's frequently profane outbursts.

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

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

*The Grateful Dead Movie* (Monterey, 1977). Directed by Jerry Garcia, this concert movie was drawn from the Dead's five-night stand at Winterland in October 1974 that marked, if only briefly, their last shows for an extended period as they entered semi-retirement. Now minus Pigpen (who died in 1973) and supplemented by keyboardist Keith Godcheaux and his singer wife Donna, the Dead are shown doing some of their most popular songs (and some of their less popular ones), with some inserts of interviews with the band and fans. This isn't the band at their very best, in part because of the presence of Keith and Donna, and tends to separate the Deadheads from the non-Deadheads, with many of the latter finding it tough to sit through so much Dead in one sitting (and tough not to get irritated by the uncritical adulation displayed by some of their fans). This is a two-DVD version with a disc of additional material; a Blu-Ray version with a second disc of additional material (and a commentary on the principal feature) came out on Shout Factory in 2011.

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

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

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

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

*Travelin' Band: Creedence Clearwater Revival at the Royal Albert Hall* (2022). In April 1970, CCR were filmed in concert in London's Albert Hall. To fill out the running time, though purposefully so, the first part is a condensed but useful rundown of how Creedence rose to superstardom, with excerpts from TV/concert performances and promo films, and some brief interview snippets from the era with band members. The majority of it simply presents the concert, filmed in a straightforward no-frills fashion.

*Woodstock* (Warner, 2009). Still the most famous rock festival *and* the most famous movie of a rock festival, with legendary

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

### **Notable Figures (Excluding Star Musicians):**

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

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

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

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

**Saul Zaentz:** Owner of Fantasy Records, Notorious for legal conflicts with Creedence Clearwater Revival leader John Fogerty that

contributed to his decade-long absence from the music business after 1975, and suing Fogerty for plagiarizing himself on his solo recordings.

### **Notable Places:**

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

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

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

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

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

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

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

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

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

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

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

### **Notable Labels:**

**Fantasy:** Though mostly a jazz label, hit paydirt with Creedence Clearwater Revival's huge hit singles and albums in the late 1960s and early 1970s. In 1970, moved to large building in the industrial



area of Berkeley, where it remains today, although the company was sold to Concord Music a few years ago.

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

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

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