

\*\*\*For Immediate Release\*\*\*

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HISTORICAL  
SOCIETY since 1871

**California Historical Society Presents**



***The 1960s Revisited: A 50th Anniversary Celebration***

**Thurs, Jan. 21 - Sat, Jan. 23, 2016**  
**3-Day Arts Festival in Downtown San Francisco, CA**

**Acclaimed Scholars Explore the Cultural Impact of  
The Trips Festival, The Dawn of The Grateful Dead,  
and The Halprin Workshops (1966 - 1971)**

**Exhibition Opening: *Experiments in Environment: The Halprin Workshops, 1966 - 1971***  
**(San Francisco Exhibition Premiere: Jan. 21 @ 5pm)**

**Public Events:**

***Experiments in Environment: The Halprin Workshops, 1966 - 1971* (San Francisco Exhibition Premiere: Jan. 21  
*Looking Back: The Dawn of the Grateful Dead* (Panel Discussion: Jan. 22)  
*The Music, Technology & Significance of The Trips Festival* (Technology Symposium: Jan. 22)  
*VIP Reception with Stewart Brand* (Jan. 22)  
*Independent Psychedelic Film Festival* (Jan. 23)**

**San Francisco, CA – Thursday, December 15, 2015 – The California Historical Society** announces today a 3-Day Arts Festival, entitled ***The 1960s Revisited: A 50th Anniversary Celebration***, featuring renowned scholars in conversation regarding the monumental cultural impact of several 1966 happenings.

The centerpiece of the three-day festival is the opening of the new exhibition, ***Experiments in Environment: The Halprin Workshops, 1966 – 1971***, on Thurs, Jan. 21, 2016 at the California Historical Society (678 Mission Street, San Francisco, 5 pm). The exhibition brings the original documentation of landscape architect **Lawrence Halprin** (1916-2009) and postmodern dancer

**Anna Halprin's** (1920- ) famed interdisciplinary workshops to San Francisco audiences *exactly* 50 years after the first workshop in 1966. More than a quarter of the exhibit includes never-seen-before items from the Halprin's personal archives; the selections for the San Francisco debut are additions to the traveling exhibit curated by the **Graham Foundation for Advanced Studies in the Fine Arts** and the **Architectural Archives of the University of Pennsylvania**. The San Francisco exhibition is made possible by generous donations from donors who have worked with Lawrence and Anna Halprin, including film director **George Lucas**, real estate pioneer **Gerson Bakar**, and **John and Marcia Goldman**.

The exhibition will open as part of the first [Third Thursdays in Yerba Buena](#) of 2016. Anna Halprin will attend the opening.

"I am delighted that *Experiments in the Environment* will be coming to its home base in San Francisco, the home of radical, humanistic and participatory innovation," says Anna Halprin. "The exhibit excites me as well because it is including a new section describing my collaboration with Larry and our work beyond the Experiments. As Larry inspired me with his sensitivity to the environment, which influenced my experiments, I influenced him in my use of movement audience participation as I pioneered new forms in dance. This combined exhibition shows the impact we had on each other throughout our lives and I hope it helps people understand our work better."

### **1966 - 2016: San Francisco – The Vanguard of the Counterculture Movement**

Since the mid-20<sup>th</sup> century, San Francisco has been a beacon supporting underground movements, a vibrant arts and culture scene, and being one of the top music destinations in the world. Its dedication to preserving a singular voice – often independent of national trends – sets it apart from other highly sought-after international destinations. With the current influx of a stunning number of technology companies occupying the regional landscape, it's essential to take a step back and reexamine pivotal historical moments that helped shape San Francisco into the tech hub and arts mecca it is today.

*The 1960s Revisited* kicks off on the exact 50<sup>th</sup> anniversary of one of the most celebrated events of the 1960s counterculture: **The Trips Festival**. Considered a watershed event in the history of San Francisco's underground arts scene, the launch of the psychedelic 1960s era, and a pivotal event in the growth of the region's technology industry, The Trips Festival was the first large convention (essentially a widely attended and publicized Acid Test) bringing together all the major Bay Area figures in rock 'n roll, beat poetry, technology, experimental theater, dance, indie films, light show production, overhead visual projections, costume design, and of course **Ken Kesey** and the **Merry Pranksters** distributing LSD throughout the crowd. Virtually the entire local avant-garde was involved: **Committee Theater**, **San Francisco Mime Troupe**, **Open Theater**, and **San Francisco Tape Music Center**. **Anna Halprin** and the **San Francisco Dancers' Workshop** participated in the Trips Festival.

**Stewart Brand** emerged from The Trips Festival as a countercultural entrepreneur, and it set forth **Bill Graham's** legacy at the Fillmore (Brand conceived The Trips Festival, while Graham organized it with Kesey and **Ramon Sender**). The festival itself, which had an attendance of 6,000 people, was as **Walter Isaacson** says in his book *Innovators*, "a quintessential display of the fusion that shaped the personal computer era: technology, counterculture, entrepreneurship, gadgets, music, art and engineering.... From Stewart Brand to **Steve Jobs**, those ingredients fashioned a wave of Bay Area innovators who were comfortable at the interface of Silicon Valley and Haight-Ashbury...."

"The Trips Festival flared of individual expression and collective communion under the spell of its incredible arts production," says Michael Kramer (author of *The Republic of Rock: Music and Citizenship in the Sixties Counterculture*). "It set the stage for many experiments and innovations to come, from rock festivals to performance art to flash mobs to Burning Man to the Internet itself."

The Trips Festival documented the emerging social movement that would soon culminate in 1967 with thousands of youth from around the country migrating to **Haight-Ashbury**, the **Human Be-In**, and the **Summer of Love**. The Trips Festival was an all-inclusive affair, bringing the brightest minds across diverse fields together for what's now considered the birth of the Haight-Ashbury era. The festival served as one of the first official **Grateful Dead** concerts. Post-modern dance pioneer **Anna Halprin** (Founder, Dancers' Workshop) engaged as a self-described movement "catalyst," giving audience members ideas for dancing.

**The San Francisco Tape Music Center** – a revolutionary electronic music facility credited with originating the free improvisation genre – provided liberating musical compositions throughout The Trips Festival. Located at 321 Divisadero Street (eastern edge of Haight-Ashbury) along with Halprin's Dancers' Workshop and radio station **KPFA**, the Tape Center became the most prominent venue for experimental art in San Francisco and gained a national reputation for musical innovation.

*The 1960s Revisited* offers Bay Area audiences a special inside look into a handful of iconic 1966 events that set the stage for decades of change. Come join the California Historical Society and an all-star cast of esteemed scholars and historians for the 50<sup>th</sup> Anniversary commemoration of The Trips Festival, the beginning days of the Grateful Dead, and *Experiments in Environment: The Halprin Workshops, 1966 - 1971*. Below is a schedule of events taking place at the California Historical Society, Contemporary Jewish Museum, and Hobart Building from Jan. 21 – 23, 2016.

## *The 1960s Revisited*

When: January 21 - 23, 2016

Where: California Historical Society (678 Mission Street, SF, CA), Contemporary Jewish Museum (736 Mission Street, SF, CA), Hobart Building (582 - 592 Market Street, SF, CA)

Admission: For a range of ticket prices, please visit: [calhist.org](http://calhist.org)

More Info: [calhist.org](http://calhist.org), 415.357.1848

### ***Experiments in Environment: The Halprin Workshops, 1966 - 1971*** **(California Historical Society: Thurs, Jan. 21 @ 5 pm; Open – May 1, 2016)**

The California Historical Society presents the San Francisco premiere of *Experiments in Environment: The Halprin Workshops, 1966 - 1971* featuring original photographs, films, drawings, scores, and other documentation of landscape architect **Lawrence Halprin** (1916-2009) and postmodern dancer **Anna Halprin's** (1920-) acclaimed workshops. The California Historical Society directly collaborates with pioneering 95 year-old Kentfield, CA resident Anna Halprin for the inclusion of additional pieces culled from their personal archives to the traveling exhibit.

In 1966, the Halprins hosted a series of experimental workshops in Northern California bringing dancers, architects, environmental designers, and artists together in a process facilitating collaboration and group creativity through new approaches to environmental awareness. Notable attendees included psychologist **Paul Baum**, architect and educator **Charles Moore**, geographer **Richard Reynolds**, lighting specialist **Patrick Hickey**, cinematographer **Joe Ereth**, graphic designer **Barbara Stauffacher**, composer **Morton Subotnick**, and dancer **Norma Leistikow**.

The workshops served as a testing ground for the development of *RSVP Cycles* – a multi-disciplinary method of visualizing and guiding creative group work. The four main components of *RSVP Cycles* – “Resources,” “Scores,” “Valuation,” and “Performance” – could be used interchangeably to create an iterative process driven by awareness and assessment of existing resources, planning, participation, and critical feedback. The Halprin workshops were radical and highly innovative, blurring the lines between the participants’ professions and proving that artistic processes can positively influence one’s perception of their own environment.

Held over the course of several weeks, the Halprins’ workshops were staged on the streets of San Francisco; the dance deck and surrounding wooded areas of the Halprins’ Kentfield home (Lawrence Halprin and William Wurster, 1951 - 54); and the Halprins’ cabin (Charles Moore, Lawrence Halprin, and William Turnbull, 1965 - 66) at **Sea Ranch** – a coastal community for which Lawrence Halprin designed the master plan (1962 - 67).

Celebrated figures in their own right, Lawrence and Anna Halprin were not only prominent leaders of influential Bay Area movements during the 1960s and 1970s, but at the forefront of how space and movement are interconnected. The cultural icons culled seemingly unrelated fields of landscape architecture and dance into an ingenious approach to experience public spaces in an entirely original fashion. The workshops utilized multi-sensory activities such as movement sessions, blindfolded awareness walks, collective building projects, and choreographed urban journeys to break down barriers of preconceived understandings of the physical environment. As a result, the development of many public spaces including parks, plazas, business districts, and communities have benefited from their standout blueprints for imaginative city planning.

As we commemorate the 50<sup>th</sup> Anniversary of the workshops, the Halprins’ efforts remain as relevant today as in 1966. With the redevelopment of many city landscapes and reactivation of public spaces transpiring at rapid speeds, *Experiments in Environment* allows us to investigate the role of art and artists in how we create and ultimately value public spaces.

#### **About Lawrence & Anna Halprin:**

An incredible list of accolades and works produced by the Halprins ranks them amongst one of the more influential Bay Area couples of the second-half of the 20<sup>th</sup> century. A prominent figure in American landscape architecture, urban design, and environmental planning, Lawrence Halprin is renowned for his design of the **Franklin Delano Roosevelt Memorial** (Washington, D.C.), **Ghirardelli Square** (San Francisco, CA), **Sea Ranch** (Sonoma County, CA), **Stern Grove Amphitheater** (San Francisco, CA), **Levi’s Plaza** (San Francisco, CA), and many others.

Anna Halprin founded the **San Francisco Dancers’ Workshop** in 1955 and the **Tamalpa Institute** in 1978. Anna has created 150 full-length performance works. She was awarded a **Guggenheim Fellowship for Creative Arts** (1970); the **Samuel H. Scripps/American Dance Festival’s Lifetime Achievement Award** (1997); a **National Endowment for the Arts “American Masterpieces”** award (2008); and the **Doris Duke Impact Award** (2014), among others. Her work is included in the collections of the **San Francisco Museum of Modern Art** and the **Museum of Performance and Design**.

**Looking Back: The Dawn of the Grateful Dead (Obscura Digital: Fri, Jan. 22 @ 5 pm)  
Featuring Peter Richardson, Dennis McNally and Nicholas Meriwether**

Many of the initial **Grateful Dead** performances were as the primary band for the Acid Tests, including at The Trips Festival. It's well documented that the Dead went on to become one of the century's most influential groups in rock history. With their shows operating more like social laboratories, fans and the band alike were on a collective musical and psychological crusade. The beginning days of the Dead will be the focus of this panel discussion featuring **Peter Richardson, Dennis McNally** and **Nicholas Meriwether**.

**Biographies:**

In January of 2015, Peter Richardson released the book, *No Simple Highway: A Cultural History of the Grateful Dead*. Richardson timed its release to coincide with the 20<sup>th</sup> Anniversary of **Jerry Garcia's** death (1995) and the breakup of the band that formed 50 years ago (1965). The California native is an expert on the innocence and self-destructiveness plastered in the hippie world. He has firsthand knowledge on the 1960s/1970s counterculture, and an overall love for rock-n-roll music.

Dennis McNally wrote and published his first book, *Desolate Angel* (a biography on **Jack Kerouac**) in 1979. Upon sending a copy to Jerry Garcia, the prolific member of the Grateful Dead suggested McNally write a biography of the band. In 1984, Garcia offered McNally the job of the band's publicist. In 1995, when Garcia passed away, McNally picked-up where he had left off on writing the biography, and *A Long Strange Trip: The Inside History of the Grateful Dead* was released in 2003. On November 24, 2015, McNally's long-awaited book, *Jerry On Jerry: The Unpublished Jerry Garcia Interviews*, was released.

Nicholas Meriwether is the Director of the **Grateful Dead Archive at UC Santa Cruz**. He's also the editor of *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon* and *Dead Letters: Essays on the Grateful Dead Phenomenon*.

**The Music, Technology & Significance of The Trips Festival  
(Contemporary Jewish Museum: Fri, Jan. 22, 12 pm - 4 pm)  
A Keynote Speech from Michael Kramer; Symposium with Greg Castillo, David Bernstein, and Andrew Kirk; Viewing of The Trips Movie with Introduction by Film Director Eric Christensen**

As Andrew Kirk notes in his most recent book, *Counterculture Green: The Whole Earth Catalog and American Environmentalism*, "The Trips Festival was not the first event of the era to unite commerce and technology with the cultural trends of the sixties, but it captured an important convergence of interests better than any previous single happening." The technology symposium spotlights the influence of The Trips Festival and San Francisco's mid-1960s counterculture movement on the emerging personal computer era. A keynote speech from author/historian **Michael Kramer** will set the stage for an intriguing panel of authors and historians, including **Greg Castillo, David Bernstein, and Andrew Kirk**. Film Director **Eric Christensen** will also make a special introduction prior to the screening of his famed documentary, *The Trips Festival Movie*.

**Biographies:**

Michael J. Kramer is a historian, writer, teacher, dramaturg, editor, and author of *The Republic of Rock: Music and Citizenship in the Sixties Counterculture* (Oxford University Press, 2013). His latest book-in-progress, *This Machine Kills Fascists: Technology and Culture in the US Folk Music Revival*, revises understandings of the folk revival as an anti-modernist movement, arguing instead that it offers a hidden history of people grappling with how to live more humanely in an increasingly technological society. With a related multimedia project, he focuses on the **Berkeley Folk Music Festival**, which ran on the University of California, Berkeley campus from 1958 - 1970. Kramer's also at work on a set of essays about intellectuals and the counterculture. He has served as an editor at the **Museum of Contemporary Art Chicago** and the *New York Times*, and currently teaches various courses (history, American studies, digital humanities, and civic engagement) at Northwestern University.

Greg Castillo, an Associate Professor in the Department of Architecture at University of California, Berkeley, has investigated the Bay Area's counterculture design legacy through a U.C. Berkeley Arts Research Center Fellowship (2014) and an Associate Professor Fellowship from the Townsend Center for the Humanities. His research informed a 2014 exhibition, *Design Radicals: Creativity and Protest in Wurster Hall*, reviewing "outlaw design" enterprises undertaken by faculty and students in the late-1960s and early-1970s at U.C. Berkeley. For the catalogue of the **Walker Art Center** exhibition on counterculture design, *Hippie Modernism: The Struggle for Utopia*, Castillo contributed the essay "Counterculture Terroir: California's Hippie Enterprise Zone" and delivered a public lecture at the exhibition's opening symposium. Castillo will serve as Guest Curator for the expanded *Hippie Modernism* exhibition when it travels to the **Berkeley Art Museum/Pacific Film Archive** in February 2017.

David W. Bernstein is Professor of Music and Head of the Music Department at Mills College. His various publications include *The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde; Writings through John Cage's Music, Poetry, and Art* (co-edited with Christopher Hatch), *Cage (Re)Considered*, a special double issue of *Contemporary Music*

*Review*, and essays for *Cage & Consequences*, ed. Julia Schröder and Volker Straebel; *The New York Schools of Music and the Visual Arts*, ed., Steven Johnson; the *Cambridge History of Western Music Theory*, ed., Thomas Christensen; *Theoria, Journal of the Arnold Schoenberg Center, Music Theory Spectrum, Contemporary Music Review*, and *Current Musicology*. Bernstein is presently writing a book on **Pauline Oliveros** for the University of Illinois Press and *Experiments in the Fault Zone*, a history of experimental music at Mills College. He is also editor of *Music Theory Spectrum*, the flagship journal of the **Society for Music Theory**.

Director Eric Christensen's independent documentary, *The Trips Festival Movie*, offers an in-depth look inside the famed Trips Festival. Due to the lack of footage taken at the actual festival, the film relies on fascinating photos, interviews with some of The Trips Festival's organizers such as **Stewart Brand**, **Ken Kesey** and **Bill Graham**, and a wild and bizarre short of the festival shot by experimental filmmaker **Ben Van Meter**. The Trips Festival is said to have birthed the entire hippie scene and the revolution of the late 1960s. Influences of The Trips Festival can be seen in present day festivals such as **Bonnaroo** and **Burning Man**. Actor **Peter Coyote** narrates the film.

### **VIP Reception with Stewart Brand (Obscura Digital: Fri, Jan. 22 @ 7 pm - 9 pm)**

A reception will be held at Obscura Digital with Stewart Brand. A renowned American writer, best known as editor of the *Whole Earth Catalog*, Brand founded a number of organizations, including **The WELL**, the **Global Business Network**, and the **Long Now Foundation**. He is the author of several books, most recently *Whole Earth Discipline: An Ecopragmatist Manifesto*. In the mid-1960s, Brand became associated with author Ken Kesey and the Merry Pranksters. With his partner **Zach Stewart**, he produced The Trips Festival. Since the 1960s, Brand has been at the forefront of the computer age and internet-worked world. He's become a legend in the tech industry for all that he's discovered.

### **Independent Psychedelic Film Festival (Hobart Building: Sat, Jan. 23 @ 12 pm)**

**Featuring *The Trips Festival Movie*, *Magic Trip: Ken Kesey's Search for a Kool Place*, *Rockin' at the Red Dog: The Dawn of Psychedelic Rock***

The California Historical Society completes its 3-Day Arts Festival with the public screenings of three period films: *The Trips Festival Movie*, *Magic Trip: Ken Kesey's Search for a Kool Place*, *Rockin' at the Red Dog: The Dawn of Psychedelic Rock*.

#### **Films:**

*Magic Trip: Ken Kesey's Search for a Kool Place* is a freewheeling portrait of Ken Kesey and the Merry Band of Pranksters' legendary cross-country road trip to the New York World's Fair in 1964. Until the film's release date in August 2011, the footage of the road trip had never been seen before. The footage serves as a rare and extraordinary piece of American history that most have no understanding of. The film was directed by OSCAR-winning director **Alex Gibney** and **Alison Ellwood**.

*Rockin' At The Red Dog: The Dawn of Psychedelic Rock* documentary chronicles the history behind the wild times at the Red Dog Saloon in Virginia City, Nevada. It is said that the psychedelic sixties were partially conceived there. The film stars **The Charlatans**, **Big Brother and the Holding Company**, **Don & Roz Works**, and **Lynne Hughes**. The film is directed by **Mary Works**. It was originally released in 1996 under the title *The Life and Times of the Red Dog Saloon*, but in 2005 when it was re-released on DVD, the title changed to *Rockin' At The Red Dog: The Dawn of Psychedelic Rock*.

*The Trips Festival Movie* information is listed above.

#### **About California Historical Society**

The California Historical Society, founded in 1871, is a nonprofit organization with a mission to inspire and empower people to make California's richly diverse past a meaningful part of their contemporary lives.

In June 1871 a group of people assembled at 323 California Street, marking the first of four attempts to begin the California Historical Society (CHS). After the undocumented collapse of the first group, a second attempt to revive CHS lasted from 1886 to 1891. In 1902 the ailing Society partnered with the California Genealogical Society and for a brief period the collaboration prospered. The earthquake and fire damage of 1906 induced yet another break of CHS.

Finally in 1922 C. Templeton Crocker, grandson of Charles Crocker, permanently resurrected the Society. Also that year, Crocker placed at CHS his fine collection of Californiana, rivaling those of Hubert Howe Bancroft and Henry E. Huntington. His financial generosity supported CHS until the dues collected enabled the organization to hire its first staff member in March 1923. The group held its first exhibition at the Bohemian Club in San Francisco in 1924.

CHS's initial purpose was the publication of a quarterly journal, which it has produced since 1922. Two decades later, Crocker permanently donated his collection to CHS, which still continues to form the foundation of the North Baker Research Library and

the Fine Arts collection today. For a short time CHS shared its headquarters with the [Society of California Pioneers](#). However, in 1956 the Society established its own home in the Whittier Mansion, at the corner of Jackson and Laguna, in the Pacific Heights neighborhood of San Francisco.

On May 9, 1979, Governor Jerry Brown signed legislation making CHS the official state historical society. In October 1993 the Society purchased 678 Mission Street, home of the former San Francisco Builders Exchange, E.M. Hundley hardware store, and Nancy Pelosi's first campaign headquarters in the re-developing Yerba Buena Gardens neighborhood. The building was renovated for seismic safety and the basement, which extends underneath the Mission Street sidewalk, was converted into climate-controlled storage vaults for much of the Society's collections. The North Baker Research Library finally found a home worthy of its importance as a free and open portal to the vast and growing CHS collection.

In 2012, a modest but meaningful interior remodel opened up the Mission Street-facing spaces and brought in award-winning [Heyday books](#) into its book store and community gathering space. Also, the exterior received new layers of paint-in [Sherwin Williams'](#) International Orange, the color of the iconic Golden Gate Bridge-to welcome a stunning exhibition CHS mounted as its part in celebrating the [75th Anniversary](#) of the famous rust-colored suspension bridge.

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