



EXACTLY OPPOSITE

The Newsletter of the Berkeley Historical Society

Volume 36 Number 1

WINTER 2018

“Ready, Aim, Sing!” – Songs of Protest

By Ed Herny



Joan Baez singing in the December 1964 FSM Rally. Photo courtesy of Ron Enfield.



Singer Phil Ochs at first Vietnam Day, Berkeley, May 1965. Photo courtesy of Ron Enfield.

When Tom Lehrer wrote the above lyric as the concluding line of “Folk Song Army” in 1965, he was being witty and sarcastic in his classic “mocking” style, but not entirely fair. His point was that the injustice in the world called out for people of action, not just those who wrote and sang songs about it. The larger truth was that the best of the politically motivated songs could and did, in a way that only music could, inspire a generation of youth to become aware of the injustice and, indeed, take action against it. Music, by its effect on emotion, combined with the truth embedded in great lyrics proved to be a potent formula for the raising of the political consciousness that engenders action. Berkeley played a major role in creating and disseminating these songs of protest in the 1960s.

In Berkeley in the 1960s, the two areas of injustice that cried out for protest the loudest were civil rights and war. Of the two, the civil rights movement inspired the greatest number and variety of protest songs. These songs had been written and performed long before this decade, as far back as the history of racial injustice in America. By the nineteenth century they had become far more numerous, and by the middle of the twentieth century even more so. Some of them received nationwide attention, such as Billie Holiday’s recording in 1939 of “Strange Fruit,” an anti-lynching song. Many factors contributed to this increase, including the rise in political awareness in postwar America, the beginnings of FM radio stations playing non-mainstream music (KPFA stands out as the local leader), and the increasing number of young people learning to play guitar. The Berkeley Folk Festival, created and directed by Barry Olivier in 1959 and continuing through the 1960s, as well as the local “club scene,” provided venues for civil rights protest songs along with the many other categories of folk music.

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President's Message

Happy New Year!

This will be a special year for us as we celebrate the 40th anniversary of the founding of the Berkeley Historical Society. (The Society emerged out of a celebration of Berkeley's centennial in 1978.) Later in the year we will have an exhibit featuring highlights from our collection—to which you could still contribute! See page 11. Special anniversary events are also in the works.

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1931 Center St., Berkeley, CA 94704
Mailing Address PO Box 1190
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As 2018 begins, we continue the exhibit **Soundtrack to the Sixties**: We had a wonderful, well-attended opening celebration in October with performances by Country Joe McDonald and friends, as well as two original members of the Joy of Cooking band, Terry and David Garthwaite, along with David's daughter Oona Garthwaite. This event brought brother and sister David and Terry together to play Joy of Cooking songs for the first time in more than 20 years. The Garthwaites are from a "Berkeley history family"—they are descendants of Captain William Marston, who moved to Berkeley in 1893 and built a number of houses for family members along Vine Street between Scenic and Arch. Another descendant is Phil Gale, who has served on our board for more than 30 years. (See his articles about the Marston family in the Winter 2005 and Spring 2011 BHS newsletters.)

We also had a very successful series of Berkeley history walking tours during the fall: The Ohlone Greenway, led by Bob Johnson; Colusa Circle and the 500 Block of Neilson Street, led by Fred Etzel; Kensington Village, led by yours truly; Berkeley Rep's Harrison Street Campus, led by Susan Medak; and The Story of *The Graduate* movie, led by Steven Finacom. The next series of walks will begin in March, and as always we welcome new ideas and new walk leaders. You can email suggestions to BHSwalks@berkeleyhistoricalsociety.org or leave a message on the BHS phone answering machine, (510) 848-0181.

See page 11 for two upcoming events related to Berkeley music of the 1960s.

We have been very pleased to have several new and returning volunteers get involved during the past year. Fred Etzel has indexed our past newsletter articles, written articles, and joined our docent team. We were also pleased to welcome Linda Keilch (one of our past presidents), Liz Lamson, Amanda Putnam, and Tina Williams as monthly Saturday docents. AnaLuisa "Nelly" Coplan, a past co-president, has rejoined the board after a hiatus of some ten years and has initiated a monthly email newsletter. Another past president, Linda Rosen, has been working on a number of BHS projects, including the Berkeley history timeline. New volunteer Leigh Pruneau is helping with archives and, thank goodness, was willing to step up as acting secretary when Lise Aftergut had to step back for some months. I may have missed a few others who have helped on specific occasions, but we certainly appreciate their help, as well as that of Joe McDonald, Alec Palao and Kitty Crowe with the "Soundtrack" exhibit and events and Emily Busse with Facebook! Thank you all!!

Best regards,

Ann Harlow, President

Ready,...continued from page 1

The Free Speech Movement (FSM) of 1964-65 in Berkeley had its origin in the struggle for civil rights. It began when the University of California banned the handing out of civil rights literature on campus by organizations like the Student Nonviolent Coordinating Committee and the Congress of Racial Equality. This action provoked a series of protests and demonstrations by UC students, culminating in the occupation of Sproul Hall, the campus administration building, by hundreds of students. Joan Baez participated, as she later recalled: “I was there when they went into the hall. Up in front of thousands of kids and press from all over the country and the world. I told them to go into that building with ‘as much love as they could muster,’ and then I sang to them [“We Shall Overcome”].” When the students refused to leave the building, the police were called and hundreds were arrested. The students were ultimately victorious in their insistence on free speech on campus when the UC faculty voted to support their demands.

In the midst of this turmoil, the FSM spawned the creation of protest songs of its own, many of them preserved on the two record albums it inspired: An LP, “Sounds & Songs of the Demonstration!,” and an EP, “Joy to UC – Free Speech Carols.” While the FSM received the most publicity, it was but one of many civil rights struggles taking place in Berkeley and its vicinity during the 1960s. Demands for school integration, fair housing and equal employment opportunities inspired dozens of protests, demonstrations and marches throughout the decade. Nearly every one had a musical accompaniment. Even the local chapter of the Black Panther Party – not usually thought of in a musical context – had its own group, “The Lumpen” (referring to the “Lumpen Proletariat”), to help promulgate its message. Many nationally known performers as well as local musicians helped to keep up the spirits of the throngs of demonstrators.

As UC history professor Waldo Martin put it, “It was a singing movement.”



Entrance to the City of Berkeley Planning office, 3rd floor on Center Street. As you step off the elevator you are greeted with this beautiful panorama photograph of downtown Berkeley, circa 1908, which was provided by the Berkeley Historical Society.



Forty Years of Collecting Berkeley History

By Bill Roberts

The Berkeley Historical Society was founded in 1978 by a group of dedicated people anxious to record and preserve the history of the city. Even without a permanent home for the first fifteen years, they were convinced of the importance of this history and determined to create a repository where it could be maintained. Since 1993 the Society has occupied the Veterans' Building on Center Street, where we have carried out a vigorous exhibit program, sponsored various programs in conjunction with these exhibits, and importantly welcomed collections of archives, photographs, and objects to support research on all phases of Berkeley's history. An exhibit featuring some of these collections will open May 5, 2018.

What will we collect in the future?

We are determined to continue in all these activities, of course, but what have we missed in documenting Berkeley's past, and what will we need going forward to continue documenting our fascinating community? Many of our collections relate to the late 19th and early 20th centuries; while we do have various holdings up to the 1960s, we seek to expand our documentation of these more modern times. We are interested in enlarging our holdings relating to south and west Berkeley, to ethnic groups in Berkeley—groups that have been here for some time as well as groups that have arrived more recently. Our downtown has been changing rapidly, and we need to find and preserve documentation of that change. Berkeley politics are always a fascinating, sometimes controversial topic; we must strive to preserve this record.

We solicit your assistance in finding new sources of information and preserving them for the use of future researchers. You may have a connection with some city group whose history is of interest, whether it be a political, religious group, social or charitable organization. Perhaps your own family has materials that reflect life in Berkeley. We collect paper records, photographic documentation, ephemera, even physical objects that represent a business or are reflective of their era.

Help us continue to reflect all aspects of Berkeley's history by donating materials that will enrich future generations' understanding of our city's past. To inquire about whether a potential donation would be of interest, you can email info@berkeleyhistoricalsociety.org or phone 510-848-0181. Do it soon and you might see something you have donated featured in our 40th anniversary exhibit!

August Vollmer and the Japanese Internment

By Will Oliver



Berkeley's Japanese-American citizens being loaded onto buses before being taken to the Tanforan Racetrack where they were held until assignment to one of many camps throughout the West. Berkeley Historical Society photo.



Noted UC Professor Chiura Obata and his wife await their bus to take them to Tanforan and to an internment camp. In the camp he was able to continue his painting and organize classes for other internees.

In April of this year, Berkeley commemorated the 75th anniversary of the Japanese Internment. There were many opportunities for reflections on the approximately 1,400 Berkeley residents of Japanese ancestry forced to leave their homes and live in the internment camps during World War II. In honor of this American tragedy, I wanted to share what former Berkeley Police Chief August Vollmer and his wife Pat did to help their neighbors during those relocation years.

On December 7, 1941, the Japanese attack on Pearl Harbor, Hawaii, brought America into the Second World War. Out of fear of subversives and saboteurs, President Franklin D. Roosevelt signed Executive Order 9066 on February 19, 1942, which ordered the internment of “all persons of Japanese ancestry.” In Berkeley, notification went out on April 24, 1942, that all Japanese residents, regardless of their citizenship status, were to report to authorities by May 1, 1942 at noon. Unable to prevent the internment, many local churches and civic groups came together and the First Congregational Church offered to serve as the military’s collection point. There, the local churchwomen provided food, comfort, and assistance to their fellow citizens before they were loaded onto buses and taken to the Tanforan Racetrack in San Bruno. From there, the Japanese-Americans were bused—under guard—to the numerous internment camps spread throughout the American West. The conditions at both Tanforan and all of the internment camps were primitive at best.

Like so many other Berkeley citizens, Vollmer would have none of the talk that his fellow Americans, even if they were of Japanese descent, were any kind of threat to the United States or that they were planning to commit sabotage. He was adamantly against the blanket policy of treating every Japanese as an “enemy combatant,” especially when they were American citizens. Upon receiving their notification, many of Vollmer’s Japanese friends contacted him and asked him for his advice. He advised them to remain proud, but to obey the law. He and Pat also offered to assist as many of them as they could by helping to coordinate their personal affairs while they were absent from Berkeley. August and Pat also assisted their many Japanese-American friends who were housed at the Tanforan Racetrack,

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Dinner Party

August Vollmer pictured at a dinner party with fellow members of the Committee on Fair Play, Dorothea Lange, the renowned photographer, her husband, Berkeley economist Paul Taylor, and a friend of Vollmer's, Jane Chapman. Photo courtesy of the Sam Chapman estate.



Vollmer's Retirement

Berkeley Police Chief August Vollmer was the first to hire police officers of Japanese descent, including Officer Ray E. Foreaker (Badge #56), pictured here giving Vollmer a retirement gift with the incoming police chief, John A. Greening, looking on. Photo courtesy of the Bancroft Library, University of California.

for they mailed many care packages to them and on a few occasions paid personal visits to them, bringing them needed supplies, including food, toilet paper, and always Pat's homemade cookies. Once they departed Tanforan, Vollmer continued to write and send care packages to those he knew in the various internment camps. In his letters, he shared with them the happenings in Berkeley during their absence, keeping them up-to-date on the simple things in life. Many wrote back to Vollmer, such as Frank S. Tsukamoto, who wrote in one letter, "It's been a long time since I have written you, isn't it? My humblest apologies for being negligent. I will never forget all you've done for us while we were at Tanforan." After Tsukamoto and his family were transferred from Tanforan to the Tule Lake Internment Camp in July of 1942, Vollmer continued to maintain a correspondence with him. For instance, that Christmas, the Vollmers sent a care package to the Tsukamoto family, and Frank wrote back, "Received your delicious cookies on Christmas. May I and the family thank you for remembering us. The children and we enjoyed it immensely. As you know it is certainly a rare treat to receive them. We are so limited here in the camp that we can't do anything." The Vollmers were trying to help as best they could with what were fast becoming limited resources during the War.

Vollmer also found other means by which to assist his friends by joining several groups that spoke out against the internment. As Berkeley's historian Charles Wollenberg has noted, "No community in California had stronger organized opposition to the internment policy than Berkeley." One of the strongest opposition groups in Berkeley was the Pacific Coast Committee on American Principles and Fair Play, which Vollmer readily joined. Vollmer was quoted in many of the group's pamphlets and newspaper ads, which the committee published with one repeated Vollmer quote saying, "MOST of the native-born persons of Japanese parentage are undoubtedly good citizens and will not give the government any trouble if released." Vollmer was also asked to sponsor numerous other like-minded groups such as in November of 1943 when the Japanese American Citizens League, located in Salt Lake City, Utah, asked him to be one of their national sponsors. Vollmer, firm in his conviction of the mistreatment of his fellow citizens, readily agreed to all of these requests.

Vollmer and Pat, like so many other Berkeley residents during the War, did what they could to help their fellow Berkeley friends and neighbors. These acts of kindness and humanitarian aid should be remembered and commemorated on this 75th anniversary of an American tragedy.

Willard M. Oliver is a professor of criminal justice at Sam Houston State University, Huntsville, Texas. He is the author of *August Vollmer: The Father of American Policing* (Carolina Academic Press, 2017).

Some Recent BHS Activities



Bob Johnson leading the BHS October 7th walking tour "Ohlone Greenway Walk" near Gilman. The mural represents the residents and activities from early Native Americans to today's faced-paced society. Photo by Tom Edwards



Susan Medak, Director, leads BHS walking tour of the Berkeley Rep's vast preparation and rehearsal facilities at 8th and Harrison Streets.



John Hammond acting as cashier at the recent BHS Holiday Book Sale.

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When the Big Red Trains Ran on Solano Avenue

By Fred Etzel



Fig. 1. Electric train on Solano Avenue, April 1941.



Fig. 2. Thousand Oaks station, circa 1912.

From 1905 to 1912, the Southern Pacific Railroad constructed a commuter electric railroad in the East Bay to serve, among others, the residents of the Thousand Oaks and Solano Avenue Terrace Tracts recorded by John Hopkins Spring in 1909 and 1910, respectively. The Southern Pacific changed the color of its cars from the dull, drab green used on mainline equipment to a sprightly cherry red. In their heyday, as seen in Fig. 1, the Big Red Cars ran throughout the East Bay, including along Solano Avenue. Although the Southern Pacific Railroad ceased electric train operations on July 25, 1941, vestiges or traces remain from when the Big Red Trains ran on Solano Avenue.

Perhaps the most notable is the Northbrae or Solano Tunnel. Constructed beneath Marin Circle in 1910 using the “cut and cover” method, the tunnel connects downtown Berkeley with Solano Avenue. For 31 years the Northbrae Tunnel was the Southern Pacific’s principal entry into the Thousand Oaks district of Berkeley. Today it is a two-lane city street used by cars and buses.

The Thousand Oaks passenger station was once located at the intersection of Solano and Colusa Avenues. Figure 2 shows a Southern Pacific agent standing near the passenger station along then unpaved Solano Avenue. The three-story building a short distance up Solano Avenue is Southern Pacific’s North Berkeley Substation No. 3, one of three substations constructed circa 1912 and connected to a powerhouse located on the north bank of the Oakland estuary near Fruitvale. Figure 1 shows Substation No. 3 in April 1941, when *The Flame of New Orleans* starring Marlene Dietrich was playing at the Oaks Theater. Substation No. 3 was demolished sometime in the post-World War II years.

The Thousand Oaks passenger station was near the location of the “Colusa Wye.” In railroad terminology, a wye is a triangular joining arrangement of three rail lines, as shown in Figure 1. The legacy of the Colusa Wye is the “jog” in the modern-day intersection of Colusa and Solano Avenues.

Substation No. 3 was accessible via Station Place, a short cul-de-sac off Catalina Avenue. Today Station Place provides access to six single-family detached dwelling units and one triplex. Located at the end of this cul-de-sac is a paved, narrow walkway or alley between the Oaks Theater and a row of four units within a commercial building fronting on Solano Avenue. This commercial building was built sometime in the post-World War II era. According to the Transportation Division of Berkeley, this walkway has no official name. The building’s present owner bought it in 1989 and his business, Rosebud Gallery, occupies the unit fronting Solano Avenue. He leases the other three spaces to other small businesses accessed via this pathway.

When the Southern Pacific Railroad ceased operation in 1941, its tracks on Solano Avenue were paved over and the catenary wires removed. Until the early 2000s, traces of these tracks were still visible in the pavement on Solano adjacent to Colusa Avenue, but by 2017 they had vanished.

Berkeley's Bohemian Classical Music Scene of the 1960s: Vin et Fromage



Present-day Vin et Fromage location

“It was kind of an ordinary space, but they had painted the top part of the room entirely black and stretched ropes across the space at a fairly low level in a grid pattern and then hung all of the lamps just below that level, so the ropes had the effect of creating an artificial ceiling that made it feel much more intimate. They had candles on the table as I recall, so the whole atmosphere was rather bohemian.”¹

It is good to remember that, although the music of the '60s is synonymous for some with folk and psychedelic rock, Berkeley also hosted a bohemian classical music scene in the 1960s. The following is an oral recollection by Bob Blanc,² owner of Vin et Fromage from 1962 to 1969, of the erstwhile restaurant and classical music venue:

Vin et Fromage was on Solano Avenue, 1556 Solano, in Albany, just west of the Berkeley city line. First came the idea of providing a musical venue for people – the music came first. There were four of us. Dean Williams played bass with the San Francisco Symphony, and was also a pianist and a flutist. And he taught in the Berkeley public schools. His wife, Jean, was a violinist. They were both playing in the Oakland Symphony at the time, along with my wife, Marilyn. There were coffee houses in Berkeley – Steppenwolf was one, Blind Lemon was another. They mostly did folk music; well, exclusively folk music. Blind Lemon was down on San Pablo – it might have even been on the same block as Steppenwolf. They were both wine and beer bars.

So the four of us, sitting around in the summer time, were thinking: Wouldn't it be nice if there were a place in the area where we could go in the evening and have a glass of wine, a little plate of cheese and crackers and listen to classical music? Why does it always have to be folk music and out-of-tune guitars?

So we talked about it: what would be the features of this place? It would serve wine and cheese. So this place would be the Vin et Fromage. Zoning requirements were such that you couldn't sell wine or liquor within a mile of the University, except for Larry Blake's – I don't know why they got an exemption. So we looked around thinking maybe we could find a little storefront some place. We could open at 7 in the evening and run until 10 o'clock. I was teaching school, my wife Marilyn was playing in the Symphony and teaching in the Berkeley public schools. Dean was teaching in the Berkeley Public Schools.

Anyway, we were talking about this: Could we get a storefront? It would have to be over on the Northside, or it would have to be way down on San Pablo to make that one mile limit. The one mile limit on the Oakland side would push it

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way into Oakland. So it had to be along San Pablo or along Solano. And then, I don't know how we heard about it, but some guy over on Solano had a pizzeria he wanted to sell. He had a full kitchen, and as I recall he wanted \$3,500 for it. Among the four of us, we scraped up \$3,500, and that was it.

So we took over the pizzeria. I had had a pizza restaurant in Napa some years before, so I knew how to make pizza. So I was the cook. And the three of them were the musicians, and they would take breaks periodically and wait tables. There was one waiter. That worked out really nicely for about three weeks. And then Herb Caen, who was the gossip columnist in the San Francisco Chronicle, well, Herb Caen really liked the idea of this place, so he wrote a very nice promo in his column. And suddenly the place was inundated with people. It was a much bigger crowd than I was prepared for in the kitchen. It was just the four of us: a waitress, Dean, Jean and Marilyn playing music, and me in the kitchen, and it was just pretty frantic.

I realized at that point that I was not a fast enough kitchen person to keep up with the crowd, so we needed to hire a cook. Which we did. And then, we recognized that we couldn't be successful in this thing if we were selling pizza and beer, because six people can sit at a table with pizza and a pitcher of beer for three hours listening to music. We had to sell more stuff than that. So before too long, we knocked off the pizza and went to a regular sort of restaurant menu (including fondue, which, according to Anne, wasn't food, but "pure poetry").

We hired more waiters and a cook. Life went on. We were there only about six weeks when Dean had a heart attack. He said, "This is too much stress for me." So we bought out Dean's interest in the business, Marilyn and I, and we ran it, just the two of us, from then on.

When Annie (Anne Crowden) joined, in 1965, we had a serious trio: my wife, Marilyn, Annie and the pianist. Although Dean was a pianist, he mostly played cocktail music. We had a succession of pianists. One of the pianists we had was pretty spectacular – Hiro Imamura. Hiro was a really wonderful pianist. When Arthur Fiedler took the San Francisco Pops Orchestra on a tour of Japan, he took Hiro along as his piano soloist. Partly because he was an excellent musician, but partly because he was Japanese.

Friday night we had radio broadcasts from the restaurant. I forget the call letters of the classical music station in San Francisco – I think it was KXXR – and they broadcast an hour of music from Vin et Fromage every Friday night. And then KPFA broadcast Sunday night concerts. They would be after-dinner concerts and we'd start 8:30 or something. Sunday dinner was an early crowd, and usually only one seating at the restaurant, so around 8:30 we'd turn the place into a concert hall. Laurette Goldberg, I think, organized the Sunday night concerts. She would have different musicians every Sunday night. There were groups that were doing antique music. The Consortium Antiquam was one.

Donald Pippin played regularly. One night we'd have a solo guitar, one night we'd have a solo piano. Mostly it was weekends, Friday, Saturday and Sunday, that we had larger ensembles. And for special events. We'd have a Beethoven Festival each year. Other pianists who played there: Mona Wahle, Nancy Zamorra, Michael Isadore. We understood, of course, if they had a job that paid better, that they would take it. Our scale was pretty low. The unions gave us a coffee house rating – even though we sold wine. That's about the lowest scale there is. I think about \$20 for a four-hour gig. And no, we didn't pass a hat around. The business paid for it. It was sort of scratching it out. Some of the more memorable evenings? Donald Pippin organized a production of "Abduction from the Seraglio," a Mozart opera. I think we had a quartet of vocalists for the singing parts. Donald played a piano adaptation of the orchestral bit. I read the recitative of the story that went between the arias. The vocalists sang and Donald played.

We did some big things. Fourth of July concert one year. A friend of Marilyn's composed a musical setting of the Carl Sandburg poem, "The People, Yes." And for that Annie was, I'm sure, the principal violinist, but we had an eight-piece orchestra. The composer was teaching at Redding and he agreed to come down and conduct the thing. Joe Liebling conducted a couple of rehearsals. It was a big deal for a little hole-in-the-wall restaurant. With an eight-voice choir and ten instrumentalists and the narrator, who was me.

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How did we fit all those performers in the restaurant? We had a stage in the front of the restaurant. It was about 10 by 15 foot. It was just raised above the floor about a foot. The instrumentalists were up on the dais, but the singers were on the other side of the door. So there we were.

Usually when we had concerts we would just pack in chairs around the tables. If we had a table for four, we could put six or eight chairs there. And then we served wine and cheese, which was complimentary. But for the concert, people had to pay a dollar and a half admission. And then we just put out jugs of house wine and plates of cheese and French bread, and so on. I suppose maximum, we could fit seventy people.

So we had become quite a well-known venue, yes. No, there wasn't anything like it in the East Bay. Nor in the West Bay. The Old Spaghetti Factory in San Francisco, they just did things on Sunday nights as I recall. They didn't have much during the week. Donald Pippin was the manager over there.

Yes, anybody who was anybody in the East Bay music scene played at Vin et Fromage at one time or another. All in all that lasted until 1969³ . . . No, the anti-war demonstrations didn't have anything to do with the end of Vin et Fromage. It was just a matter of being tired. The first year we had the restaurant, we did gross sales of something like \$30,000. And in the last year, it was about \$350,000. With exactly the same size kitchen, exactly the same size refrigerator. So, what it amounted to, really, was a very demanding routine. It was just busy, busy, busy. And it became evident that – well, my wife Marilyn had given up teaching, public school teaching, after about two years, but I continued, and it became clear that I could either quit teaching or quit running the restaurant. And given that choice, I just gave up the restaurant.

This excerpt was taken from *You've Got to Make it Happen! Anne Crowden's Musical Legacy in Berkeley and Beyond*, an illustrated history of the founding of the Crowden Music Center set against the Bay Area music scene of the mid-1900s. A production of the Berkeley Historical Society, *You've Got to Make it Happen!* (by Jeanine Castello-Lin, Lisa Grodin and Tonya Staros) is available for purchase at the Center.

¹ Memory of a Berkeley resident who went to Vin et Fromage as a teenager in the late '60s.

² Interview with Bob Blanc, March 27, 2014.

³ The year Bob Blanc sold Vin et Fromage, which continued under other ownership until 1972.



Coming Events

Saturday, January 27: Would you like to see Country Joe and the Fish as they were in the sixties? Joe McDonald has arranged for the Pacific Film Archive to show the documentary film *Woodstock*, along with a short called *A Day in the Life of Country Joe and the Fish*, on Saturday, January 27, at 6:30 p.m. We will keep the Berkeley History Center open an extra hour that day, to 5 pm, for those who would like to see the exhibit, have dinner downtown, and then see the Film Archive presentation up Center Street at BAMPFA.

Sunday, February 4: Join us at the History Center at 2 p.m. for a program on Berkeley rock posters of the sixties. Dennis King of D. King Gallery, poster designer Tom Weller and Country Joe McDonald will be in conversation with Shelley Rideout, coordinator of the "Soundtrack" exhibit.

1966 poster by Tom Weller.

Time to Join or Renew?

If you received this newsletter by mail, please check your mailing label, and if your membership has expired, we hope to hear from you soon! If you are not yet a member or your membership has lapsed, please consider joining the Berkeley Historical Society! Membership dues are the primary support for our many activities. Members receive the quarterly newsletter and discounts on our walking tours. We are always looking for new members, so we invite you to share your newsletter with friends who might be interested in Berkeley history.

Berkeley Historical Society Membership

Membership in the Berkeley Historical Society (BHS) helps maintain the quality of all our activities, including archives, exhibits, programs, events, walks, newsletter and operations.

NEW

RENEWAL

Individual \$25

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You can also give a gift of a BHS membership or donate to our general or endowment fund(s):

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BHS membership dues and financial donations are tax deductible as charitable contributions to the extent allowed by law.

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Payment information: Total amount \$_____ Cash Check (payable to BHS) Credit card

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I agree to the one time only charge of \$_____ to my credit card payable to the Berkeley Historical Society for membership dues and/or other donations. A receipt will be emailed. Credit card information will be destroyed once payment is validated.

More information on the BHS credit card authorization policy and privacy policy is at www.berkeleyhistoricalsociety.org.

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