

Boom town

IT'S NOT OFTEN that Willie Brown fades into a crowd. But at the opening of John Lee Hooker's **Boom Boom Room** (at the site of the old Jack's Bar) Thursday, Oct. 2, so many double-breasted suits and snappy toppers were circulating through the smoky room that for a moment the mayor was just another sharp dresser in a furry blue fedora, come to shake the hand of the musical legend ensconced in the corner booth. And with guitarist **Joe Louis Walker's** butter-colored Rolls Royce awarded a specially created parking space marked off by a string of orange safety cones in front of the club, the official city limousine barely warranted a glance. The cool only lasted a second or two, of course, until the cameras closed in and the mayor took over, posing with the talent, shaking hands, and even, in one instance, autographing a crumpled cocktail napkin.

"It's all about John," insisted Boom Boom owner **Alex Andreas**, who befriended Hooker during his seven-year stint as a bartender at Jack's. "He's the last of the last of the Mississippi Delta bluesmen, and Jack's, in the old days, was one of his favorite places." Andreas grew up at Fillmore and Washington and can reel off the names of the juke joints and hot spots that redevelopment pushed out. "It was kickin' then—the Harlem of the West." After the last ill-fated incarnation of Jack's—with its yellow-and-green decor and Irish music—will the neighborhood cats give the corner of Fillmore and Geary another chance? "You watch," Andreas says. "They'll be coming through."

Whether or not Hooker will play his own club remains to be seen; despite rumors of an all-star jam session, Hooker left the building Thursday without taking to the stage. (Stephanie Rosenbaum)

Mourning in America

And, apropos of nothing and everything, here are a few notes on our favorite places to experience death on the Web:

Dead People Server www.city-net.com/~lmann/dps/

The page to find out who's dead, who might be, and who's mysteriously MIA. The list currently tops 1,000 entries and, unfortunately or not, is growing rapidly. Included is a cornucopia of info on the Dearly Departed (also known as Those Who Have Rung Down the Curtain or Joined the Choir Invisible, or who are Just Resting), video clips, and a cliché page listing favorite media sound bites for dead celebrities: "He had a wonderful life" (Jimmy Stewart); Henry Fonda's "Every time you see ..." speech from *The Grapes of Wrath*; "Gene Roddenberry reached his final frontier," or, more succinctly, "He's dead, Jim."

The Celebrity Death Pool pages.prodigy.com/CA/noca/celebritydeathpool.html (for actors) and **The Other Celebrity Death Pool** pages.prodigy.com/CA/noca/otherdeathpool.html (for politicians, musicians, and other low-ranking stars)

Who do you think will be the next star to kick? The good, the bad, the ugly, or the old? Totally tasteless and devoid of conscience, these two sites offer successful contestants 15 minutes of fame on the winners page and "some really bad karma." How can you go wrong? Mark your favorite star for death now!

Tombstone Tourist www.teleport.com/~stanton/

Based on his book of the same name, grave crawler Scott Stanton's Web page is dedicated "to all those who have spent countless hours in cemeteries trying to find the final resting places of the rich, the famous, the infamous, and those with just really cool tombstones." Includes links to other lethal sites, book excerpts, and updates on what's new and dead.

Find a Grave www.orci.com/personal/jim/index.html

Jim Tipton's labor of love provides an indispensable guide to the final resting places of "noteworthy people" that allows you to search by name, location, or claim to fame. An exhaustive links page—divided into categories such as General Death, Funeral Homes, and Miscellaneous—will connect inquiring minds with like-minded souls throughout the Web. There are also lots of pictures. Pictures are good. (Neva Chonin)

The Mix

1. The U.S. National Gold Panning Championships in Coloma, Calif.
2. *60 Minutes'* contribution to stopping the Cassini space probe launch.
3. A bloated, near two-hour Gene Loves Jezebel performance at Last Day Saloon, Fri/3.
4. Overdosing on bovine estrogen on NBC's *Men Behaving Badly*, Sun/5.
5. Underreported effect of El Niño: dogs are wiggling out on Baker Beach.
6. A soothing pot of Throat Coat™ tea. ■

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ARTS & E

Endless summer

The 30th anniversary of the Summer of Love celebrates values that address the social concerns of today. **By Nina 'Wildflower' Siegal**

THE SUMMER OF LOVE, which offered the world its first glimpse of flower children seeking to "make love, not war," is known across the globe as a cultural and political turning point for an entire generation. But many people do not know that the Summer of Love began as a small, community-based philanthropic organization based in Haight-Ashbury.

In January 1967 a human be-in in the Polo Fields of Golden Gate Park, a free-spirited event promoting communalism and activism, attracted more than 35,000 people. Following the explosive media coverage of the event, a number of residents of the then-quiet working-class Haight community realized that soon many teenagers would be arriving in San Francisco to join in. They decided to prepare themselves for the deluge.

In March and April of 1967 a group of neighborhood organizers, including the concert promoters Family Dog, the Straight Theatre on Haight Street, the Haight Independent Proprietors merchants group, the Diggers, and the *San Francisco Oracle* alternative newspaper, created the Council on the Summer of Love to plan events and social programs for the arriving teenagers.

"We realized that hundreds of thousands of kids would be descending on San Francisco as soon as school let out," says Family Dog impresario and Summer of Love organizer Chet Helms. "The council was formed to mitigate some of the problems we thought would occur as a result of those coming in."

As a result of those efforts, when the throngs of young people did arrive they were met with regular concerts and events on the Panhandle, free food distributed by the Diggers, and networking projects to help people find places to live. In addition, out of the Summer of Love organizing efforts two critical San Francis-

co institutions were born.

Rev. Edward Larry Beggs founded Huckleberry's for Runaways, the nation's first youth shelter, and Dr. David Smith opened the first of the

Haight Ashbury Free Clinics, the first health center of its kind in the country.

"The thinking behind calling it the Council on the Summer of Love was to give people a positive initiation into what the community was really about, which was bringing people together into a collective effort," Helms says.

Helms expects another 25,000 people to descend on the Beach Chalet Meadows on the western edge of Golden Gate Park this weekend to celebrate the music, fun, and con-

Just Joe

Country Joe McDonald brings the legacy of the Vietnam War to the Summer of Love anniversary

AT SUNRISE ON Oct. 12, Bay Area musician Country Joe McDonald will stand in front of a half-scale replica of the Vietnam Veterans Memorial, placed in the Beach Chalet Meadows of Golden Gate Park, and read the names of the 2,687 members of the U.S. armed forces who died in Vietnam between June 1 and Aug. 31, 1967. The reading will kick off a day of music, dancing, and frolicking in the park in celebration of the 30th anniversary of the Summer of Love.

Later in the day, Country Joe will join an electric fiddle player and a bass player to perform several songs, including one he wrote about the Summer of Love. **Bay Guardian:** What is important to you about the Summer of Love 30th anniversary celebration?

Country Joe McDonald: This event is going to be very significant for me because the traveling Vietnam memorial will be there. A lot of people don't know that I'm a veteran myself. I was in the U.S. Navy Air Force from 1959 to 1962, in the boot camp in San Diego and then on an air base in Japan.

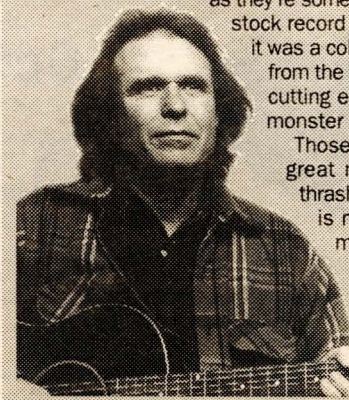
I have worked with people who are antiwar, people who were in the war, and people who were just hippies and nonpolitical. So bringing the wall there is a way to have everybody there at the same time and the same place. I don't think that's going to happen anytime again.

BG: In your opinion, what has been the most significant influence of the music of the '60s on the music of today?

CJM: I think it's pretty simple. You can assume that most of Generation X, as they're sometimes called, grew up listening to the Woodstock record set, and the great thing about it was that it was a collection with some of the best of everything from the Aquarian age on it, including stuff that was cutting edge. That generation growing up became monster musicians because of that influence.

Those monster musicians cranked out all this great music, first punk, and that turned into thrash, and it went on and on. I think music now is more exciting than ever. I don't like '60s music anymore. It's hellia boring. I've heard most of it so much already. I don't listen to Bay Area '60s musicians for fun. That music is really old-fashioned and strange to me.

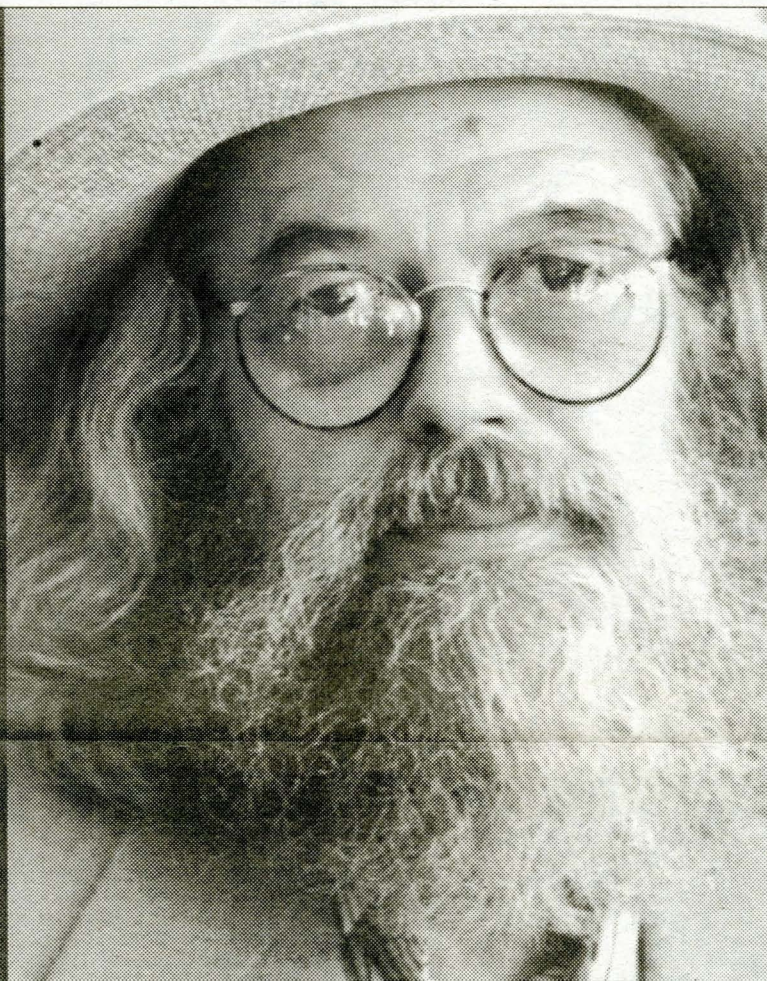
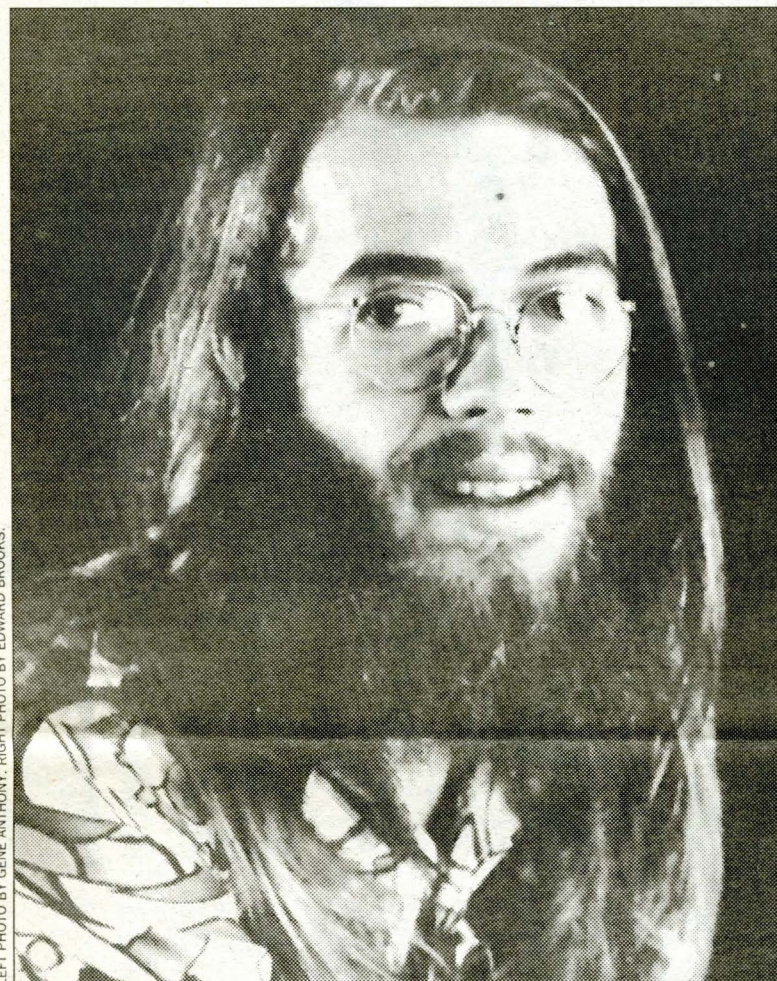
BG: What don't you like about it?
CJM: When I wrote it no one had



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ENTERTAINMENT



LEFT PHOTO BY GENE ANTHONY, RIGHT PHOTO BY EDWARD BROOKS.

Dog day afternoon: Chet Helms of Family Dog, shown in the '60s and today, helps put on another groovy outdoor concert this Saturday.

sciousness-raising of the Summer of Love. The event concludes the summer-long commemoration of the Summer's 30th anniversary.

"This is a culmination of all the hard work everyone has put in for a whole year now," Helms says. "We wanted to use all the press attention that would naturally be paid to the 30th anniversary to bring attention to issues that we felt were important, like compassion in general and specifically issues related to children." Along with a lot of music, the council has organized a food drive to collect 30 tons of food for the San Francisco Food Bank.

The last day of commemoration, Oct. 12, called Renewal of Compassion, will begin with a tribute to the soldiers who died in Vietnam during the Summer of Love. A traveling half-scale replica of Maya Lin's Vietnam Veterans Memorial will be stationed at the northwest corner of the Beach Chalet Meadows, and beginning at dawn Bay Area-based musician Country Joe McDonald will read the names of the more than 2,500 young people who lost their lives between June 1 and Aug. 31, 1967.

The day will be filled with music, including short sets by members of

the Sons of Champlin, members of Jefferson Starship, Country Joe, Walela, and Dr. Loco's Amor Indio. The music will be interspersed with poetry, spoken word, and performances, including a short play by the San Francisco Mime Troupe.

The day will also feature numerous talks by civil rights leaders and community activists, such as United Farm Workers cofounder Dolores Huerta, Rev. Cecil Williams of Glide Memorial Church, and poet Janice Mirikitani. Beat poet Michael McClure will read from his poetry, accompanied on piano by Doors keyboardist Ray Manzarek.

McClure says that even though he is identified with an earlier era, the Summer of Love was a very inspirational time for him. "I saw it as a very intellectually stirring and spiritually moving experiment that was taking place," he says. "It had its drawbacks and flaws and we all know that, but it was a great spiritual occasion and it had its grubby aspects and its confusions, but it had its reaching, nonconformist, even patriotic aspects too."

Bill Champlin of the Sons of Champlin says the creativity and openness that were awakened in the

summer of 1967 are still powerful today. He's looking forward to playing a few songs with his cronies.

"This is a celebration that the vibe is still going on; it may be a little more mature than it was but it's still happening," Champlin says. "It's sort of like a high school reunion, but it's also like a church reunion. This is a chance for people to look around and say 'Hey, we're still here; we still dig it.'"

After the individual bands do their sets, there will be a "Spirit of Compassion" jam session at the meadow, featuring more than a dozen musicians of the era, including Pete Sears of Jefferson Starship, Snooky Flowers of Janis Joplin's Full Tilt Boogie Band, Barry "the Fish" Melton of Country Joe and the Fish, Michael Wilhelm and Dan Hicks of the Charlatans, Greg Elmore and David Freiberg of Quicksilver Messenger Service, Naomi Ruth Eisenberg and Maryann Price, and Vince Welnick of Grateful Dead fame. Contemporary musician Linda Perry of 4 Non Blondes will also sit in on the session.

Steve Keyser, who pulled together the "Summer of Love All-

Stars," says the jam session will be "organized chaos" beginning with some predetermined songs at 5 p.m., but fluid enough to go with "whatever happens." Keyser has been in the music business since the 1980s, and he has often represented the "dinosaurs" of the 1960s psychedelic rock scene. He says he's looking forward to hearing the music that shaped every subsequent generation of rockers.

"The music of that time reflected the emotion of the people, and it helped the people's voice to coalesce," Keyser says. "We didn't stop the war, but the music was the watchword of the people and it helped push for the end of the war. Never before and never since has there been a generation that was so outspoken and so willing to bring about change. Now, we're getting together in a world that is very different, but we still maintain some of the ideals that carved out that era and we can see how that affected the world and affected our children, and that's truly exciting." ■

Renewal of Compassion, the conclusion of the 30th Anniversary of the Summer of Love, begins Sun/12, 7:30 a.m., Golden Gate Park, S.F. Admission is free.

ever heard any music like that. It was electric, and no one had heard that before and it was all brand new and refreshing. But now it's 30 years later, for Christ's sake — how much can you take of it? We were real slow in those days, compared to a Pearl Jam or a Chili Peppers groove. We played slow music. I mean really slow music.

BG: So why connect with the Summer of Love again?

CJM: I like the new stuff, but I'm an old geezer and I'm not going to go to a rave and stay out all night dancing anymore. I'm dated, and that's one of the reasons I like relating to all those folks. It's a reunion, and there will be people with their children and even grandchildren. It'll be kind of like a be-in, and there will be free music in the park, and I enjoy that.

BG: For those of us who weren't there, how would you define what happened in San Francisco in the summer of 1967?

CJM: It was called the Summer of Love, but it was really the year and the moment historically at which the entire generation of young people decided to make love not war. It sounds simplistic nowadays, but when you think about it seriously, it's still a pretty radical concept.

We just anonymously decided that, and we really started a global thing that spread. Generations that followed us pretty much all agreed that we have had our fill of war. Anybody who was there realizes that what was before the Summer of Love was entirely different from today. I don't think there is an aspect of life that wasn't radically altered by the Summer of Love. It was pretty much a change of lifestyle, and it wasn't very popular with the establishment, but it really caught on.

BG: You're best known for your "Feel like I'm Fixin' to Die Rag," in which you sing "Hot damn — I'm going to Vietnam." Where did the inspiration for that song come from?

CJM: It was one of those songs that took very little conscious effort to write. It just popped into my head one day in 1965 and took about 30 minutes to put down on paper. I was able to write it because at that time I was already out of the military and it was pretty easy for me to think about being a G.I. Also, it was easy for me to write about capitalism as it relates to war, because I grew up in a communist family. I was what they call a "red-diaper baby," so I was familiar with the rhetoric.

I was also a trained trombonist. I started playing the trombone when I was about nine years old. I was supposed to go to University of Southern California and become a classical trombonist and join the L.A. symphony, but then I got rock and roll fever and quit. But it was the training in trombone that made me familiar with Dixieland music, which is the basis for that song.

N.S.