GET TOGETHER: THE HISTORY OF ROCK AND ROLL IN MARIN COUNTY AND THE MARIN HISTORY MUSEUM’S “MARIN ROCKS” EXHIBITION

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GET TOGETHER: THE HISTORY OF ROCK AND ROLL IN MARIN COUNTY AND THE MARIN HISTORY MUSEUM'S “MARIN ROCKS” EXHIBITION

A Project

by

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Abstract

of

GET TOGETHER: THE HISTORY OF ROCK AND ROLL IN MARIN COUNTY AND THE MARIN HISTORY MUSEUM’S ‘MARIN ROCKS’ EXHIBITION

by

Monica Dione Burrowes

Marin County provided the majestic backdrop for one of the most significant musical revolutions in the history of popular culture during the 1960s and 1970s. In early 2008, the music community lost three significant community members, Chuck Day (blues musician), Alton Kelley (prominent poster artist) and Martin Fierro (saxophonist), accelerating the need to capture the histories of these unique cultural contributors. The Marin History Museum took up the charge to preserve this dynamic history while the key contributors were still alive to share their unique stories. With this purpose, the Museum started their journey to create “Marin Rocks,” an innovative interactive music center focused on preserving the music history of Marin County. Through oral history interviews and networking with the Marin music community, the curatorial team spent two and a half years carefully constructing the “Marin Rocks” exhibition’s content and borrowed artifacts to create an exhibition the likes of which had never been seen in Marin. The Marin History Museum discovered that the history of the music community reached far deeper than just the musicians, and responded by developing an entire Music Center to express the multi-faceted stories. However, due to lack of funding and financial support, the Marin History Museum has paused development of the “Marin History Museum Music Center” and “Marin Rocks” exhibition, further demonstrating that modest regional history Museums must be judicious in assessing even the most ambitious and well received of projects.

__________________________, Committee Chair
Lee Simpson, Ph.D.

__________________________
Date
DEDICATION
It is with the deepest appreciation and love that this thesis is dedicated to “Ant” Modie daCosta. It is with her guidance and encouragement that this project was possible, and even though she is no longer with us, her presence will forever be an influence on my life’s path. Thanks, Mode.
ACKNOWLEDGMENTS
The journey to create “Marin Rocks” was tremendous, and would not have been possible without a great deal of help. Thank you to my parents Bob and Betsy Burrowes for believing in me always, even when I did not believe in myself. Big thanks to my family Lisa, Anthony, Peter, Teddy, Fiona and Jacques for always providing a reason to smile. Best wishes to my Marin History Museum family including Dawn, Jocelyn, Michelle, Heather, Holly, Shelley, Natalie, Naomi, Doug, Janet, Lisa, Analisa, Rosie, Merry and Alan. Deepest of gratitude to Professor Lee Simpson at the California State University Sacramento department of History for always being my cheerleader and encouraging me to reach the finish line, and Professor Patrick Ettinger for his positive encouragement and keen eye for editing. My love and appreciation goes to Ben Knoll for always having a loving hug when I walk through the door, keeping my coffee cup filled at the café on writing nights, and offering the extra encouragement needed to complete this project. And most of all, I offer my sincerest thanks and love to “Ant” Modie DaCosta-without whom this thesis would not have been possible.
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Chapter 1

NOT FOR THE FAINT OF HEART: CHALLENGES IN THE MUSEUM

Introduction

The Marin History Museum has diligently served its community for seventy-five years. From the original charter in 1935, the Museum has come to represent the most sacred and traditional cultural values of its constituency. On a national level, it is a museum like many others: moderate in physical size, finances, and staffing with a humble operating budget, and like other smaller institutions it struggles to meet annual expenses and secure their ability to fulfill the mission statement despite its location in one of the most affluent communities in the United States. Even with a track record of professional level exhibitions and programming, the Marin History Museum has survived year to year on meager resources and has struggled to attain the role they envisioned within their community.

In order to invigorate their community’s involvement in the non-profit, the Marin History Museum embarked on a bold and innovative new exhibition in 2008, originally titled “Marin Rocks and Rolls.” Later shortened to “Marin Rocks,” this exhibition deviated from their usual fare of agricultural, transportation, and other common historical themes in favor of exploring the edgy topic of rock and roll music and the influence that Marin County maintains within all aspects of the music industry, including the musicians, visual artists, instrument and amplification manufacturers, and recording engineers.

With hundreds of nationally prominent musicians in residence locally, the project was immediately flush with material and rapidly outgrew the humble 1200 square foot
exhibition space they originally intended. Eager to capitalize on the overwhelming community response, the Marin History Museum launched into development for an entire new facility focusing exclusively on the music community and their history, with high-quality interactive displays, a performance auditorium, and a valued place among the most elite non-profits in the county.

As community support flooded the Museum and their capacity to develop the Marin Rocks project, the frenzy reached an apex when rock superstars Metallica volunteered to perform a benefit concert at the region’s largest performing venue in support of the new music history center. Now serving as media darlings in the local papers and news outlets, the Museum was abruptly thrust into a spotlight with every new development eagerly splashed across the front page of local newspapers.

Despite vociferous community support for the Marin Rocks project, financial contributions proved to be lackluster at best. The Museum, which had enlarged its staff to accommodate a new facility, high profile project, and fast paced deadlines, was swiftly accruing expenses that it was not prepared to accommodate in the humble budget. As a result, by September 2010 the Museum was forced to lay off eight of the ten full-time staff members, and a large team of consultants working on the project.

Within one humble non-profit historical society we can witness the most controversial and relevant challenges that the museum field faces in the digital age. At the time of this writing, the Museum demonstrates how contemporary history museums struggle to stay relevant in a modern world, that engaging with the target demographic is critical yet dangerously compromises the organization’s cultural authority, and the
attempts of a moderately sized organization to regain community credibility after a 
disastrous and scandalous organizational restructuring.

Museum Business

The Marin History Museum is a non-profit like many others, located just north of 
San Francisco in scenic Marin County. The Museum itself stands as a testament to the 
museum field at large, representing the thousands of small museums throughout the 
United States. As a small organization representing its regional history, their every 
decision is magnified throughout the community they represent, with many interested 
community parties contributing to the decision making process of the Museum. After a 
successful seventy-five year history, the Museum embarked on a rapid expansion in 
pursuit of a revolutionary exhibition, and ultimately collapsed under community pressure. 
As the Museum attempts to rebuild, it reflects the many challenges and solutions 
presented by other institutions throughout the country.

In his work Museums and the Paradox of Change: A Case Study in Urgent 
Adaptation, Robert Janes addresses the question of Museums and their function by 
describing “a museum as an answer to the fundamental question-what does it mean to be 
human being?”\(^1\) Museums are a unique intellectual space where we can assess culture 
and examine what a society values, and through such assessment discover our own 
cultural identities. These explorations are conducted through numerous types of 
museums, including historical, natural history, zoological, recreational, cultural, as well

\(^1\) Robert R. Janes, *Museums and the Paradox of Change: A Case Study in Urgent Adaptation* (Glenbow 
as a plethora of other topics. When examining the field of museum studies, one quickly realizes that the field is clearly diversified. While some common trends appear and are universal to all museums, each institution responds to conflicts differently and with a unique perspective as varying as their numerous mission statements. Because of the diversity among the museum community, experts are never granted the satisfaction of a consensus regarding major conflicts and solutions. Thus, museum professionals require flexibility for adaptation, creativity, and patience in quantities beyond that of most other professional fields. Additionally, the diversity of museums and personnel often result in a crisis of definition. Is a museum’s first priority that of a business? Is it scholarly development? Is a museum’s primary role providing an open forum for community discussions, or are our museums to stand as shrines to commemorate our cultural icons? How do the decisions made in museums impact a community’s political and cultural understanding? Museums represent significant values and often are accompanied by a feeling of “sacred space,” therefore these questions are not easily answerable. In studying various case studies throughout museums, these trends become a common thread between the otherwise vastly different institutions.

One of the most difficult elements to develop through the study of museums is the delicate balance between a museum as an institution dedicated to preservation and education of historical artifacts and that of a general business which caters to the needs of its audience or clients. There is an archaic association with many museums, making them appear inaccessible in their public image. Particularly historical and science museums tend to encounter a perception of being a home for the elite and high culture, a place
where most general audiences are uncomfortable and feel unwelcome. Because of this misconception, many museums have found themselves in a position of addressing their business interests and acting in reorganization of their institutions in order to alter public image while working under an increasingly limited budget. Necessity is the father of invention, and this proverb is definitely applicable in the recent scholarship regarding this element of Museum Studies. The Changing Face of Public History: The Chicago Historical Society and the Transformation of an American Museum, The New History of an Old Museum, and Museums and the Paradox of Change: A Case Study in Urgent Adaptation all address the reorganization of major cultural institutions in their attempt to cater to a new audience and attempt to discover the role of museums in an ever-changing society.²

society altered its focus to emphasizing Chicago area history with more gusto than the American History collection, making the museum occupy a special niche for the needs of the people of Chicago. This transformation raised the issue of shared authority over urban history, particularly for the minority communities that were previously unrepresented. To incorporate this controversy into their development, the Chicago Historical Society utilized three steps to community collaboration: “the first phase is focused on identifying notable individuals; the second analyzes their contributions; then only when historians have passed through these two stages can they begin to address the complexity and diversity of experience.”\(^3\) This new attitude towards inclusion of community was successful in re-inventing the image of the Chicago Historical Society and effectively addressed the business distress that the society was experiencing.

Perhaps no issue has divided communities in the United States has race. The issue of slavery in particular left our forefathers divided politically, eventually leading to civil war. Historical discussions of race divided early museum representations, with the critical topic looming over historical interpretation. Some historical traditionalists favor a glorification of United States history at the expense of deeply exploring historical topics, while many contemporary historians argue the value and need to discuss racial inequality in history to fully understand the causes and circumstances of historical events. Therefore, when the inclusion of social history and community building became a more prevalent practice in the museum community, Colonial Williamsburg in Virginia

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underwent changes to keep up with the newly favored interpretive trend on discussing race as a historical influence.

As one of the largest living history museums in the country, their actions set the precedent for smaller museums. However, anthropologists Richard Handler and Eric Gable have strong criticisms of the approach taken by Colonial Williamsburg in their work *The New History in an Old Museum*. Using what amounts to guerilla tactics at times to extract their research; Handler and Gable devalue the contributions of Colonial Williamsburg as amounting to poor history at best. Their findings relate that despite an effort to democratize representations by Colonial Williamsburg interpreters, the final product of their endeavors amounts to an exaggerated Disneyland with the striking consequence of stripping the museum of historical dialogue.

Handler and Gable found that in an effort to cater to the audience through superb customer services, the dialogue for questioning truth and consequences of historical actions was compromised in what they considered Tilden-interpretive practices gone awry. The authors expose Colonial Williamsburg’s restructuring and innovative techniques as unsuccessful at best and downright fraudulent at worst, claiming “Mimetic realism, the reigning historigaphical philosophy at Colonial Williamsburg, destroys history.” This view is particularly expressed in their use of negative interviews obtained from employees and staff who were dissatisfied with the social hierarchy behind the historical representations.

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5 Handler and Gable, *Old Museum*, 224.
While these previous two authors focused interpretive and structural changes in order to save themselves in a changing world, the Glenbow Museum in Ontario, Canada chose major alterations in their business structures in order to accommodate for a 25 percent funding loss from the Canadian Government. In his work *Museums and the Paradox of Change: A Case Study in Urgent Adaptation*, Glenbow Executive Director Robert Janes outlines his business plans for the drastic staffing cutbacks and modifications to the operation hierarchy of his institution. In addition to severing thirty unnecessary positions in the museum, Janes streamlined the bureaucracy into what he called a “shamrock organization.” Janes elaborates “The first leaf is the professional core—the professionals, technicians and managers who own the knowledge which distinguishes the organizations…The second leaf of the shamrock is the contractors—individuals who can perform work better and for less cost than professionals…The third leaf of the shamrock is the flexible labor staff—all those part time.” In this model, each leaf works independently yet collaborates and alternates through project work teams in order to accomplish designated tasks in addition to regular operations duties. Additionally, a for-profit wing of the institution was created that could contract out laid-off employees and those with specific areas of expertise still under the employ of the museum. At the time of the writing, the museum was not far distanced from the heartache of layoffs and upset of major structural changes, so the effectiveness of these alterations was unclear.

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In addition to the major changes in how business was conducted, Glenbow was forced to reorient itself regarding employee satisfaction. Constant surveying and counseling was available for employees to determine the effectiveness, productivity and attitudes of employees during the major changes. As expected, many viewed the changes suspiciously and with caution, particularly regarding the layoffs of their peers. The Glenbow model additionally did a disservice to their professional staff by stripping titles that had been earned through years of service to the museum, and ignoring professional achievements through actions such as separating curators from their collections. While it is an interesting model in forward thinking adaptation to be sure, the Glenbow case study just did not leave enough time between action and publication to demonstrate the success of the drastic undertaking.

Politics in the Museum Field

In the previous cases, politics were an element that affected the museum community very strongly. Budget cutbacks and restructuring required careful attention due to great levels of political upset, both from the politicians themselves as well as internal politics. However, the primary emphasis of the works previously discussed related to business management in relationship to public image of the institution as a whole.

Museum communities are in no way limited in this type of political controversy that they encounter. Many museums, particularly since the revelation of social history in the 1960s, have become political hotbeds with major public debates over social issues
unfolding in institutions, particularly in regards to exhibits an institution chooses to incorporate.

In *Museum Politics: Power Plays at the Exhibition*, author Timothy Luke clearly frames the multifaceted influences that museum exhibitions impress upon political understanding and debate. Noting the highly touted culture wars of the late 1990s and early 21st century, Luke simplifies the concept by describing museums as centers for discussing culture, and that culture in and of itself is often controversial and political. He argues that “…museums are frontline emplacements for competing classes, groups or regions…to either declare or defend their hegemony and then conduct culture battles in defense of their visions of reality.” Essentially, he believes that museums represent communities, and communities are often embattled in effort to identify a singular unified definition of culture.

The ultimate case study in museum studies is the *Enola Gay* exhibit, approached in 1995 by the Smithsonian Air and Space Museum. The sensitive topic of the atomic bomb’s necessity in concluding World War II was ignited during the planned exhibition of the bomber that was responsible for dropping the atomic bomb. The Smithsonian sought to develop an exhibition that described the effects of the atomic bomb and role in world history in addition to the examination of the United States’ decision to develop and use the destructive device. Part of the issue was also related to timing, with the exhibition aligning with the 50th anniversary of the dropping of the bomb, a time in which many

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veterans believed should be a time of commemoration and honor rather than a time of debate over American wartime actions.

In Judgment at the Smithsonian, editor Phillip Nobile presents the unaltered final draft script of the Enola Gay controversy. Nobile, an unapologetic revisionist historian, takes an obvious affront to the debate over the exhibit, proclaiming outright that the business of politicians and government should not influence in the interpretation of historical data, particularly in what he terms a whitewashing of history. Nobile vilifies the anti-Smithsonian protestors and discredits their criticisms with painstaking detail in the preface to the unaltered script. In addition to discrediting the opponents, the editor also calls attention to the effort made by Smithsonian curators to create a balanced analysis of the dropping of the atomic bombs at both Hiroshima and Nagasaki, particularly in their examinations of justifications and potential alternatives. Nobile felt that the exhibit was fair in its presentation and balanced in its appreciation of the Air Force’s contributions to the war effort, while taking a scholarly eye to the political climate surrounding the decision. However, while Nobile’s opinion on the situation is clear, the presentation of the script in this work in its unedited form provides a valuable glimpse into the most famous political controversy in museum history and allows the reader to apply their own critical thinking to such a hotly debated situation. Such an endeavor proves the editor confidence in the topic by providing the primary source in its entirety rather than manipulating the evidence in order to prove a point. This work is in pleasant contrast to those who interpret the interpretive materials, forcing readers to form opinions based on
distanced abstractions as is sometimes presented by media representations of historical and artistic works.  

In his work Displays of Power: Controversy in the American Museum from the Enola Gay to Sensation, author Steven Dubin indeed acknowledges the famous misfortune that was the Enola Gay exhibit. However, he takes the idea of historical ownership via interpretation further than most any author before him by examining a plethora of exhibits to raise controversy starting in the 1960s. With the “Harlem on My Mind” exhibition, the Metropolitan Museum of Art in New York City attempted to display the major works of Harlem artists, while making the faux pas of including only white artists during the height of the black power movement in 1969. African-American artists were then invited to be included in the exhibit; however the interpretive materials included with the exhibit created a stirring controversy with the Black community, Catholic community, and Jewish community. One of Dubin’s interviews stated that this exhibit displayed a “politics of depiction” that stood as a prophecy for controversial exhibits to come. Curators of exhibitions are viewed as “insiders” or “outsiders” by the communities they are facilitating and must tread carefully on how these communities are portrayed within exhibitions while still maintaining a concise and fair representation.

Other instances that demonstrated the theory of “politics of depiction” included “Gaelic Gotham,” an exhibit by the Library of Congress on the Irish American community which demonstrated the unity of many ethnic communities and their ability to

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rally and protest when a respected community member has been disrespected. The Irish community portrayed in the exhibition was by no means uniform and included much infighting in how it wished to be represented. Curators encountered hardships in creating a comprehensive exhibition and validating the numerous perspectives and opinions about varying party’s definition of what it is to be Irish. Dubin also examines an exhibit titled “Sensation” which attracted the attention of New York Mayor Rudy Giuliani and the Catholic Legion. The Brooklyn Art Museum’s display contained a painting featuring the Virgin Mary with elephant feces as one of the mediums. The Catholic League and Mayor Giuliani were offended about the medium despite the symbolic nature in the culture of the artist where the element was used to demonstrate fertility. Another example Dubin explores was planned by the Library of Congress, this time representing Sigmund Freud in “Sigmund Freud: Conflict and Culture.” Housing the largest collection of Freud artifacts in the western hemisphere, the Library of Congress had materials that would have demonstrated the controversial nature of Freud, including the questionable validity of his findings as well as his dubious personal life. All the case studies selected by Dubin demonstrate the tenacious nature of citizens when they feel threatened by statements and representations in sacred institutions and how those expressions depicted their valued culture.

Most of the controversy at the heart of these exhibits was over representation and what these museums would have to say about various interest groups. Previously seen as temples of ancestor and cultural worship, museums are increasing their efforts to alter their spaces into open forums for discussion of public issues. The selected exhibitions
demonstrate the critical and newly evolving museum role as facilitator to communities, and the danger in adopting exclusive cultural authority over exhibitions. These changes were hyped and misconstrued, Dubin believes, by increased media involvement. The media is clearly a necessity in museum culture in order to advertise new elements of museums and maintain visitor attendance. However, in each case study Dubin presented, the media had a hand in spreading rumors and interpreting the museum’s interpretation for the mass public rather than letting them draw their own conclusions regarding the plans and events at the institutions.

Museums have become ground zero in these culture wars, and must maintain the strictest integrity in providing a neutral cultural ground for these issues to be discussed and debated while respecting the nuances of communities and cultures. This expresses a new conundrum: museums need to balance media input and community involvement, but also need to maintain their roles as facilitators and cultural authorities.

Education and Interpretation in Museums

Luckily, not all elements of interpretation are so heavily criticized as the politically controversial cases previously discussed. Museum studies include a very serious discourse on interpretation, incorporating a variety of ideas and concepts from learning styles and psychology to the debate over education-based interpretation versus entertainment value. Every author in the interpretive field pays homage to Freeman Tilden, considered by all to be the grandfather of interpretation. In his book *Interpreting Our Heritage*, Tilden explores the art of interpretation in the National Parks System by exploring various styles and emphasizing strategies to successfully engage National Parks
patrons. Tilden’s theories reached out to all patrons, stating “however stupid or uneducated, the most indifferent citizen will remember and respond to certain ideas with his country’s past.”

In other words, do not give up on your audience and always try to engage them in the discussion at hand in order to make their experience a memorable souvenir of their visit.

Tilden encourages interpreters to be creative, flexible, and engage in what he considers to be a poetic art of interpretation. Tilden defines interpretation as “An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply communicate factual information.”

This experience must not be a superficial engagement, however, particularly in the environment of National Parks, where much of the interpretive education is relating to the majestic beauty of our nationally significant environmental preserves. “You do not make a scene more beautiful by calling it beautiful” summarizes the same essential idea that basic statements of fact do not increase the truth of said statement, and that an active engagement with the audience is what will create meaningful experiences for both the interpreter and the audience. This engagement is also extended to the notion of interpretation geared towards children, in which Tilden extinguishes the idea of diluted presentations for children but encourages thick information presented in a more approachable format for children to interact. When text panels are required, Tilden encourages short but sweet interpretations, and that all

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humor incorporated into interpretation should be seriously considered prior to presentation.\textsuperscript{13}

One facet of interpretation that incorporates vastly different opinions is that of living history, or the art of incorporating role playing into museum interpretation. Living history raises questions about quality of interpretation, such as validity of performances, materials to be discussed during performance, and even whether to consider the performers as actors or professional interpreters. Author Jay Anderson, like Freeman Tilden, is considered the grandfather of the discourse on living history interpretation with is work \textit{Time Machines: The World of Living History}. Anderson intertwines his affinity for science-fiction with his study of living history by theorizing that the actions of reenactment creates a scenario similar to time travel, with effects mimicking culture shock discussed in major works of time travel study and science fiction. Anderson juxtaposes images of reenactments with those of \textit{Star Trek} and movies of the 1980s such as \textit{Time Bandits}.\textsuperscript{14} In Anderson’s mind, these transformations occur with one of three different motivations. In his belief, reenactments are done for educational emphasis such as conducted by living museums like Colonial Williamsburg, for research purposes such as the archaeological reconstructions tackled in multiple case studies he examines, or for recreation by history buffs in events such as civil war reenactments or the Renaissance Faire. Of these various motivations, the discussion of historical research through the means of reenactment was a fascinating notion, with researchers engaging not so much in

\textsuperscript{13} Tilden, \textit{Interpreting Our Heritage}, 78.

interpretation as they were in examining the possibilities of various experiments such as sailing ships based on traditional historic models to living in archaic Neanderthal villages. Despite the light hearted elements of the final chapters, Anderson argues that the interpretive value of these public displays is an invaluable contribution to historic interpretation, even if severe inaccuracies are inevitable.15

In *Performing the Pilgrims: A Study of Ethno Historical Role-Playing at Plimoth Plantation* by Stephen Eddy Snow, the role of the interpreter as an actor is examined as well as the ability to portray a historically accurate depiction at the Plimoth Plantation in Plymouth Massachusetts. Snow is deeply rooted in the theatrical tradition, and therefore his idea of transitory acting is based on acting theorists such as Constantin Stanislavski, Anton Chekhov and Sandy Meisner, where the actor must engage in a total transformation of self in order to channel the character being portrayed. Snow emphasizes the elements of research that are required in character transformation of the interpreters, yet asserts that the lacks what thespians refer to as the “fourth wall,” or the psychological disconnect between an actor and the audience. Environmental theater presentations of unscripted and improvised interactions inhibit the ability of these interpreters to be referred to as “actors” in the transformation sense. In other words, since the historical interpreters must interact with visitors rooted in a contemporary setting, they are unable to fully transform to the character and mindset of their historical characters. The focus on what the interpreters do when they are not “on” is examined thoroughly, including backstage banter and debauchery as well as acknowledging their

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20th century surroundings by discussing personal issues backstage, using wristwatches, or smoking cigarettes. Since the performers still partake of 20th century conveniences, Snow believes they cannot be considered “actors” in the purest sense.\textsuperscript{16}

Snow is noticeably from the background of a serious professional training in these rigorous acting workshops, a fact which biases his assessment of his fellow interpreter’s contributions to theater. Snow states that his thesis is the educational value of the representations are compromised because the audience has become more “fascinated with the interplay of contradictory categories than the narrative delineation of the pilgrims.”\textsuperscript{17} Snow places a great deal of responsibility for this disengagement on television and an MTV generation, a typical criticism of his theatrical training. As interesting as this thesis is, it is not well supported throughout his work, as the primary sources Snow incorporates from both the fields of historical interpretation and anthropology are clearly manipulated to suit his theatrical means, including misinterpretations of classic theorists such as Tilden, Clifford Geertz, and Karl Marx.

Rather than arguing the significance of theatrical representations in the museum community, Tessa Bridal takes these issues as obvious and necessary and in response created a business guide on how to create, maintain, and operate a museum theater company for interpretation. Her guide, Exploring Museum Theater, is the most contemporary of the analyses, and therefore her statements are the most applicable to modern museum theater companies. Her guide explores the basics of starting up an


\textsuperscript{17} Snow, Performing the Pilgrims, 193.
interpretive troupe, with everything from where to find actors and scriptwriters, to how to create an operating budget and how to collaborate with board members in the process of convincing them the theater company is an essential contribution to the offerings of an institution. Through a series of exercises and questions, Bridal aids the potential theater company in identifying what their opportunities may be with available environmental resources and offering ideas to cater to different needs and objectives. For example, the environment for performance may vary from inside diorama exhibits, gallery space, to formal seated theaters. This type of resource then dictates the type of performance that should be given, from puppet show, monologue and audience interactions to formal plays. Bridal also elaborates on how to distribute responsibilities, and defines what the role of various theater positions such as producer and director are, and how to incorporate these into traditional museum structures. Rather than drowning the reader in abstract theory on the relevance of interpretation, Bridal’s guide cuts straight to the chase of production, particularly highlighting case studies along the way where both successes and failures of museum theater as business practices have occurred. Most importantly, Bridal views theater as an innovative way to engage visitors and sees the value of inaugurating such programs as a unique and innovative way museums may begin “touching our emotions, personalizing information, and challenging perceptions” for visitors.  

In such a diverse community, standards of professionalism proved difficult to implement and enforce for earlier museums, particularly in regards to interpretive practices. As seen in previous works, the relationship between museum professionals,

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armchair historians and the community have battled hardships for generations regarding the representation in the historical narrative expressed by museums. However, the accreditation program established by the American Association of Museums (AAM) has aided this relationship immensely, requiring the standardization of professional practices while simultaneously encouraging creativity and innovative solutions for individual museums needs.

In Mastering Civic Engagement: A Challenge to Museums, the complicated issues of community relations in a post-social history environment are addressed by numerous professionals in the field. The book was developed from dialogues between museum professionals and community advocates in a series called “Museums & Community.” The work raises more questions than it answers, emphasizing that community relationships need to be approached with a level of caution and tact, yet with the acknowledgement that results will vary in each institution. The work illustrates that there is a changing world in which museums must accommodate increasingly complicated cultural entanglements associated with social changes. Despite these new complications, numerous authors in the work state that museums have an obligation to address these potentially thorny issues as moderators, facilitators, and collaborators.

One author, Christopher Gates, states very articulately that museum’s responsibility lies in the “…Preservation of memory, sustaining culture and creating identity. This trinity-- memory, culture and identity--is essential to the moral and
psychological development of individuals, communities and societies.”^19 The challenge that is laid out to museums is to engage their communities while maintaining professionalism, sharing authority, displaying grace and flexibility during arduous projects, and incorporating open communication to maintain a forum. Some authors provide specific suggestions, including rallying with board members to ensure community communication and collaboration as a priority, as well as propositions as to how to engage community members in the endeavors of museums. As the definitive association for museum professionals, the American Association of Museum’s publication illustrates the ability to successfully collaborate amongst diversity of opinion and stands as a staple for the principles all museum professionals should strive to attain.

Conclusions

If the preceding works dictate any sort of consensus amongst museum professionals, it is an agreement to disagree. The field is exceedingly diverse, with various mission statements as well as personal biases conflicting with the idea of a solid consensus about museum practices. Additionally, the previous case studies demonstrated that tactics and strategies regarding topics from business management to interpretive plans work on a truly individual institution, requiring flexibility, creativity and innovation in order to survive in an environment of budget cuts and political upheaval. What can be agreed upon is that the museum field is not the same professional environment as it was fifty years ago, and that adaptation and collaboration with the communities they cater will be a crucial characteristic for the field in the future. At times it would appear that this

may require the relinquishing of professional titles in order to create a shared authority over historical narratives, while at others there will be the necessity to defend the professionalism of historians. Standing on the horizon as a new professional, looking at where the field has been and the direction it ought to go is a daunting experience. Job stability, compassionate communications, and status advancement among other perks previously available is not in the forecast for the budding historian. However, for some this fact is more the catalyst for excitement than disheartenment, and therefore proves that history is not for the faint of heart.

The Marin History Museum boldly pursued the ideas of community involvement, political controversy, and innovative interpretation with their “Marin Rocks” exhibition, but unfortunately it fell victim to many of the pitfalls noted by authors such as Dubin and Linenthal. They practiced their best judgment while engaging their constituents, however, the aspirations outweighed their capacity, resulting in a disastrous public affair and dismantling of the Museum staffing. The Museum is evidence of the tenuous nature that civic engagement presents and how more than ever, museums must be diligently cautious about the balance they maintain in cultural authority with community input.
Chapter 2
WHAT A LONG STRANGE TRIP IT’S BEEN: MARIN MUSIC HISTORY

Marin County, the affluent suburb located across the Golden Gate Bridge from the city of San Francisco, is often noted for its millionaires, picturesque vistas and diverse microclimates. The history of this county, however, is far more culturally significant than the superficial acknowledgements of wealth. Marin County proved to be a hotbed of music and artistic development, with a hey-day coinciding with the “San Francisco Sound” and provided a safe-haven for the most prominent artists of the 1960s psychedelic movement. These contributions created substantial changes in the operations of the music industry as a whole, creating new business models for music for an international market.

San Francisco in the 1960s was known as a radical time in our nation’s history. Serving as a beacon of cultural revolution, disaffected young adults and children flocked to the “city by the bay” to participate in the psychedelic movement taking shape in San Francisco’s Haight-Ashbury district. Inspired by the previous cultural movement of Beat Poets from the North Beach neighborhood, the vibrant Haight-Ashbury thrived into a cultural mecca of music, art, and free-thinking. The “hippies,” rejecting commercialism and capitalism, developed new ways of living and collaborating with neighbors. Unfortunately, the infrastructure of San Francisco could not support the droves flocking to the city who lacked financial stability or traditional support systems. The influx of hippies led to rampant drug abuse, diseases and epidemics spreading wildly through the city’s streets. Despite an abrupt declaration that the 1967 “Summer of Love” was dead,
including a mock funeral to mourn its passing, a new song by Scott Mackenzie titled “If You’re Going to San Francisco (Be Sure to Wear Flowers in Your Hair)” solidified San Francisco on the cultural map and ensured that throngs of aspiring hippies would continue to flood the city. 20

In an effort to escape escalating squalor, many of the prominent musicians and artists who originated the “San Francisco Sound” and image fled the city’s limits to seek a more peaceful existence and to live the new social values of communes and alternative living that they had theorized in the earliest years of the Haight-Ashbury psychedelic scene. The utopia they sought lay just across the Golden Gate Bridge, through the “rainbow tunnel,” in the beautiful sanctuary of Marin County.

Development of the Scene

The Beat Movement, which provided early influence to the counterculture movement, left the confines of San Francisco to pursue a more intellectual and pastoral setting to define their art. Beats such as Alan Watts, Jean Varda, Gary Snyder, Lew Welch, and more lay their roots in the unique houseboat community of Sausalito. Living in ram-shackled floating homes and moored ferry boats, the Beats created an artistic enclave on the waterfront that encouraged alternative perspectives and artistic expression. In discussing the rustic beauty of Mt Tamalpais, the commanding mountain that oversees the waterfront, Gary Snyder was said to describe Marin County as “San Francisco’s backyard wilderness.”

Beats Gordon Onslow-Ford, Jean Varda and Alan Watts co-habitated in one of the most famous bohemian retreats, the SS Vallejo. Originally commissioned in the 1870s, the SS Vallejo was a popular ferryboat that ran between Mare Island and Vallejo in Sonoma County. After mooring on the Sausalito waterfront, the ferryboat was purchased originally by Gordon Onslow-Ford who invited his beatnik colleagues to reside in the peaceful home with him.\(^{21}\) Watts, best known as a famous writer and Zen philosopher, maintained a sanctuary within his side of the Vallejo, keeping a simple and plain aesthetic. On the other side of the vessel, Jean Varada applied his internationally recognized skills as an artist by creating a colorful and vibrant atmosphere.\(^{22}\)

With the psychedelic scene spinning wildly out of control in the Haight-Ashbury, many of the artists serving as the voice of the counter-culture generation were growing weary of the urban blight and yearned for the serenity of a more natural setting. Looking for guidance from the previous Beat Generation, San Francisco music makers began to explore the Sausalito waterfront to provide the peaceful and organic environment desired to foster their creative energies.\(^{23}\)

With the influx of new energy and personalities, an invigorated artistic community developed along the waterfront of Sausalito. Folk music legends the Kingston Trio and their manager Frank Werber opened the Trident restaurant, a psychedelic café that was known for stunning views of San Francisco, unique redwood mosaic walls, famously beautiful waitresses with even more famous lack of clothing, and

\(^{23}\) Frank, *Houseboats of Sausalito*, 95.
a roster of regular customers including vocalist Janis Joplin and concert promoter Bill Graham--each of whom had their own reserved booth in the establishment.

Musicians were keen to carve a niche in Sausalito, which led to the development of multiple makeshift music venues. Notable nightclub The LionShare served as a siren’s song to Dan Hicks from the influential super group The Charlatans, who was drawn to the creative vibe and beautiful setting. Hicks moved from San Francisco to Marin County but to his disappointment, the day he moved to the Sausalito houseboat community, the LionShare venue burned to the ground in a disastrous fire.24

Not to be outdone was the Ark, a nightclub aboard the grounded Charles Van Damme ferryboat. The Ark was used by the San Francisco psychedelic elite for post-show parties and performances. Groups such as Big Brother and the Holding Company with Janis Joplin, The Grateful Dead, and Sons of Champlin, would unwind by coming to the Ark after selling out famous venues like the Avalon Ballroom and Fillmore Auditorium.25 The informal environment of the club led to an “anything goes” attitude, encouraging zany antics like those of the house band The Red Legs--an anarchistic band known for outrageous shenanigans. With parties often stretching until dawn, the Ark became equally noted for music as for the onboard restaurant, Juanita’s Galley--owned and operated by the tempestuous Juanita Musson. While musicians and the house band could not expect monetary compensation for their performances, they could be assured of a hearty helping of Juanita’s famous huevos rancheros.26

Successful San Francisco musicians gradually moved their operation bases from San Francisco to Marin County with the gaining popularity of the Trident restaurant, the Lionshare, and the Ark nightclub. Musicians were spending considerable amounts of time on the waterfront, and the neighborhood naturally evolved into an ideal space for rehearsals. Collaborations flourished as bands socialized and interacted. Based out of an old World War II ammunitions warehouse, the Sausalito Heliport was used as a hip hangout for groups such as the Grateful Dead and the Ace of Cups—the psychedelic movement’s first all female rock band. The Heliport contained multiple areas for bands to rehearse and write music together in the shadow of Mt Tamalpais. Ace of Cups moved into a commune up the street from the Heliport, while Gale Garnett and the Gentle Reign followed up their 1964 #1 hit “We’ll Walk in the Sunshine” with an album titled “Sausalito Heliport.”

Generous media attention was directed to Marin County the weekend of June 10-11, 1967 during the Magic Mountain Festival and Fantasy Fair hosted at the Cushing Memorial Amphitheater on the top of Mount Tamalpais. The major rock concert was sponsored by KFRC, the Bay Area’s biggest rock radio station. The concert featured the hottest acts of the day including Jefferson Airplane, Sparrow (later Steppenwolf), Country Joe McDonald and the Fish, the 5th Dimension, and most notably the first major performance by upcoming superstars the Doors. This concert, which predated the historic Monterey Pop Music Festival by one week, could be considered the first major

 electrified music concert of the San Francisco sound. Featured photo spreads and interviews were published about this event for months after it happened, including a cover story in *Pop* magazine featuring a special look at the Jefferson Airplane’s experiences on the mountain.³⁰

**Expansion of the Scene**

With the Sausalito music scene in full swing, musicians and counter-culture icons began to explore the furthest reaches of Marin County’s natural beauty, expanding the scene beyond the borders of the Sausalito houseboat community. Ken Kesey and the Merry Pranksters held their noted Acid Tests at Muir Beach on the western shores of Marin County, facing the Pacific Ocean. Bands started to take up residence together to form an artistic environment for developing and creating music, with the natural beauty of Marin County always serving as an inspiration.³¹

The influx of the music scene in Marin County was not an entirely new development for the region, but rather a continuation of a strong tradition of artistic excellence. Prior to the psychedelic movement, top billed touring acts frequently passed through relatively small towns in the county to play at venues such as the Corte Madera Recreation Center or Brown’s Hall in Mill Valley. Talents such as the Righteous Brothers would be backed up by local talents like the Opposite Six, a band of high school students, some of whose members later reformed as The Sons of Champlin.³² Hometown celebrities walked among locals at these events, with artists including rock pianist John Peter Martin, “Jefferson Airplane and their Druid,” *Pop/Rock Music*, 11 December 1968, 34-36.

³⁰ Paul Grushkin, personal interview with the author, Novato, CA 26 September 2008.
Allair and R&B vocalist Chris Clark often sharing the bill. Allair has often been credited as the first “rock and roller” to play in Marin County, with numerous local bands citing him as their first exposure to the new Rock and Roll musical sounds. Chris Clark stands as another icon of the new R&B sound, later signing on as the first white woman to be represented at Motown Records.33

Finding inspiration in these early Marin County performers, numerous bands of high school rockers began making appearances throughout the late 1950s and early 1960s. Among these new rebellious musicians were the Opposite Six, whose members consisted of teens from Tamalpais High School and Sir Francis Drake High School, but also the Swingin’ Deacons whose members were most notably from Tamalpais High School, which included future rock guitar guru John Cipollina. Swingin’ Deacons played the local circuit with great tenacity, and were accompanied by other local rebels with often clever names such as the Chord Lords, the Ram Rods, and the Shades. These bands formed the backbone of the later psychedelic movement to erupt just across the Golden Gate Bridge.34

Once circumstances of the Summer of Love took a turn for the worse, bands such as Sons of Champlin and John Cipollina’s famous project Quicksilver Messenger Service were eager to return to their homeland across the bay. The father of John Cipollina was a notable real estate agent in the area, and assisted numerous of the rock movement’s most

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33 John Goddard, personal interview with the author, San Rafael, CA, 6 June 2009.
34 Bill Champlin, personal interview with the author, phone interview, Novato, CA., 4 May 2009.
famous sons and daughters in locating the crash pads of their dreams to continue
developing and experimenting with their music.\textsuperscript{35}

Big Brother and the Holding Company decided to make the move to Marin prior
to the Summer of Love, in the summer of 1966. The purpose of the move was to
“woodshed,” or isolate themselves for creative purposes and to train their newest
addition, vocalist Janis Joplin. While in residence at the “Argentina House,” a wooded
hunting lodge formerly used by President Theodore Roosevelt, the band bonded, wrote,
and developed numerous tracks that would later appear on the album “Cheap Thrills,”
Big Brother’s most compelling and commercially successful album.\textsuperscript{36}

Just up the road, bands such as the Grateful Dead also wood-shedded, enjoying
the scenic seclusion offered by the San Geronimo Valley. The freedom of the rustic
lifestyle led to many playful misadventures, including an ongoing rivalry with
Quicksilver Messenger Service who was staying at a ranch further down Sir Francis
Drake Blvd in the hamlet of Olema. The Dead and Quicksilver enjoyed a ruckus game of
“cowboys and Indians,” often kidnapping members of the rival band or holding rivals
hostage with outdated Wild West pistols. Their fun continued onto the local softball field
in the village of Nicasio where the rivalry ran deep enough to warrant the purchase of
official band softball team uniforms.\textsuperscript{37}

Not to be left out of the fun, other San Francisco bands made the move across the
bridge to take residence in other crevices in Marin County. The all female rock super

\textsuperscript{35} Mark Lomas, email to the author, 24 September 2008.
\textsuperscript{36} Dave Getz, interviewed by the author, Novato, CA., 27 January, 2009.
\textsuperscript{37} Steve Parish, interviewed by the author, Novato, CA 29 September 2008.
group “Ace of Cups” enjoyed their commune in Tennessee Valley, while Paul Kantner and Grace Slick from Jefferson Airplane preferred the seclusion of the beach village of Bolinas. The Jefferson Airplane’s residence became known as the “Airplane House,” with beautiful vistas overlooking the beach and the Pacific Ocean. Their residency drew other notable musicians including bluegrass legends David Grisman and Peter Rowan, and in turn Peter’s younger brothers Chris and Lorin known as “The Rowan Brothers.” Each of these bands preferred the calm meditative qualities of rural beachside towns to the hustle and bustle of life in the City, and used the seclusion and isolation to dedicate their entire days to focusing on bettering their craft.

The lure of Marin County stretched beyond the rural localities for some musicians, and the later years saw an increase of musicians who moved to Marin County during or after the commercial height of their careers. Due to the abundance of wealth and affluence, Marin County offered an opportunity for celebrities to experience a laid back and small town mentality without the complications of constant community and media attention. With these desirable qualities in mind, artists such as Carlos Santana and Van Morrison came to call Marin County home after the commercial success of their careers had been accomplished. For Carlos Santana, Marin County offered an opportunity to gig and jam with fellow musicians and to experiment with the various technological innovations the County had to offer. On the contrary, Van Morrison sought seclusion and shelter as a place to raise his family. Morrison’s parent’s George and

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38 Diane Vitalich, interviewed by author, Novato, CA., 28 April 2009.
Violet ran a music shop, Caledonia Records in the center of town in Fairfax. George was known for stocking only classical and jazz music, refusing to allow any pop music other than Van’s to be sold through the store. Many patrons of Caledonia fondly recall the sweet child that ran the register, Morrison’s daughter Shana, who later developed her own name in popular music.\textsuperscript{41}

During this period, a number of local musicians rose from the clubs and venues of Marin County ascended to international superstardom. The late 1970s and early 1980s saw numerous homegrown Marin bands develop into commercial success, particularly Clover. Clover developed their chops playing in Marin clubs and performed with the likes of Elvis Costello.\textsuperscript{42} Members from Clover and another local band Sound Hole joined forces to form a new Marin super-group called Huey Lewis and the News. During their peak in the 1980s, Huey Lewis and the News was arguably one of the most popular bands in the world, with songs written and recorded within Marin County. Eggs over Easy, who also developed from the Marin County club scene, were discovered and the band went to London where they are credited with sparking the “Pub Rock” genre of music and also influencing artists such as Elvis Costello.\textsuperscript{43}

As the wealth of musicians increased, other top performing musicians came to call Marin County home. Carrying the tradition beyond that of the psychedelic musicians, hard rocker Sammy Hagar was often witnessed speeding down the freeway through his hometown of Mill Valley, confirming the fact that he simply could not

\textsuperscript{42} Steve Bajor, interview with the author, San Rafael, CA 22 March 2010.
\textsuperscript{43} Austin deLone, interview with the author, Novato, CA 21 January, 2009.
“Drive 55.” Members of rock super groups Journey and Metallica also came to reside in exclusive the hillsides of Marin County.44

Look of the Movement

It is critical to note that the creative influences of Marin County were not strictly limited to the musicians writing and performing in the County. Poster artwork, which has become synonymous with the 1960s psychedelic Haight-Ashbury scene, was developed almost entirely by artists in residence in Marin County. Life Magazine, in an effort to capture and define the movement, highlighted the top poster artists in their September 1967 issue with artwork featured from the five most prominent artists living or working in Marin County at the time: Stanley Mouse, Alton Kelley, Rick Griffin, Victor Moscoso, and Wes Wilson. When viewed together, each artist is responsible for the symbolic iconography that is often replicated, never duplicated.45

Artists Stanley Mouse and Alton Kelley often worked together on masterpiece artwork, collaborating on some of the most notable images in rock history. Heavily influenced by the Art Nouveau movement of the 19th century, these two artists combined styles with eastern philosophical images to create radical new designs. Both artists additionally came to be famous for their representations of metallic and chrome features in their pieces. Kelley, most notable for use of metallic and reflections in his artwork, developed the defining logo for the Steve Miller Band, a flying mystic Pegasus. Developed for the Book of Dreams album. This logo was used on subsequent album

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artwork by the band and has become one of the most memorable artistic features of their albums.\textsuperscript{46} Stanley Mouse maintained a similar grounding in metallics and mythical representation by developing the mystic scarab beetle used by the band Journey. Again featured as a band logo on numerous albums, Mouse’s logo came to signify a larger musical empire for Journey, and was used in most merchandizing and marketing during the late 1970s.\textsuperscript{47} However the greatest legacy left by Kelley and Mouse, by far, is their collaborative work for the Grateful Dead. Arguably the most famous icon in rock and roll history, the skull and roses design epitomized the best of each artist. Stanley Mouse, known for featuring skeletons and macabre iconography in his work, provided the basic foundation for the logo while Kelley provided his famous metallic touches that give the logo its depth and tone. This logo has continued to represent the Grateful Dead even today, many years after the passing of lead singer Jerry Garcia.\textsuperscript{48}

Victor Moscoso also found Marin County to be a liberal haven perfect for his artistic explorations. While Mouse and Kelley chose to feature artwork in bold primary coloring, Moscoso’s work flirted with vivid neon color palates. Using images that appear almost as photo negatives, Moscoso’s technique reversed color exposures and applied vibrant colors and psychedelic bubble lettering. The result is that images appear almost photo real, however with a Wonderland effect that alters the viewer’s perception of reality. In a notable series titled “Neon Rose,” Moscoso portrayed possibly the most famous poster of Janis Joplin with Big Brother and the Holding Company.\textsuperscript{49} Using an

\textsuperscript{46} Paul Grushkin, interview with the author, video recording, San Francisco, CA 8 October, 2008.  
\textsuperscript{47} Stanley Mouse, interview with the author, San Francisco, CA., video recording. 8 October, 2008  
\textsuperscript{48} Paul Grushkin, interview with the author, video recording. San Francisco, CA 8 October, 2008.  
\textsuperscript{49} Sam Andrew, interview with the author, 8 December 2008.
original press photo taken by Lisa Law, Moscoso features the band dressed in vintage theatrical clothing and stacked in two totems, with Janis Joplin lying in front of her band mates in a laughing and seductive pose.  

When reminiscing about the radical new artwork of the 1960s, one of the most striking features is found in the lettering techniques artists and printers utilized. This style, which later was homogenized into a font for Microsoft Word titled “Fillmore” after the San Francisco venue, was largely developed by Marin County artist Wes Wilson. Often viewers would have to look at the larger image to interpret the hieroglyphics, or conversely approach a microcosm of the overall artwork to find a wholly different interpretation. Based on this artistic development alone, Wilson’s work almost singularly defines the modern interpretation of psychedelic artwork and historical posters.

Rick Griffin approached the Marin County art scene from a somewhat different background. Growing up in Southern California and heavily influenced by the surfing and comic book communities, Griffin’s work often exhibited a dramatically different style and technique than his Marin County peers. Writing comics for a surfing magazine in Southern California, Griffin moved to Northern California after becoming infatuated with the artwork and psychedelic scene developing in San Francisco and Marin County. Griffin’s work often bordered on grotesque with use of severed eye balls, disembodied appendages, and other fictionalized representations and never abandoning his love of hotrods, motorcycles, and comics. While his colleagues adopted softened images or abstract techniques, Griffin’s work featured hyper-definition and outlining, often with the

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50 Paul Grushkin, interview with the author, video recording. San Francisco, CA. 8 October 20008
51 Wes Wilson, interview with the author, video recording. San Francisco, CA., 8 October 2008
thick black outlines creating a striking contrast to the bold comic color selections. A primary example of this technique is featured on the cover of the Grateful Dead’s “Axomoxoa” album. The cover features a psychedelic mandala of skeletons and reproductive organs with a prototypical Griffin technique, while the back cover of the album features a photograph of the band in residence at their commune at Rancho Olompali in Novato.\textsuperscript{52}

Beginning with the feature in \textit{Life Magazine} and continuing through poster and album artwork, artists of the psychedelic era rapidly achieved success and notoriety for creating the iconic images of rock and roll. The early years of artwork were often contracted by the venues hosting performances featured on posters; however, as the popularity of posters grew and artwork was increasingly used for logos and broader representation, artists were short changed on the booming royalties industry associated with their bodies of work. In response, artists formed multiple organizations to lobby for their copyrights. Notably, “Artists Rights Today (ART) featured the top five artists as well as numerous Marin County collaborators. This organization was developed to lobby for artist’s rights, and used their pool of famous musician friends to host benefit concerts to raise money for legal fees to support their cause.\textsuperscript{53} Additionally, the “Peanut Gallery” and “Concrete Foundation” were artist’s cooperatives in Marin County that supported the mission and goals of each artist. Noted artist Pat Ryan famously captured the “Concrete Foundation” in his painting featuring each artist in front of their collaborative studio. The Concrete Foundation further developed into an actual artists “gang,” the Artistas.

\textsuperscript{52} Paul Grushkin, email to the author, 15 June, 2009.
\textsuperscript{53} Paul Grushkin, interview with the author, video recording, 8 October, 2008.
Notorious for their raucous behavior, radical artwork, and most importantly their beautifully embroidered gang jackets with a design by Pat Ryan and Alton Kelley, the Artistas membership grew to over 700 participants by the early 1980s, as the only membership requirement was the ability to purchase a jacket.  

With the artists solidly banded together, the greater business potential of psychedelic artwork became apparent. Kelley and Mouse in particular were the front runners of the psychedelic artwork movement and witnessed firsthand how influential their creative visions were becoming. In response, Kelly and Mouse founded “Monster Company,” and pioneered a new way of marketing, branding, and managing rock and roll merchandise. Monster Company developed brilliant technological innovations, particularly in the industry of art t-shirt manufacturing. Since rock music merchandise was still not a mass-produced commodity, Monster Company produced mail-order catalogues which could be distributed nationally from a studio warehouse in San Rafael, allowing fans across the country to purchase the designs featured on the albums and concert posters. Using innovative screen printing developments, the quality of manufactured designs increased and thus escalating the demand for shirts. The technique adopted by Monster Company was later adapted by larger corporations like Winterland Productions, the merchandising juggernaut developed by Bill Graham and his far reaching music industry influences. Winterland may have accelerated the rock and roll merchandising machine, but the developments innovated in Marin County by the artist

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54 Pat Ryan, interview with the author, Novato, CA., 2 December 2008.
community were the foundation of the rock and roll merchandising industry we know today.\textsuperscript{56}

\textbf{Nightclubs}

Despite the international recognition of Marin County musicians, many artists preferred the intimacy and relaxed atmosphere of the local nightclubs to the festival and arena circuit performances. Artists such as Janis Joplin and Big Brother and the Holding Company, John Cipollina and Quicksilver Messenger Service, The Grateful Dead and others used the informal atmosphere of Marin County to collaborate and experiment with local musicians during jam sessions at local night clubs. In the heyday of the music scene in Marin County, it was typical for any of the area clubs to see collaborations with super star groups and local players gracing the stage together.\textsuperscript{57}

The Sweetwater Saloon in Mill Valley was one of the most famous nightclubs in Marin County. With its homey wood paneling and famous wall tapestry, Sweetwater became the go-to spot for high quality performers. With locals such as Bonnie Raitt and Carlos Santana dropping in often, Sweetwater also pulled in top billed names such as Elvis Costello, Etta James, Ry Cooder, Carl Perkins, and more. Serving as the central hub of the music community, the Sweetwater remained in operation until September 2007 when it was closed permanently.\textsuperscript{58}

Uncle Charlie’s club in Corte Madera was known for a regular scene, and dominating the Monday night entertainment in Marin County. Through concert

\textsuperscript{56} Paul Grushkin, interview with the author, Novato, CA., 8 October 2008.
\textsuperscript{57} John Goddard, interview with the author, San Rafael, CA, 6 June 2009.
\textsuperscript{58} John Goddard, interview with the author, San Rafael, CA, 6 June 2009
promoters Homegrown Events, Uncle Charlie’s packed the house every Monday with their “Monday Night Live” concerts, famous for house band Clover. With a bit more rowdy and rambunctious energy, Uncle Charlie’s was a testament to the unbridled behavior of the rock and roll scene.\textsuperscript{59}

Over the years, Marin venues encountered rising overhead costs of operation and increased liability and insurance, creating a perfect storm for financial woes. At the peak of Marin music making, every city in the County included at least one legitimate venue where music could be heard any evening of the week. Converted spaces such as the Fairfax Pavilion (a former school gymnasium), Rancho Nicasio (an old ranching home), and the Santa Venetia Armory served as makeshift performance spaces in tandem with the run of the mill dive bars such as the Old Mill Tavern in Mill Valley, Tucker’s Tavern (later 19 Broadway) in Fairfax, or Smiley’s Schooner in Bolinas, which featured dynamic internationally recognizable musicians almost any night of the week. These nightclubs were the backbone of the Marin County music industry values of casual music explorations and egalitarian treatment of musicians to jam and collaborate. The informal nature of these encounters and downplayed celebrity of performers introduced energy into the music scene, which made Marin County dynamic and unusual from other west coast music hot spots.\textsuperscript{60}

\textsuperscript{59} Steve Bajor, personal interview with the author, San Rafael, CA. 22 March 2010.
\textsuperscript{60} Paul Liberatore, “Larkspur's Sweetwater nightclub to have final show this weekend”, \textit{Marin IJ} 26 December 2008, A1.
For the Record: Recording Studios

With enormous commercial popularity of psychedelic music during the late 1960s, mainstream record labels quickly reacted by sending scouting agents to the San Francisco Bay Area to sign the hottest up and coming talents. Labels quickly discovered, however, that the liberal San Francisco counter culture movement was not well matched for the standard recording studio experience. Record labels prior to the 1960s typically provided artists very sterile label-owned recording studios in which to record their albums, including sessions adhering to structured rules mapped out by the studio engineers union. By contrast, San Francisco Bay Area musicians preferred an organic environment with which to explore their music in a studio setting and to experiment with sound technology. The mainstream and structured experience of the studios owned by record labels was not conducive to promoting the psychedelic San Francisco sound, thus a new approach and mentality to studio recording was necessary.\(^{61}\)

The pastoral settings of Marin County provided the perfect retreat for musicians to escape the frenetic energy of San Francisco in order to explore, develop, and record their styles of music. For this reason, some of the first independent recording studios took shape in Marin County, beginning with The Record Plant.\(^{62}\)

The Record Plant was the first prominent Marin County recording studio, opening on Bridgeway Avenue in Sausalito. Inspired by the redwood mosaic mandalas and overall aesthetic of a local restaurant the Trident, The Record Plant introduced a brand-

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\(^{62}\) Barbara Buckley, interview with the author, Novato, CA., 12 December 2008.
new visual motif to the recording studio concept. Adopting the natural setting of Marin County, the entire recording studio was outfitted with redwood fixtures and paneling. A redwood hot tub was added, and artistic murals were painted on the walls to evoke a new mentality of creativity. Studios could rent out the Record Plant for days, weeks, or occasionally months at a time and allow artists to take residence and explore their sound. With a new flexibility designed with the business plan of the Record Plant, artists could record on their own schedules, with sessions often running into all hours of the night.

One permanent fixture that soon joined the Record Plant was musical artist Sly Stone. His record label notoriously spent copious amounts of money to keep Sly in the studio and churning out hits. For his part, Sly commandeered one of the studio rooms and renovated it to his preferences, including the addition of a sleeping area so that he was capable of taking up residence in the studio. Other artists utilized the new studio freedom to develop some of the most commercially successful albums in popular culture history, including albums such as Fleetwood Mac’s *Rumors*, Huey Lewis and the News *Sports*, Grateful Dead’s *Wake of the Flood* and contemporary artists such as Carrie Underwood’s *Some Hearts* and The Fray’s 2009 hit *The Fray*.  

Not all studio developments reflected the commercial aspirations of the Record Plant. The Church developed in 1970 as a community recording studio. By renovating a decaying church in San Anselmo, founding owners Paul Stubblebine and Bruce Wolford created a low tech studio where working musicians in Marin County could rehearse,

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64 Barbara Buckley, interview with the author, Novato, CA., 12 December 2008.
65 Mari Tamburo, interview with the author, Novato, CA., 1 April 2009.
perform, and record. Stubblebine and Wolford were both former sound technicians for the acclaimed psychedelic rock band the Sons of Champlin. When the band broke up in 1970, Stubblebine and Wolford were faced with the decision of either joining the sound engineering team for a new band, or taking their talents to a recording studio.\textsuperscript{66} The two successfully established the definitive studio for local artists before passing the torch to Dave Kessner and Bill Steele in 1974. Bands such as the Red Legs, a group of activists from Sausalito, were known to record at the Church, as were the Flying Circus, a band from Muir Beach. As the word spread, commercially notable musicians came to participate in the new recording style under development at the Church. Commercially successful artists such as Van Morrison, Freedom Highway, Clover (predecessors of Huey Lewis and the News), Maria Muldaur, Jerry Garcia, Donald “Duck” Dunn and Steve Cropper (of Booker T and the MGs and Blues Brothers Band fame) and a newly reformed Sons of Champlin were all known to record or rehearse tracks at the Church.\textsuperscript{67}

Sons of Champlin roadie Charlie Kelley was also in residence at the Church. Kelley, along with his roommates Gary Fisher and Tom Ritchie, did not participate in the musical recording sessions but rather used the ample space at the Church to experiment with bicycles. Through their tinkering at the studio, the three gentlemen went on to invent the first mountain bikes and raced their experiments through the watershed trails of Mt. Tamalpais.\textsuperscript{68}

\begin{itemize}
  \item \textsuperscript{66} Johnson, \textit{If These Halls Could Talk}, 208.
  \item \textsuperscript{67} David Kessner, interview with the author, Novato, CA., 12 April 2009.
\end{itemize}
Independent studio recording flourished with the likes of the Record Plant and the Church, leading to additional independent studios such as Tres Virgos studio nestled in Mill Valley. Designed to the peak of technology, owners Robin Yeager, Alan Rice and Mike Stevens eventually moved their studio from the mountainside town of Mill Valley to the urban center in San Rafael. In 1985, the studio was purchased by critically acclaimed drummer and producer Narada Michael Walden. Walden’s prolific songwriting and studio prowess at the newly renamed Tarpan Studios brought in commercially recognizable talents, including Whitney Houston, Mariah Carey, Aretha Franklin, Celine Dion, Shanice Wilson, Tevin Campbell, Sting, and Carlos Santana. With the closing of the Church in the late 1980s and the Record Plant (which had been renamed “the Plant”) in 2008, Tarpan Studios remains at the center of recording life in Marin County, standing out among dozens of additional independent studios to open since the initial boom of the 1970s.

Sound Technology

As Marin County musicians dominated the international popular music charts with albums recorded in the county, artists were performing for increasingly larger crowds. With growing audiences arose a problem of how to project the sounds the musicians envisioned with outdated equipment. In response, engineers in Marin County experimented with the traditional amplifiers and instruments to create new and clear sounds.

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69 Robin Yeager, interview with the author, phone interview., 29 January 2009.
70 Heather Johnson, If These Halls Could Talk, 256.
Prune Music shop in Mill Valley was an outpost where musicians could purchase instruments and equipment, and talk shop in a welcoming community. As aging equipment started breaking down, musicians also requested that shopkeepers make repairs on outdated amplifiers and instruments. Prune employed a number of experts, such as guitar expert Larry Cragg (later guitar tech for Neal Young) and Sal Trentino, the foremost expert in tube amplifier repair. As Prune Music shifted to a blossoming repair industry, co-owner Randy Smith created new innovations in sound technology, particularly with modified amplifiers. Stationed in a shed in Lagunitas, Smith created an entirely different style of amplifier that he promptly shared with his friend, musician Carlos Santana. Legend has it that as Carlos plugged into the amplifier, he immediately exclaimed “Wow, this thing really boogies!” Smith named his amplifier the MESA/Boogie, and today it remains one of the most widely used pieces of equipment in the music industry.

While Smith and the MESA/Boogie revolutionized the equipment individual musicians could use, UltraSound based in San Rafael explored the technology of sound for entire concerts and venues. Notably outfitting the Pepperland night club with giant conch shell shaped amplifiers; UltraSound worked with Meyer Sound speaker systems to create a sound system with pristine clarity but also intermingled with the counter cultural aesthetic of the venue. A more substantial challenge, however, lay in the rising popularity of outdoor rock festivals. The Grateful Dead were known to perform for expansive outdoor audiences, and UltraSound’s response was to develop the “Wall of

71 Larry Cragg, interview with the author, 19 May 2009.
72 David Kessner, interview with the author, Novato, CA., 12 April 2009.
Sound,” one of the most substantial creations in sound technology history. At the Wall of Sound’s debut at the Cow Palace, the band managed to blow out every single speaker in the stack. After fine tuning and addressing the issues raised at the Cow Palace show, UltraSound created one of the first viable outdoor festival sound systems, which the Grateful Dead used until 1974. Using lessons from the trials and tribulations in Marin County, UltraSound founders John and Helen Meyer eventually left Marin County and changed their company into Meyer Sound, known today as one of the most cutting edge and sophisticated sound design firms in the world.

Innovations in sound technology are not simply limited to the peak years of music in the 1970s in Marin County. A contemporary corporation, A Brown Sound, has been continuing to produce musical equipment used across the United States and internationally. By far their most popular development, the “Tone Tubby,” continues in the tradition set out by Randy Smith and the Mesa/Boogie by exploring amplification for an individual musician. The Tone Tubby pushes the envelope for sound technology by re-examining the traditional paper speakers used in amplification systems. Rather than utilize paper, which musicians often damage with higher volumes of amplification, A Brown Sound registered the patent for speakers made of more durable hemp paper. In addition to durability, users swear by the unique tone and timbre produced by the material. A Brown Sound has furthered their patent by outfitting car stereo systems with their “Hemp Hop” line of products. In addition to volume and amplification, artists

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have sought Marin County luthiers to produce dynamic and innovative instruments to generate new styles of sound into the music industry.

The most famous band in Marin County, the Grateful Dead, was notorious for trying to capture a dynamic and inventive perspective with their music. In pursuit of their distinctive sound, the Grateful Dead influenced and employed a host of technicians to create the most technologically advanced musical equipment in the industry. Alembic created completely customizable instruments from basses to guitars and pick-ups were developed especially to cater to the Dead’s needs.

Alembic founder Ron Wickersham and his future partner and wife Susan met in the recording studio while Ron was assisting the Grateful Dead on their album “Axomoxoa.” With a need to create a higher quality of instruments, Wickersham moved to Novato to create the first Alembic prototypes. Experimenting first with the pick-ups and electronics of the instruments, Alembic eventually extended their expertise to the full body, selecting unique woods and materials to maximize designs for optimal sound outputs.76

By 1976, the innovations that the Wickersham’s developed at Alembic were coupled with those of a new Marin County developer Geoff Gould, who created unique advancements using graphite necks for bass guitars instead of the more commonly available wood products. Traditional wood necks were prone to inconsistencies based on density of wood, and lead to a number of unattractive qualities for a musician. By incorporating the hollow graphite necks, Gould was able to develop a lighter-framed

instrument with a consistent and rich tone quality. After a tenure using his developments for Alembic, Gould created an independent company with Modulus guitars after filing for the patent on carbon fiber guitars.\textsuperscript{77} The company established its headquarters in Novato, the same city where their former collaborators Alembic started.

Contrasting with marketable sound advancements was Mill Valley character Charlie Deal, quite possibly the most famous luthier in Marin County. Deal’s products were not coveted for the high sound quality, but the high value of novelty. Raised in the Midwest, Deal moved to Marin County in the boom period of the music industry. While not formally trained as many musicians in the community, Deal created a unique instrument which immediately won the hearts of all artists in Marin—the toilet seat guitar. Applying for the patent in 1969, Deal designed a modified guitar which used a toilet seat for a body with electrical knobs and a formal guitar neck.\textsuperscript{78} The design was immediately popular and a must have amongst Marin County musicians. Most notably, the 2AM Club in Mill Valley displayed Deal’s creation on their walls, which were later featured on the cover of Huey Lewis and the News’ most popular album \textit{Sports}. Always striving for individual craftsmanship, Deal produced one-of-a-kind guitars until his death in October 2008.\textsuperscript{79}

\textsuperscript{77} Susan Wickersham, \textit{Alembic History}, accessed 10 September, 2010.\url{http://www.alembic.com/family/history.html}

\textsuperscript{78} “The Guitar,” Deal Guitars Corporation, accessed 8 November 2010.\url{http://www.dealguitars.com/guitar.htm}

\textsuperscript{79} Steve Bajor, interview with the author, San Rafael, CA., 22 March 2010.
Conclusions

In 2008, the Marin County Visitor’s Bureau redesigned their advertising slogan to rebrand Marin County tourism. With partial ownership of the Golden Gate Bridge, majestic Muir Woods and imposing Mount Tamalpais, Marin County was previously marketed for its rustic beauty and natural open spaces. Diverting from the previous “Marvelous Marin” marketing tactic employed by the visitor’s bureau in the 1930s to promote the building of the Golden Gate Bridge, the contemporary members of the tourism board opted for a more dynamic approach to branding with the new slogan, “Marin, It’s Just a Little Bit Out There.” Capitalizing on the cultural heritage of liberal values, artistic expression, and countercultural exploration, the visitor’s bureau tapped the community’s overarching aesthetic by pairing the new slogan with an artistic representation of a 1970s VW psychedelic bus parked on a vista above Stinson Beach with a hippie couple lounging by enjoying a picnic.\(^8^0\) While this expression is absurd when viewed with a modern perspective, it is important to note that the Visitor’s Bureau was attempting to encompass a larger community geist, tying into the same beliefs and quality of life enjoyed by Marin County musicians from the 1960s through today.

Marin County enjoys a unique juxtaposition of the natural world and metropolis. Marin is positioned conveniently to both San Francisco and Oakland for a forward thinking metropolitan exposure, while simultaneously benefitting from an area which remains over 80% designated open space.\(^8^1\) Numerous microclimates exist within the


single county, from forests and wetlands to mountains and beaches. Marin remains suspended between the organic natural rustic world and the frenetic active world of the big city. This unique dynamic has provided a sanctuary for artists of all mediums for generations, allowing for liberal values and artistic freedoms to run rampant throughout the small hamlet communities. This greater community standard of values has influenced all aspects of the music industry who have resided here, from musicians to technicians, artists to recording studio owners. The high quality of work and innovation produced in Marin County will always be cherished by the community, which will continue to celebrate their artistic cultural heritage for generations to come.
Chapter 3

GET TOGETHER: THE MARIN HISTORY MUSEUM AND THE MARIN ROCKS PROJECT

Founded in 1935, the Marin County Historical Society was a volunteer-run organization focused on collecting artifacts pertaining to local and regional history. By 1959, the volunteers first rented the historic Boyd Gate House from the City of San Rafael, using the historic home to display years of collected artifacts and to interpret the history of Marin County. With no focused vision or interpretive plan, the Marin County Historical Society amounted to a house of curios. Objects and artifacts were crammed into every nook and cranny of the Boyd Gate House and displays lacked any clear interpretation or exploration of historical themes.

In 1998, the new board of directors made some of the first moves toward professionalizing the Marin Historical Society. The first objective was to catalogue and inventory the entire artifact and library collection, which by this time had amounted to thousand of objects, and to move toward accreditation of the Museum. Using experts from the local graduate program in Museum Studies at John F. Kennedy University, the Historical Society spent the next two years indexing objects within the Museum’s walls. By 2000, the Board of Directors made the next move toward professionalizing the Museum by hiring the first paid staff, Executive Director Merry Alberigi.
new staff, the board of directors adopted a new identity for the organization, changing the name from Marin County Historical Society to the Marin History Museum.  

The new mission statement for the Marin History Museum states:

*Marin History Museum celebrates the traditions of innovation and creativity of the people of Marin County. Through exhibitions and educational programs, the Museum inspires honor for the past, an understanding of the present, and an imagination of the future.*

The Museum now emphasized the creativity of their community, and focused on drawing connections with the past, present, and future. By defining their new mission statement, the Museum made this first critical step toward developing an entirely professional staff.

By 2003, the Museum employed a small handful of employees, with the historical treasures of Marin County stacked from floors to rafters. Using the results of the 1998 artifact indexing, the Museum decided to move the entire permanent collection to an off-site storage facility from the Boyd Gate House in order to create maximize preservation conditions. The small staff collected the artifacts and moved them to an empty warehouse in the industrial neighborhood of San Rafael, creating more opportunities for open storage as well as preservation of the extensive photography collection.

The new location, internally referred to as DeLucca, proved to be less than ideal for the staff and artifacts alike. The storage facility was at the end of a dead end street in the main industrial neighborhood, making it a target for criminals and delinquents. Even

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84 Kaufman, “Marin History Museum: A History.”
the addition of security cameras, alarm systems, and additional locks on doors did not offer enough safety for employees. Additionally, the warehouse was not conducive to controlling pest issues, despite finally offering climate control and humidity monitoring opportunities for the artifacts. Very quickly both the staff and board of directors determined that the DeLucca facility was a move in the right direction, but not ideal for a permanent home to house the Marin History Museum Collections. For these security reasons, the Research Library continued to be available to researchers at the Boyd Gate House, preserving the safety of researchers but compromising the preservation conditions of the collection.85

In the meantime, vast areas of the Boyd Gate House were now available since the artifact collections were now in offsite storage. This allowed the Museum staff to make moves at professionalizing exhibition displays, and use the Boyd Gate House to tell the fascinating history of the Marin County region. The Museum hired a full time curator, who used universal themes like exploring an attic or viewing a family photo album, to explore some of the earliest stories featuring Marin County history.86

As the organization moved forward with the quality of its historical presentations, the general public took notice. Membership with the Marin History Museum grew; with more visitors in the door at the Boyd Gate House, the quality of exhibitions continued to grow. Some of the most popular displays featured “Time to Play,” a retrospective of historic toys used in Marin, and “Riding the Rails,” a history of transportation in Marin.87

85 Kaufman “Marin History Museum: A History”
86 Kaufman, “Marin History Museum: A History”
87 Kaufman, “Marin History A History.”
With the opening of “Growing the Future: Farming Families of Marin” in February 2009, the Museum reached a new level of professionalism. The exhibition collaborated with numerous local non profits and agricultural agencies to explore the lineage of multi-generational farming families in the County. 88 Collaborating with Dominican University, the Museum’s Education Coordinator teamed with the University students to conduct full scale oral histories with prominent local farmers. These oral histories were then incorporated both online and into a kiosk inside the “Growing the Future” exhibit. The addition of the Education Coordinator to the staff also increased opportunities for school groups to tour the Boyd Gate House, and saw the introduction of the Traveling History Trunk, a program that launched in March 2009 and brought historical artifacts and docents into the classrooms of disadvantaged students. 89

With the ever-growing popularity of Museum exhibitions, the Marin History Museum finally found a suitable permanent location for their collections at a new facility in Novato, just north of the DeLucca center. Now with ten professional staffers on board, the Museum’s Collections Manager orchestrated the move of the 20,000 objects and 200,000 images in the Museum Collection, as well as facilitating the removal and transport of the entire Research Library. The new location allowed for easier control of pest issues, while still addressing the humidity and temperature regulation concerns that were not met at the Boyd Gate House. The open airy storage also allowed easier access to materials, and increased access by researchers and the community while maintaining

89 Kelly Brisbois, interview with the author, San Rafael, CA., 10 March 2009.
the highest integrity for preservation, ensuring the artifacts remain for generations to come.

Meanwhile, in Spring of 2008 the Marin County music community experienced the loss of three great icons: saxophonist Martin Fierro (Zero), blues guitar great Chuck Day (Mamas and the Papas), and pioneering psychedelic artist Alton Kelley. Within a few short weeks of the loss of three greats, the community responded with alarm that the musical heritage of Marin County was not being properly preserved. Adding fuel to the fire, prominent rock journalist Paul Liberatore from the *Marin Independent Journal* wrote a column demanding to know why there had been no community action to secure the place of these local icons within the pantheon of the music industry or within local history. 90

Unbeknownst to him at the time of the article, the Marin History Museum was already quietly in development of a small-scale exhibition discussing the rich musical heritage of Marin County. With the community outcry and Paul Liberatore’s call to action, the Museum decided to accelerate plans to open an exhibition featuring the musicians of Marin County. Paul Liberatore quickly responded in his column, delighting the community on a promise of a “Marin County Rock and Roll Hall of Fame,” requesting nominations of who would be considered for such an honor. Readers responded by sending over 400 emails listing musicians, technicians, artists, promoters and other industry oddities for inclusion in the new Rock Hall. 91

Realizing quickly that the small regional history museum was ill equipped to handle such as broad story, the Marin History Museum set out a search for a new venue to house a large scale temporary two year exhibition to feature an inclusive history of Marin Musicians. In an effort to gauge support for such an endeavor, the Museum quickly changed the theme of their annual fundraising gala to “Marin Makes Music” and hosting an array of local musicians at the June 2008 benefit fundraiser. Immediately, internationally recognizable musicians came out of the woodwork to stand behind the Museum’s new quest, with additional support coming from the unlikely source of the local Masonic lodge. The San Rafael Masonic Lodge quickly learned of the Museum’s new intentions and offered a highly desirable retail space in the center of 4th street, the primary retail area for the county seat of San Rafael. What is more, the space consisted of an adjoining auditorium which could be rented for events and concerts and could be used for an array of supplemental museum programming.92

The Museum promptly set out to explore the possibilities of the Masonic Building, and employed Academy Studios, an internationally prominent design and fabrication firm for museums, to examine what a Marin music museum could look like. Meetings to flesh out the exhibition content started in August 2008, using the 400 emails received by Paul Liberatore nominating music industry icons to a hall of fame as the starting point for determining the scope of exhibition stories. Academy Studios and the team at the Marin History Museum immediately knew the exhibition had to be something spectacular, and that the model of artifacts laying stationary in an artifact case would not

be suitable for the content of the exhibition. Instead, Academy Studios began to
investigate ways to create interactive and immersive experiences to convey the unique
and dynamic history of Marin County rock and roll. Working in tandem with Academy
Studios was Marin History Museum Chief Curator Dawn Laurant and her new assistant
Monica Burrowes, with consulting historian Paul Grushkin, a national expert on the
artwork of rock and roll posters. 93

The newly formulated Marin History Museum (MHM) content team set course to
interview musicians and other industry dynamos to uncover the true history of Marin
County music makers. Following up with leads from response emails to Paul
Liberatore’s article, the team built up their contacts step by step until they were landing
meetings with some of the most notable names in the rock music industry. Among those
involved with the early steps of the Museum were Narada Michael Walden of Tarpan
Studios, John Goddard of Village Music, Dave Getz, Peter Albin, and Sam Andrew from
Big Brother and the Holding Company, and others who offered insight to the history of
Marin County rock and roll, as well as generously offering to loan their collections to the
Museum to begin the exhibition expected to be called “Marin Rocks and Rolls.”

The period between August 2008 and June 2009 were spent conducting
interviews with members of the music industry in every facet of the field, from record
producers to shop keepers, instrument vendors to musicians themselves. The MHM
content team spent countless hours interviewing music makers as well as attending

93 Dawn Laurant, email with the author, 13 July 2008.
concerts and mixers where industry participants were sure to be--always seeking the next link into revealing the Marin music community.

The scope of the project kept growing, and with it the working title “Marin Rocks and Rolls” was shortened to simply read “Marin Rocks.” The Marin public, who had first heard of the Museum project through Paul Liberatore’s articles, was thirsty for updates, and the Museum remained fodder for front-page news. Every new design and break through was broadcast throughout the local media. As the caliber of music makers grew, the Marin History Museum vigorously planned for their next fundraising benefit, the “Marin Rocks Gala 2009.”

The Marin Rocks Gala 2009 was hosted in a different facility than in 2008, making use of the technical equipment and beautiful design of the local Jewish Community Center to play host to the benefit of the year. A newly appointed member of the MHM Advisory Board, Grammy award winner Narada Michael Walden, volunteered to assemble an all-star performance which would accompany the lavish sit-down dinner. Performers including Jose Neto (Steve Winwood), Lydia Pense and Cold Blood, Maria Muldair, Sam Andrew (Big Brother and the Holding Company), Mario Cipollina (Huey Lewis and the News), Mary Ellen Simpson and Diane Vitalich (Ace of Cups) Lorin and Chris Rowan (The Rowan Brothers), Joli Vallenti (Quicksilver Gold, son of Dino Vallenti), Jimmy McCracklin who was presented a lifetime achievement award for excellence in music, and other top performers from Marin County. The evening was

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94 Jean Zerrudo, email with the author, 3 February 2009.
documented by two of the most notable photographers in the rock and roll industry, Robert Altman and Bob Minkin.\textsuperscript{95}

While the Marin County community marveled at the all-star line-up for the 2009 Marin Rocks Gala, the Marin History Museum was quietly assembling what would be an even bigger benefit for later that summer. In February of 2009, members of the metal super group Metallica met with representatives at the Marin History Museum to discuss the significance of having a music history museum in Marin County.\textsuperscript{96} While discussing the vision for the project, member James Hetfield committed the band to play an intimate benefit concert to raise funding for the Museum, assuring that the publicity from such a performance would far outweigh a monetary donation. Setting the date for mid-September, Metallica scheduled a performance at the Marin Veteran’s Memorial Auditorium as their first performance in their native Marin County, with all proceeds benefitting the Marin History Museum. The auditorium held approximately 2000 seats; a far cry from the 80,000 seat stadium the band was scheduled to perform a sold-out three-day-run in Mexico City the same week as the Marin benefit.\textsuperscript{97}

True to their word, Metallica’s benefit for the Marin History Museum garnered international recognition, with publications such as \textit{Rolling Stone} magazine picking up on the story of the heavy metal band’s philanthropic concert. With the international spotlight now on the Marin Rocks project, the Museum began receiving letters from


\textsuperscript{96}James Hetfield, interview with the author, 4 February, 2009.

around the world, including Japan, Germany, and Mexico, where the band is particularly popular. Metallica also promoted the event through their fan club and website, with video recorded version available for purchase through the band, additional proceeds also benefiting the Museum. Tickets to the concert ranged in price from $100-$350 sold out within 4 hours--the bulk of which were sold to the Metallica fan club members. Limited edition posters, sweatshirts, and t-shirts by local Fairfax artist David Hunter were the must have rock and roll memorabilia collectable for the year. In addition to the donation of concert time and the crew and tech hours, Metallica also arranged a donation on behalf of EA Games, makers of “Metallica Guitar Hero.” Concert attendees could spin a wheel of fortune for a $5 donation to the Museum with a chance to win one of the 100 donated Metallica Guitar Hero games. The concert proved to be not only a financial success, but a success in expanding the potential demographic for the Marin History Museum. The event drew vast new audiences in support of the project, and served as leverage for a further expansion of the Marin Rocks project.

In the days leading up to the Metallica concert, the Museum was in final negotiations with the San Rafael Masonic Lodge to lease their building at 888 4th Street. However, as the commercial location also had an apartment upstairs and structural considerations that were difficult to work around, the Museum was increasingly wary about leasing the building, knowing that the 1800 square feet would not provide adequate space for the full breadth of Marin County’s story. Additionally, the rezoning of the

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99 Amy Foster, email with the author, 8 September 2009.  
location would require additional bathrooms and capital improvements, further
decreasing the available space for exhibition installations while simultaneously
increasing the overhead costs of updating the building. It became clearer and clearer that
888 could not be the future home of Marin Rocks.\textsuperscript{101}

MHM board member Catherine Munson, who had an extremely prestigious
history in commercial real estate and development in the County, took charge of the
search for a new building space to house Marin Rocks. A commercial property further
east on the same block of 4\textsuperscript{th} street was coming available for lease at 850 4\textsuperscript{th} Street, and
quickly proved to be the perfect location for the new exhibition. The building included a
moderate staff parking lot, front and back entrances, and approximately 7500 square feet
allowing the Museum to pursue its vision of providing robust programming space in
addition to the exhibition. The additional space would also allow for an office, disability
accessible restrooms, a community conference room, and a modest retail operation.\textsuperscript{102}

New Vision

By fall 2009, the Museum held a newly expanded architectural footprint for the
new Museum location and was riding the international media coverage from the
Metallica benefit performance. The Marin History Museum quickly realized that the
location for music history was much bigger than the Marin Rocks brand identity they had
been cultivating for the past year and a half. Wanting to capitalize on the marketing
potential before them, the Museum contracted Michael Cronan and Karin Hibma to serve
as branding and marketing experts to guide the new direction for the music history

\textsuperscript{101} Catherine Munson, email with the author, 25 May 2009.
\textsuperscript{102} Paul Liberatore “ROCK ON!” \textit{Here Magazine}, 14 January 2010, p8-11.
project. Cronan and Hibma had been internationally recognized for their branding including the “TiVo” symbol and naming the Amazon “kindle” device, and had gained notoriety for their branding exercises with other regional museums including the Museum of Modern Art in San Francisco.\(^{103}\)

The week before Christmas in December 2009, Cronan and Hibma gathered select members of the board and staff as well as associates at Academy Studios, Red Horse Constructors, and Hamilton Ink PR to brainstorm about the new direction the MHM music project should take. After collecting data about the Museum from the attendees, Cronan and Hibma set out to solidify the brand identity for the Marin History Museum and the new music project.\(^{104}\)

By early 2010, the Museum had decided on a new vision. Wanting to separate the new civic building and permanent museum location from the exhibition it would feature, the title “Marin History Museum Music Center” was attached to the Marin History Museum’s new location. “Marin Rocks,” the name and brand which had brought so much attention to the music project, would remain the title of the inaugural exhibition. Additionally, the Museum would maintain the same logo it had for over a decade, but would change color and add detail to denote which of the three MHM campuses it represented. The original logo for the Museum would remain hunter green with the iconic “M,” but would transition to a gold logo featuring a music note above the “M” when pertaining exclusively to the Marin History Museum Music Center. The historic Boyd Gate House and Collections and Research Library would also feature distinctive

\(^{104}\) Karin Hibma, email with the author, 22 December, 2010.
colors and embellishments to set them apart from the overall organizational logo.\textsuperscript{105} With the new concept of the Marin History Museum Music Center separate from the Marin Rocks exhibition, the creative team was now free to explore how to establish this new civic building as a cornerstone of new Marin County culture.

Architecture

From the very beginning of the Marin Rocks and Marin History Museum Music Center project, local contractor David Warner served as an integral figure in design, development, and fundraising for the new music center. Channeling his passion for the project into his personal contacts, Warner was responsible for bringing the project to the attention of Metallica, as well as other major national corporate players with whom he was acquainted.\textsuperscript{106} One of the contacts brought in by David Warner was Ken Kao of Kao Design group in Boston, MA. A Harvard professor of Architecture, Kao came on board to help design the Marin History Museum Music Center and to transform a blank warehouse building into a multi-functional creative space to serve as the new center of culture in Marin.\textsuperscript{107}

Inspired by a concept advanced by Metallica’s James Hetfield, the first designs explored the new music center as an exhibition space and music school. The design featured numerous isolated sound booths where one-on-one lessons and small group lessons could take place in an acoustically isolated environment. This design also featured an auditorium space with a smaller seating capacity for general programs, but

\textsuperscript{105} Michael Cronan and Karen Hibma “Marin History Museum: Creating a New Strategic Identity Incorporating the Music Center” 12 July 2010. (Marin History Museum Collections and Research Facility, Novato, CA.)
\textsuperscript{106} Merry Alberigi, email to the author, 1 February, 2009.
\textsuperscript{107} Merry Alberigi, email to the author, 1 August, 2008.
would be most focused on a music school model. Featured in this design was also a state-of-the-art recording studio which could both record music as well as live-stream high definition images and sound of performances held in the Center.\textsuperscript{108}

While this model was widely encouraged by the members of Metallica and David Warner, Public Programs Coordinator Monica Burrowes objected to the model. After an extensive study of Musical Heritage Museums and their programming, Burrowes discovered that only four of the twenty largest music museums in the nation offer music schools, and of those four programs, two were completely subsidized with grant funding.\textsuperscript{109} Instead of focusing on expensive individual small studios, Burrowes encouraged the largest multi-use auditorium possible, flexible enough to accommodate elementary school students through high school students for educational programming. Of the twenty museums surveyed, nineteen had active education programs with supplemental workshops, therefore Burrowes encouraged the design teams to think broadly and allow the space the maximum level of flexibility possible.

With the new information in hand, Kao set off on a new vision for the Music Center which would require construction of a second story. The “mezzanine” model would incorporate classroom space separate from the auditorium space, allowing for classrooms or music school lessons to occur simultaneously to general public programming such as lectures or films. While this model was well intentioned and reached the criteria necessary for all functions of the new Center, the additional costs

\textsuperscript{108} Ken Kao, email with the author, 15 July, 2009.
\textsuperscript{109} Monica Burrowes “Musical Museums in the United States: A Survey of Public Programming and Education” 21 August 2009. (Marin History Museum Collections and Research Facility, Novato, CA).
would be upwards of a million dollars. Therefore, the design was tabled early in its development.

By November 2009, Kao was finally able to settle on a one-story model that met everyone’s needs. The new design featured a 100 seat auditorium as well as additional temporary gallery space outside of the hallways of the auditorium. A modest office and kitchen were available for on-site staff, with storage units for museum store merchandise, programming materials, and other items available in the back parking lot and separate from the center floor. The exhibition was able to spread further into the space and incorporate more interactive exhibition ware, while the reception desk and retail space were also able to occupy more room. The entire plan was also able to meet ADA requirements with the addition of a new hallway and changing slopes on the few ramps already installed at the building.\footnote{Ken Kao, email with the author, 9 November, 2009.}

The Museum went before the City of San Rafael for their permit hearing on December 15th, 2009 and received unanimous approval for a conditional use permit to use the 850 4th Street location as the new Museum site.\footnote{Barbara Jones, email with the author, 14 December, 2009.} After Kao’s design readjustments, the Museum received their building permit in August 2010 to begin construction on the new Music Center.\footnote{Paul Liberatore “Marin Rocks on Track, But Volunteers and Donors Are Needed Too” \textit{Marin Independent Journal}, 22 July 2010, sec 1A p1.}

An unfortunate discovery immediately after receiving the building permit, Red Horse Constructors discovered that the building, now completely gutted, had major roofing and seismic issues that were previously undiscovered. Due to lackluster
fundraising and the now increased cost of building, the Museum temporarily halted construction. The Museum publicly announced that the opening, previously scheduled for November 2010, would be delayed indefinitely.

Community Impact

From the very beginning of the Marin Rocks/Marin History Museum Music Center project, the community in Marin County and the Bay Area in general showed tremendous support. The concept of honoring Marin County’s music legacy resonated with the community, particularly after losing numerous significant musicians in the years preceding the Museum’s project. From the deaths of iconic music makers, to the closing of legendary nightclubs like the Sweetwater and the Village Music Record Store, the community was eager to once again rally around the cause of music and to proudly claim their musical heritage.\textsuperscript{113}

In addition to general community support, members of the City of San Rafael City Council and the Marin County Visitor’s Bureau recognized the potential financial impact of the Marin History Museum Music Center on the local economy. MHM team members were invited speakers at every council and forum in the county to help illuminate the anticipated financial impact a community center such as the Marin History Museum Music Center could offer. Businesses from across the county stepped in to support the education programs and events the Museum was hosting in anticipation of the opening and to align themselves as supporting merchants of the Marin History Museum Music Center. Groups such as the San Rafael Redevelopment Agency and the Business

Improvement District viewed the addition of the Marin History Museum Music Center as an opportunity to capitalize on Marin County tourism, which is typically centered in Southern Marin County. With a landmark addition to the City of San Rafael, many agencies hoped the major tourism at locations such as Muir Woods National Park, Mt. Tamalpais State Park, and the City of Sausalito would begin to trickle northwards to positively impact the economies of San Rafael and other Central County cities.\(^{114}\)

In addition to businesses, the Marin Community Foundation, the largest grant funding operation in the county, accepted the Marin History Museum into their initial grant cohort of top-ranked Marin County arts non-profits to develop an audience development plan for programming. Additionally, the organization was invited to participate in a Marin Cultural Census Project, which created a litmus test of how Marin County residents participate in culture, and to serve as one of the first ten organizations to provide leadership in pursuing community unity and collaboration between County non-profit arts organizations.\(^{115}\)

The leaders at the Marin History Museum heavily promoted the concept that the heart of the new Music Center would be the robust programming schedule. Designed to work in synergy with programs and services already available in the County, the new Music Center’s objective was to create a community beacon of collaboration that would enhance music programs and historical organizations already available, while supplementing these programs with niche opportunities that would be unique only to the Marin History Museum Music Center. The Music Center aimed to utilize the concept of

\(^{114}\) Mayor Al Boro, email with the author, 20 July, 2010.

\(^{115}\) Marcy Cady, email with the author, September 15, 2009.
music as a universal language and to provide something for all facets of the Marin County demographic, including film series, panels, lectures, workshops, music lessons, musical performances, oral history opportunities, school tours, educational hands-on learning workshops, classes and more.¹¹⁶

The community quickly caught notice of this new effort in programming with the Marin History Museum. After a focus on music content in programming, the Museum witnessed entirely new audience demographics attending events. Overall attendance has been down in 2010, partially due to a lack of new exhibitions being installed at the Boyd Gatehouse while the team works on Marin Rocks. Programs scheduled during the development of the Music Center and exhibition reflected vast new audiences, with each event drawing over fifty percent of attendees who have never attended the Marin History Museum or any Museum related events before.¹¹⁷

Additionally, the museum volunteer program saw over a 1000% increase between June and August 2010 with the launching of the new volunteer program. Now offering monthly trainings and more job opportunities, volunteers from all three Marin History Museum campuses now congregate monthly to discuss historical issues from all ranges of topics, including music, regional history, and studies conducted by partnering organizations.¹¹⁸

¹¹⁸ Monica Burrowes, “Volunteer Department Procedures,” internal document, Marin History Museum, San Rafael, CA June 1, 2010.
Fate of the Project

While the Museum’s financial fate is still in question, the Music Center has postponed the opening indefinitely. Despite this, the potential of the Marin Rocks project to generate tremendous community impact is still very high. The Marin History Museum needs to raise comparably modest funding to create this new civic institution, with an approximate shortfall of $4 million dollars. With a few additional major donors, the Museum should be back on track to open in Spring 2011. At present, the Marin Rocks exhibition is completed with all artifacts selected and arranged within custom casework, and all immersive experience pieces already constructed in storage. The financial responsibility for seismic and roofing is still in discussion with the landlord, but the Museum has all designs approved from the City and is ready to move forward once funding is secured. In the meantime, the community is reaching fever pitch in anticipation of this new cultural icon. Truly overdue, the Marin History Museum Music Center will finally preserve the musical legacy of the county while standing in the tradition of innovative programming and musical collaboration that makes the Marin County musical tradition so unique.\(^{119}\)

Sadly, on September 24th 2010 the Marin History Museum reduced their workforce by 70% and ceased further developments to the Marin History Museum Music Center and Marin Rocks project. The Museum reduced staffing hours to three part-time employees to maintain regular operations, and dismissed the remaining staff affiliated with the project. Until fundraising improves, the immediate future for the Marin History Museum.

Museum Music Center is unclear.\(^{120}\) With astounding potential, there is still hope that Marin Rocks will resume production and motivate the Marin County Community with the words of local rocker Dino Vallenti and “Get Together.”

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\(^{120}\) Liberatore “Marin History Museum Lays Off Staffers Amid Funding Shortfall.”
APPENDIX A

Marin Rocks Exhibition Artifact Case Layouts

**Case Layout Number 1: Early Influences and Teen Dances.** Artifacts in this case feature items representative of the 1950s through mid 1960s period which was marked by teenage sock hop dances, R&B music, and rock and roll music’s national rise to prominence.

Artifacts include:

- Plastic Record Player
- Marin Town and Country Club Ticket
- Redwood Bowl Program (closed)
- Matchbook from Old Mill Tavern Club
- “Swinging Deacons” Business Card-White
- Chantay’s Ticket
- “Fun in Marin” booklet
- Elvis Presley Picture Disc
- Beatles Movie Ticket at Tamalpais Theater
Case Layout Number Two: This case represents the early psychedelic music scene that developed in Marin County, with particular emphasis on the Sausalito Waterfront businesses and musicians.

Artifacts Include:

Ark Menu
Charles Van Damme Time Card
Ark Business Card
Ark Bumper Sticker
Juanita’s Galley Order Sheet
Juanita’s Galley Matchbook-Blue
Juanita’s Galley Matchbook-Red/Orange
Performance Advertisement outside the Ark
Painted Drum Head used by Michael Aragon from Gale Garnett and the Gentle Rein
LP-Sausalito Heliport by Gale Garnett and the Gentle Rein
Trident T-Shirt
LP-Kingston Trio
Trident Matchbook
Reproduction: Back of LP Sausalito Heliport by Gale Garnett and the Gentle Rein
Reproduction: Photo of Juanita Musson
Reproduction: Photo of Trident Staff
Case Layout Number Three: Early Psychedelic Movement is highlighted in this case, featuring the Magic Mountain Music Festival, revolutionary changes in fashion, and an early glimpse into the developing psychedelic movement.

Artifacts include:

Peace Sign Necklace
Fabric Banner - used as stage backdrop at Magic Mountain Music Festival and Fantasy Fair
Buckskin Jacket from Kumquat Mae Fashion Store
Embroidered Denim Jeans worn by Rolling Stone Editor Ben Fong-Torres
Original Handmade Leather Buckskin Purse with Logo by Peter Coyote
“Primo Plant” Book of Marijuana Cultivation
Multi-colored Unused Paper Sheet of Acid Drug Tabs
“Pop Magazine” - featuring article on Magic Mountain Festival
Reproduction: Magic Mountain Handbill
Reproduction: Magic Mountain Ticket
Fashion pins including: “Flower Power,” “Moby Grape,” “Legalize Grass,” “Nobody For President,” and a purple peace sign.
Case Layout Number Four: This case features the “Sound Explosion” with particular emphasis on musician John Cipollina and band Quicksilver Messenger Service.

Artifacts include:

Original John Cipollina Leather Suit
John Cipollina Gibson Guitar
Guitar Strap
Reel to Reel Original Recording of “Happy Trails” album
45 Records Including: Quicksilver Messenger Service “Pride of Man,” Quicksilver Messenger Service “Stand By Me/Bears”
Quicksilver Handbill
Quicksilver Promotional Photograph
Reproduction: Promotional Photograph of Quicksilver Band
Reproduction: Photograph of John Cipollina Playing Guitar
Reproduction: Photo of Stacked Amp with Guitar
Reproduction: Photo of John Cipollina with First Guitar
Reproduction: John Cipollina High School Yearbook Photograph
Reproduction: Photograph of David Freiberg
Reproduction: Photograph of Cipollina Family
Case Layout Five: This “Sound Explosion” case focuses on San Francisco psychedelic bands who moved to Marin County to “woodshed,” or live in more rustic settings. This case particularly highlights Janis Joplin and Big Brother and the Holding Company.

Artifacts Include:
Janis Joplin’s Humming Bird Guitar—used to record “Me and Bobby McGee.”
LP—Big Brother and the Holding Company.
Autographed Photograph of Big Brother and the Holding Company
“Neon Rose” Poster by Victor Moscoso
Hand Beaded Necklaces by Janis Joplin
45 Records including: Big Brother and the Holding Company “Blind Man/ All is Loneliness” “Down on Me/Call On Me”
Blue and Red Handbill
Big Brother and the Holding Company Concert Ticket—Orange
Yellow and Red Logo Card
Yellow and Black Pin
Hand Written Set List
Handwritten Lyrics—Easy Once You Know
Handwritten Lyrics—The Only One
Hand Crocheted Doily by Janis Joplin
Reproduction: Photograph of Big Brother and the Holding Company at Argentina House
Reproduction: Photograph of Janis Joplin and David Getz
Reproduction: Christmas Card by Janis Joplin
Case Layout Number Six: This “Sound Explosion” case explores the contributions of the Marin County band “the Youngbloods” and their contributions to the national psychedelic musical movement.

Artifacts Include:

Hand Painted Wurlitzer Piano and Bench Owned by ‘Banana’ Levinger
Youngbloods Gold Record
LP-The Youngbloods “Elephant Mountain”
45 Records including: The Youngbloods “Hippie from Olema” and the Youngbloods “On Sir Francis Drake”
Youngbloods Handbill
Case Layout Number Seven: This case examines the Grateful Dead’s corporate offices located in downtown San Rafael at 5th Street and Lincoln Avenue, plus their side projects and additional bands including New Riders of the Purple Sage.

Artifacts Include:

LPs from New Riders of the Purple Sage
New Riders of the Purple Sage Denim Band Jacket
Jerry Garcia Trademark Black T-Shirt
Desk Blotter with Garcia Illustrations from Lincoln Ave Office
Rolling Stone Magazine featuring Grateful Dead
Phil Lesh Bass
Grateful Dead Album Design Sketches
New Riders of the Purple Sage Stationary and Mailing Labels
Grateful Dead Stationary, Envelopes (4) Business Cards, and Mailing Labels
Reproduction: Photograph of Jack Cassady and Jerry Garcia at Rancho Olompali
Reproduction: Invitation to Olompali Rancho Concert
Reproduction: Photograph of Garcia in Black T-Shirt
Reproduction: Photograph of New Riders of the Purple Sage, Grateful Dead, and Staffers at Office
Case Layout Number Eight: This selection of artifacts represents the Grateful Dead and their influence on cottage industry instrument and sound reinforcement companies. Through the bands encouragement, the sound industry in Marin County boomed, creating some of the most notable instrument makers and sound delivery technicians in the world.

Artifacts include:

“Hippie Sandwich” – demonstration of wood layering from Alembic
Alembic Bass Guitar
Transparant ½ Bass
Grateful Dead Road Case
Grateful Dead Amplifier
Grateful Dead Pre-Amp
Garcia Order Form
Sticker “Ignore Alien Orders”
Reproduction Photograph Jack Cassady
Reproduction: Advertisement for Furman Sound featuring Jerry Garcia
Reproduction: Photograph of Ron Wickersham
Case Layout Number Nine: This artifact case features “Sound Explosion” musicians including Carlos Santana and Jefferson Starship.

Artifacts Include:

Carlos Santana Guitar
Carlos Santana “Abraxas” Mesa Boogie Amplifier
LP – Carlos Santana “Abraxas”, Carlos Santana “Red Octopus”
Santana Original Clothing Item (TBD)
Santana Handbill
Carlos Santana Tickets-Blue, White
LP-Picture Disc from Jefferson Starship
Jefferson Starship’s Pete Sear’s Leather Shirt
David Frieberg Bass Guitar
Lyric Sheet from Jefferson Starship
Reproduction Photograph: Santana Blues Band
Reproduction: Contemporary Carlos Santana Photograph
Reproduction: Mesa Boogie Amplifier Advertisement Outtake, Original Ad
Reproduction: Photograph Pete Sears Playing Piano
Reproduction: Jefferson Starship Performing in Golden Gate Park
Reproduction: Pete Sears and David Freiberg Photograph
Reproduction: Photograph of Hot Tuna Band
Case Layout Number Ten: This artifact case highlights contributions of Marin County’s prominent contemporary musicians including Huey Lewis and the News and Journey.

Artifacts include:
Huey Lewis Sunglasses
Huey Lewis Jacket
Huey Lewis Backstage Passes – White, Rainbow, Red Stripped, Blue, and White with Red Script
Huey Lewis and the News Concert Ticket
Huey Lewis Triangle Pin
Hey Lewis Pin - White
Huey Lewis Black and Red Pin
LP – Huey Lewis and the News “Sports” 45 - Sound Hole
Huey Lewis and the News Sheet Music - Horns Section
Huey Lewis Oversized Harmonica
Huey Lewis and the American Express Promotional Photograph
Mario Cipollina Bass Guitar
LP - Journey “Evolution”
Steve Perry’s Journey Microphone
Journey Backstage Passes with Lanyard Red with black stickers, Black with Scarab, Blue with Globe, White with Scarab
45-Journey “Don’t Stop Believing”
Journey Red Sticker
Journey Black Tailed Coat Worn by Steve Perry
Journey Custom Guitar Picks – White, Brown, Blue
Journey Pin Featuring Scarab
Journey Band Image Pin
Journey Gold Necklace
Reproduction: Huey Lewis and the News with Sunglasses Photograph
Reproduction: Clover Promotional Photograph
Reproduction: Journey Promotional Photograph
Reproduction: Neal Schon and Miles Schon Contemporary Photograph
Case Layout Number Eleven: Highlighting the supporting music industry with an emphasis on the city of Mill Valley, this artifact case features artifacts from Village Music Record Store and Prune Music instrument retailer and repair. Both of these businesses became community gathering points and often served the local Marin County music celebrity clientele.

Artifacts Include:
LP-Jerry Lee Lewis
Village Music Postcards
“Hi De Ho” Pin
“Hi De Ho” Yo-Yo
Village Music Matchbook
Tiny Tim Promotional Flyer
Tiny Tim Autographed Ukelele
Village Music Business Card
Prune Music T-Shirt
Prune Music Zip-Locked Bag
Reproduction: Prune Music Interior Shop Photograph featuring Man (unidentified) and Guitar
Case Layout Number Twelve: in the section of Marin Rocks highlighting significant contributions in the recording industry, The Record Plant stands out as one of the most significant recording studios in the history of the music industry. Also featured are “The Church” recording studio and Tarpan Studios owned by Grammy-Award Winner Narada Michael Walden.

Artifacts Include:

- Record Plant Green Jacket
- Record Plant White T-Shirt
- Red and Blue Bumper Stickers and Business Cards
- Record Plant Blue Towel
- Record Plant Matchbook
- Advertisement for “The Church”
- The Church Brochure
- The Church Business Card
- 45 Album-Flying Circus “Pony Rider”
- Album Jacket for 45 Record
- Reproduction: Photograph Robin Yeager Sitting at Sound Board
- Reproduction: Photograph Inside The Church Recording Studio
- Reproduction: Redwood Circular Invitation to Record Plant Opening Reception Party
- Reproduction: Photograph Inside the Record Plant
Case Layout Number Thirteen: This artifact case explores the contributions made by the visual arts community in marketing and promoting the music industry. From the revolutionary music merchandisers at “Monster Company” to the artists’s gang the “Artistas,” the visual arts community was heavily involved in all aspects of the music industry.

Artifacts Include:

Artista Jacket Owned by Bill Graham
Artista Flag
Artista Business Card
“More American Grafitti” Picture Disc
Monster Company Order Form
Monster Company Garment Washing Instructions (Verso)
Monster Company Garment Washing Instructions (Recto)
New Riders of the Purple Sage Promotional Sticker
Grateful Dead Skull and Roses Sticker
Grateful Dead Skull and Roses T-Shirt
Monster Company Original Pellon
Reproduction: Stanley Mouse at Monster Company Featuring Pellon
Case Layout Number Fourteen: This final artifact case is referred to as the “Marin Musical Tribute” case, and features artifacts from local icons whose stories resonate on a local level and who deserve particular note. Particularly, Charlie Deal –inventor of the Toilet Seat Guitar and Mimi Fariña –founder of the Bread and Roses non-profit organization are highlighted for their contributions to the Marin music community.

Artifacts Include:

Charlie Deal Toilet Seat Guitar
Charlie Deal Poster
Charlie Deal “Wanted” Flyer
Charlie Deal Patent (2 Pages)
Charlie Deal Cologne
LP –Bread and Roses
Mimi Fariña’s Dulcimer
LP-Mimi and Richard Fariña “Reflections in a Crystal Wind”
Bread and Roses Brochure
Bread and Roses 30th Anniversary Concert Poster
Bread and Roses Informational Brochure
Bread and Roses Business Card
Bread and Roses Program Invitation
Bread and Roses Performance Brochure with Rose Illustration
Reproduction: Charlie Deal Portrait
Reproduction: Charlie Deal Playing Guitar Photograph
Reproduction: Charlie Deal’s High School Band Photograph
Reproduction: Charlie Deal Group Guitar Photograph
Reproduction: Photograph Mimi Fariña Portrait
Reproduction: Photograph Mimi Fariña and Joan Baez
Reproduction: Photograph Performance at San Quentin
Reproduction: Man (unidentified) Playing Guitar Photograph
Reproduction: Woman (unidentified) Playing Guitar Photograph
Since 1955, the Marin History Museum, formerly the Marin County Historical Society, has been collecting, preserving, exhibiting and interpreting the history of Marin County, its communities and individuals, and documenting the County’s growth and development. The artifacts amassed over the past 70 years include letters, original land-grant deeds including the 1862 land grant for Rancho Baulinas, dozens of maps such as those of the Mt. Tamalpais railroad lines, a conductor’s megaphone from the railroad, maps from Louise Boyd’s Arctic explorations, thousands of photographs documenting life in Marin from the early days to the present and clothing dating as far back as the Civil War. There are working model steam trains built for the 1915 Panama-Pacific International Exposition in San Francisco, issues of the “Marin Independent Journal” and its predecessors dating back to 1861, a 1904 Oldsmobile, a ballet box from the San Rafael courthouse used to select jurors and Frank Lloyd Wright’s architectural drawings for the Marin County Civic Center. One of the greatest treasures of the past, however, is the historic Boyd Gate House.

For 40 years, the organization has housed its museum-quality collection in the Boyd Gate House, an 1879 structure that was built as guest quarters for the home of Ida Cook. It was Ida’s sons, Seth and Dan, who came to California with their friend John Boyd, to make their fortune in gold mining. The Boyds and Cooks, who ultimately hit pay dirt in 1875 when a mine they had bought in Bodie became one of the richest strikes in California history, were among the founding families of Marin County. In 1965, John and Louise Boyd donated the gate house and the surrounding land to the city of San Rafael for a park in memory of their two teenage sons who died of complications from rheumatic fever.

In 1956, the Victorian Gothic style Boyd Gate House became the home and museum of the then Marin County Historical Society. Maple Lawn, the main house located on the adjacent property, is now the Elks Lodge.

The house has remained open since that time, with a full maintenance program, including reroofing and repainting, which maintains the architectural integrity of the house.
Marin History Museum Timeline used for “From the Vault” exhibition October 2010

Title: Look How Far We Have Come

Jan. 1934 The Marin County Historical Society (MCHS) holds its first meeting at San Rafael City Hall.

June 1935 MCHS moves collection into the building of the San Rafael Independent Newspaper, located at 1028 B Street in San Rafael. Major Newell Vanderbilt presides as Chairman at an organizational meeting to form the Marin County Historical Society.

Sept. 5, 1935 At the first annual meeting, Miss Belle Brown is elected President.

Sept. 9, 1935 Eighty-nine members sign the charter roll, including members from the Burdell, Cushing, Kent, Murray, Pacheco, Pooley, and Vanderbilt families.

Nov. 27, 1935 The Articles of Incorporation are filed with the State of California, which state that the organization is formed for “educational, recreation, and social purposes; specifically to promote the study and research into the history of Marin County and to perpetuate the relics, records and authentic references to the early discoveries, settlement, and organization of Marin County.”

World War II Marin residents continue to donate articles of historic value to MCHS. These items are moved into the Museum Room at San Rafael High School.

1943 The first newsletter, the “Pastimer,” is published.

1954 MCHS relocates to the Mission San Rafael Arcangel.

1959 The MCHS collection is relocated again, this time to the Boyd Gate House at 1125 B Street, San Rafael. It is the historic gate house, sometimes called a guest house, for Maple Lawn, Louise Arner Boyd’s estate next door.

March 1967 The first MCHS Bulletin is published.

1969 Olompali mansion burns. MCHS appeals to the Board of Supervisors to save the adobe from the bulldozers and pays for the plastic to protect the walls from the weather.

1971 Marin County Board of Supervisors authorizes publishing Early Marin, the first volume of the County’s history authored by Jack Mason and Helen Van Cleave Park, with research support from MCHS.

Rev. 6/8/10

Dec. 1972  MCHS receives federal tax exemption as a non-profit organization.

Sept. 1974  MCHS vacates the Boyd Gate House and the City begins restoration efforts.

1974  San Rafael celebrates its Centennial. The MCHS's 1904 Oldsmobile wins a blue ribbon award in the parade.

1974  A plaque is presented, which commemorates the addition of the Boyd Gate House to the National Register of Historic Places by the United States Department of Interior.

May 1975  MCHS reopens its museum in the restored Boyd Gate House.

1975  *The Making of Marin*, written by Jack Mason and Helen Van Cleve Park under the auspices of the Marin County Historical Society, is published.

July 1979  The Elk’s Club celebrates the 100th anniversary of the Boyd Gate House.

April 1985  Native Sons of the Golden West present plaque in honor of Boyd Gate House to commemorate MCHS’s 50th anniversary.


Oct. 1989  The City of San Rafael closes the Boyd Gate House for seismic retrofitting.

March 1993  Restored, renovated, and reorganized, the Boyd Gate House reopens, thanks to a dedicated group of volunteers. The ship’s bell from the James M. Donahue Ferry is permanently installed in front of the Museum.

1999  A complete survey of the Museum’s collection is taken, an important step toward accreditation.

2000  Marin County Historical Society is renamed as the Marin History Museum (MHM).

2004  MHM walking tours of San Rafael begin.


Rev. 6/8/10
July 2005  The Artifact and Photography Collections move from the second floor of the Boyd Gate House to a temporary offsite storage space.

2006  Renovations are made to the Boyd Gate House to accommodate larger exhibition space and administration offices.

2006  MHM receives a Conservation Assessment Program grant to identify preservation strategies for improving the use of the historic building and collections.

2006  MHM presents Dorothea Lange at Steep Ravine at the Marin Community Foundation, a traveling exhibition that is also displayed at the San Francisco Public Library (2007), the Bolinas Art Museum (2008), and the Stinson Beach Library (2008).

Dec. 2006  MHM presents Marin Family Photo Album, an exhibition featuring photos collected from local Marin families.

May 2007  MHM presents Time to Play, an exhibition about early 20th century toys.

Nov. 2007  MHM presents Riding the Rails, an exhibition about the historic trains that ran through Marin County.

2008  The Artifact, Photography and Library Collections move to a new temperature and humidity controlled facility.

2008  MHM publishes the book Early San Rafael.

2008  In collaboration with Novato High School's Marin School of the Arts, MHM creates a short documentary titled Trains of Marin.


June 2009  MHM holds a gala event featuring a Marin Music Tribute directed by Grammy award-winning producer and drummer Narada Michael Walden.

Sept. 2009  Metallica performs for a Marin Rocks fundraising concert organized by MHM.

Sept. 2009  MHM launches an annual Open House for educators.

Dec. 2009  San Rafael City Council approves 850 Fourth Street as a site for the MHM Music Center and Marin Rocks exhibition. MHM becomes a three campus operation.

Dec. 2009  MHM helps organize the Marin Archive Collective, in order to encourage the sharing of information between Marin County's various heritage organizations.

Rev. 6/8/10
Jan. 2010 MHM presents *Ranching and Rockin' at Olompali* an exhibition about Olompali State Park.

Jan. 2010 In collaboration with Novato High School's Marin School of the Arts, MHM produces a short documentary about the Marin Farmers Market.

April 2010 MHM receives two Honorable Mentions in the AAM Museum Publication Design Competition.

Aug. 2010 An exhibition showcasing some of MHM's most treasured artifacts and how they are cared for will open at the Boyd.

Fall 2010 MHM Music Center will open on Fourth Street in San Rafael.
Artist rendering of Marin Rocks Exhibition at 888 Fourth Street October 2008. This image depicts the “Band Theater” with “Marin as a Special Place” theme around the outer rim wall.
Artist rendering of Marin Rocks Exhibition at 888 Fourth Street October 2008. This illustration features the “Artist Studio” interactive and artifact case. The motorcycle was included by the artist but was not included in other design considerations.
Artist rendering of Marin Rocks Exhibition at 888 Fourth Street October 2008. This illustration depicts the “1960s” timeline artifact cases including hippie fashion, politics, and youth culture artifacts. “Marin County Venues” in this illustration was designed to replicate a bar counter where visitors could view artifacts and photographs depicting Marin County nightclub venues.
Artist rendering of Marin Rocks Exhibition at 888 Fourth Street October 2008. This representation displays the “Bands Theater” which would have utilized a high-tech polling system to have visitors select which bands they would like more information about. Short documentary clips would appear on a high definition video monitor while artifacts from the superstars featured would light up in sync with the film pieces. Ten internationally recognized Marin artists were to be featured in this interactive, which was eventually discarded due to high overhead cost.
Artist rendering of Marin Rocks Exhibition at 888 Fourth Street October 2008. This rendering features an interactive where visitors may replicate the recording studio experience. Using an equalizer, visitors could bring up or down different tracks within one audio recording, allowing for closer analysis of individual components of a musical recording.
Architectural design set from Ken Kao and Academy Studios, October 2008. This original design was for the 888 4th Street location and was approximately 1200 square feet. In addition to the exhibition space featured, a hallway (shown in Area 10.0) connected to the San Rafael Masonic Lodge auditorium. The auditorium was available for rental by the Marin History Museum and had a maximum occupancy of 400 people.
Building Footprint for 888 4th Street from October 2008. This design features the same Marin Rocks exhibition layout and displays the connecting corridor between the Museum’s exhibition space and the San Rafael Masonic Lodge’s performing auditorium.
In this design for Marin Rocks from February 2009, issues with emergency exit accessibility, restrooms, and the reception desk were altered to comply with San Rafael City ordinances. Additionally, topics such as discussing the evolution of music media and an interactive visitor log were added to the floor plan.
This exploration design of the 850 4th Street location superimposed the footprint from the previous design set into the new space, keeping the concept of a “Bands Theater” but adding a customized performance auditorium with retractable seating, a mezzanine, and rehearsal studios for music lessons. Additionally, a separate classroom and modest retail space were added to the designs.
The final design for the Marin History Museum Music Center was submitted to the City of San Rafael in November 2009 for consideration of a Conditional Use Permit. This design, the small studios, classroom, and mezzanine are gone. The customized auditorium space features a combination of fixed and removable seating for a maximum use as flexible space. More space was allocated to the Marin Rocks exhibition, and the "Bands Theater" concept was removed in favor of more dynamic explorations of topics.
A museum is a place to make history...

In 2007, the Marin History Museum began creating an exhibition celebrating the unique contributions Marin County has made and continues to make to the world of music. As this new exhibition began to take form, so did plans for its home — a new facility at 850 4th Street in San Rafael where visitors can learn about Marin’s rich musical heritage and where local musicians can share their talents and inspire the next generation.

Opening in November of 2010, the new Music Center will join youth centers, theaters, clubs and studios — strengthening Marin’s vibrant music community. The Music Center will offer a variety of exhibitions, educational programs, workshops, film screenings, special presentations, and live shows held in a 100-seat performance space. Designed to offer audiences an intimate but powerful music experience, the performance space will feature state-of-the-art audio systems that can transform the room acoustics to sound like an intimate club or a full rock arena.
Programming for the community

School tours and summer camps will encourage children to explore history through the music created during different times and social climates.

Local and international musicians will have the opportunity to share their music and knowledge through workshops and master classes.

The Marin History Museum Presents series will provide an opportunity for audiences to experience world class artists in an intimate and superior acoustical environment of the Performance Theater. The Music Center will be available for special events and private

The Music Center will offer a blend of exhibits, music, history, hands-on education and on-stage performances.
Music makers are history makers...

Marin Rocks Exhibition

Marin Rocks celebrates the vibrant community of musicians, artists and innovators who have cultivated Marin County’s music scene from the 1950s through today.

Through a combination of music, images, objects, multimedia and immersive storytelling, visitors will meet Marin’s musicians and discover their inspirations, creative process and memorable moments.

The exhibition invites visitors to explore the many local venues, recording studios, producers, poster artists, and sound innovators who have enabled countless musicians to thrive. Supported by a wide range of public programs and live performances, Marin Rocks provides an unprecedented opportunity to explore and experience Marin’s ever-evolving music legacy and its far-reaching influence.

“If you’re a kid that’s got something to say and don’t know how to say it, music might be the way.”

James Hetfield - Metallica
Making it happen

The Marin History Museum Music Center and Marin Rocks are well on the way to becoming a reality.

With tremendous support from the local music community, the Marin Rocks Gala — featuring performances by Narada Michael Walden, Lydia Pense, Nick Gravenites, Maria Muldaur, Mario Cipollina, Jose Neto and many more — helped raise awareness and funds. In September 2009, a benefit concert featuring Metallica in their first Marin County performance raised over $250,000 and put Marin Rocks on the international map.

There has rarely been such an opportunity for lovers of music and of the history of Marin County to leave a cultural legacy through giving. Your support will make the difference.

Join us...Donate...Participate...Celebrate!

MARIN HISTORY MUSEUM
MUSIC CENTER
(415) 454-8531
www.marinhistory.org
APPENDIX E

Education Department Materials

Education Department Brochure: Front, October 2009
Education Department Brochure: Center, October 2009

Traveling History Trunk

Flexible educational materials travel to your community. The trunk is easily implemented and can be adapted to fit a variety of settings.

Visit the website for more information:

http://www.historycenter.org/traveling-history-trunk

Field Trips

The Tramway Museum

Tour the Tramway Museum

Downtown

Tour the Downtown

Historic District

Tour the Historic District

The author has reserved the right to edit the text to improve its clarity and readability.
Founded in 1935, the Marin History Museum celebrates the innovation and creativity of the people of Marin County.

Museum Programs

Popularity of the Museums’ exhibitions and programs has increased dramatically in recent years. The Museum creates unique programs and collaborates with community organizations that have similar educational goals.

An active and diverse schedule has been a key to the Museum’s success.

Popular programs include:

- Taking history to the classroom with Hands-On Trunk Shows
- Guided historic walking tours
- Collaborative programs with universities and high schools, including film documentaries, oral histories, internships and research projects
- Lectures and presentations from music to historic trains, to Marin’s innovators, entrepreneurs and artists
- Community events featuring music, games, storytelling and more
Marin Rocks

Marin Rocks features multi-media exhibits, educational programs, and film events that celebrate Marin’s world-renowned musical heritage. The exhibition reflects the artistry of Marin-based musicians, club promoters, recording studios, sound and equipment innovations, band managers, photographers, and filmmakers.

Marin Rocks Programs

The historic and current music community in Marin County provide a touchstone for Marin Rocks Programs. Classroom and performance space accommodates musical instruction, writing and scoring music, recording techniques, video and film production, and poster illustration.

Marin Rocks programming opportunities:

- Music classes and workshops for all ages
- Film series with panel discussions
- Oral histories in concert format, featuring local musicians, "History Records Live"
- Marin School of the Arts music documentaries
- Traveling music trunk
- Concerts
- Book signings and author presentations
- School tours
- Rockband and Guitar Hero competitions
- Celebration days such as: Black History Month, Women’s History Month, Chicano History Month, Jerry Garcia Days, and others

Collaborations allow non-profits to pool resources with the Museum and create synergistic offerings for music and education. Potential partnerships could include:

- Blue Star Music Camps
- Little Kids Rock
- Bandworks
- Marin Youth Accelerated Music Program (MYAMP)
- Marin Artists International
- Blue Bear Music
- TREBLE youth concert series
APPENDIX F

Marin Rocks Promotional Materials

Invitation to Marin History Museum’s 75th Anniversary Garden Party in May 2010
Save the Date postcard from Marin Rocks Benefit Gala designed by David Hunter June 2009
Promotional postcard for “Marin Rocks at the Quarry” fundraising event hosted by Dutra Rock Quarry   August 2010
Poster for Metallica Benefit Concert designed by local poster artist David Hunter.
APPENDIX G

Poster Materials

In preparation of the Marin Rocks exhibition, the Marin History Museum created an image database with over 1000 images. These were critical not only for consideration as artifacts in the exhibit, but for reconstructing when bands played, where performances were held, and which bands performed on the same bill. The selected images above reflect a small sample of the posters used as reference for Marin Rocks.
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