



"Nobody I know -- and I mean nobody -- has covered more ground and made more friends and sung more songs than the fellow you're about to meet right now. He's got a song and a friend for every mile behind him. Say hello to my good buddy, Ramblin' Jack Elliott."

-- Johnny Cash, *The Johnny Cash Show*, 1969

Storytelling through music is medicine. Sharing our experiences riding on the waves of a melody inspires hope in our souls. And there's quite possibly no better spinner of yarns than the ever-traveling troubadour, our good pal, Ramblin' Jack Elliott, who's still touring at 87 years old. In 1950, Jack became a dear friend and music comrade with folk music's forefather, the great Woody Guthrie. Since then, Ramblin' Jack has traveled the world and been around all the heavy hitters: Leadbelly, Muddy Waters, Johnny Cash, Joni Mitchell, Kris Kristofferson, Rolling Stones, the Grateful Dead and so many more -- and of course, Bob Dylan, who once was billed as "The Son of Ramblin' Jack" back in the '60s:

"His tone of voice is sharp, focused and piercing. All that and he plays the guitar effortlessly in a fluid flat-picking perfected style. He was a brilliant entertainer ... Most folk musicians waited for you to come to them. Jack went out and grabbed you"

THE MAGIC OF MUSIC

Jack was King of the Folksingers."

-- Bob Dylan, *Chronicles: Volume One*

A great lover of horses, boats, guitars and trucks, Jack loves driving the back roads of the North Bay and calls himself "the slowest driver in Marin County." With too much moving too fast these days, Jack's calm presence is soothing, timeless. Listen to this living legend -- both in song and in stories -- and all your worries drop away as you realize the beauty in sharing experiences, simply remembering. In this All-Music edition of Haight Street Voice, we tip a loving hat to the legendary Ramblin' Jack, dust on his boots, sparkle in his eye, horses on his mind, boats beckoning. When the premiere issue of HSV came out Feb 2017, the vibes of the Summer of Love were shining brightly in our hearts. Now, in these darker days of 2018, someone like Jack still being around helps lighten the load, his unbridled spirit an inspiration to just stop and listen. Look around. Ride a horse. Sail a boat. Strum a tune. Ramblin' Jack comes straight at you, authentic to the core. He ran away from his Brooklyn home in 1947 at age 14 to join the rodeo, where a clown got him excited about playing the guitar. "I don't have a lot of secrets to my success, but when I get ready to go on-stage and there's this curtain and there's this stagehand, and I'm waitin' and then he turns to me and says, "You ready?" I go, "No" -- and then I go out. Somewhere between him and the microphone, I get ready."



Ramblin' Jack Elliott:

Woody Guthrie's protege, Bob Dylan's mentor.

[con't on page 3 ...]



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photo by Michael Wilson

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RAMBLIN' JACK ELLIOTT - LIVING LEGEND

[...Ramblin' Jack, con't from page 1]

In Texas, they have a thing down there called "South by Southwest". Well, there *is* no such compass point! It's "Southwest by South". They got it bass-ackwards! But, you know, they're 120 miles from any saltwater, so it don't matter.

South by South-west? Ha! Nobody knows where anything is anymore.

Anyhoo, I was performing there and I went to see Kris Kristofferson. He was getting ready to do a show and we're hanging out in his dressing room. You shouldn't talk to an artist before they

perform, but Kris, we have kind of a friendship goin' and he was chattin' away with me and I'm chattin' away with him, and all of a sudden Kris says, "Ah, Jack, I'm gettin' nervous, I'm gettin' nervous." I said, "Kris, do not get nervous!" I said, "The one thing I hate most is falling asleep onstage." And he laughed! He got the joke. He laughed and he went out there and he did a great show' because he relaxed and he forgot to be nervous.



Bob Dylan & Ramblin' Jack, 1960s

HSV: What's one of your favorite moments singing in front of a crowd over the years?

RJ: I've had a lot of those. I do remember the worst one: Neil Armstrong was setting his foot on the moon in 1969 at the same moment I set my foot at the microphone at the Newport Folk

Festival, where 18,000 people paid a hundred dollars to see me, and it was raining. I remember I measured the speed Neil was comin' down the ladder, and I'm walkin' the same speed that he's walkin' so that I [slows speech]

got-to-the-mi-cro-phon, pointed to the moon, and said, "He's just stepping on the moon ... now" like I could see it with my naked eye, which was bullshit. But it was true and everybody laughed. And then I started playing "San Francisco Bay Blues".

Read more of Jack's ramblin':
www.facebook.com/HaightStreetVoice/



Congratulations to the Haight-Ashbury Community for keeping the spirit of the Summer of Love. Brian Rohan and Michael Stepanian founded the Haight-Ashbury Legal Association 50 years ago with support from Bill Graham. We represented the Haight -Ashbury Street Community during the Summer of Love. Nobody went to jail.

LITTLE BEARS: MAKING MUSIC, CHANGING LIVES

Meet Stephanie Lamond, Program Director at Little Bears Music. Ten years in the making, Little Bears is gaining popularity, thanks to Stephanie's passion and commitment to teaching little kids about the empowering joy that comes with playing music.

HSV: What's the importance of Little Bears in San Francisco's music scene today?

I'm so passionate about early childhood music education because it's doing our part to raise the next generation to be more kind, empathetic, engaged, creative, listening and being able to socialize well. If you raise them to be music makers and artists, that lends itself so well to the kind of people who will steer this world in a better direction. Music is something that can cross party lines, cross things that are divisive. I'm so happy we're partnered with the Dead and the Haight Street Art Center because they're a perfect example that they were never really political but they spread this message of peace and togetherness. That's something we need to tap into so much more in teaching children music, getting involved and capturing that spirit again in San Francisco.

HSV: What's one of your favorite moments of being a music teacher?

There's this one little kid I've taught and in just two months he went from just sitting there and now he's fully able to move around and perform dressed in this little suit! Since music is such a passion of mine, bringing music to kids is the best way I can think of to help. It's so important for kids because if don't have an emotional outlet, you have nothing to grab onto. We get lost in technology now.



HSV: Complete the sentence: "Music is ..."

SL: Music is life. It's so intricately a part of how I interact with the world and who I am. I could not be alive

without music.

HSV: What would you like to say to the people out there -- locally, globally?

SL: Play music! It's never too late to start playing music. Get your kids into music, it will enrich your life so much. Get music in your life!

Read the full interview:

www.facebook.com/HaightStreetVoice/



MAD SCIENTIST TO GLAD SCIENTIST

BY SHAUNNA HALL

Shaunna Hall has been a Bay Area musician/guitarist/producer for over 30 years. She was a founding member of one of SF's hottest female bands, 4 Non Blondes, and has played guitar for the likes of George Clinton's P-Funk and many others. She produced several albums at Hyde Street Studios here in the city. Here's a peek into the mind of this talented troubadour:

I live in a world of dichotomies. I am lucky to have access to new ways of doing the same old things: composing, producing and performing music; taking photos; keeping a phone and address book; shopping; booking shows; distributing music. That last one might be



the biggest one in terms of a before and after tech, or AT, as I call it. Somewhere around 1999, YouTube and others came along, and now I have independent recordings distributed all over the world. It's easy to blame tech on all the problems in San Francisco, and some things are directly related to the tech industry. Housing prices are outrageous, and housing is scarce. But when folks talk about hating tech and/or techies, I have to laugh, especially when it comes to music. Without microphone technology, Billie Holiday would never have been able to perform in a place bigger than your kitchen! Personally, it was around 1989 at Different Fur Studios where I glanced at a computer monitor and saw the image of a soundwave for the first time,

and suddenly I had a reason to learn how to use a PC. I dove in headfirst. A few years later, I'd become a regular attendee at MacWorld because there was no other place to learn about music production software. It would be at least 5 more years before I started using computers to record music. I must ask: How can you hate technology? Or techies? Try to embrace the new

world around us and invite your techie neighbor into your world. You may be surprised to find so much common ground. You may also learn that Google donated a brand new Spotlight to the Great Star Theater in Chinatown, which has been home to many local productions. You might be glad to learn that Marc Benioff, the CEO

of Salesforce is responsible for the new UCSF Children's Cancer Hospital. Every tech company is not equal, and we should try and avoid making sweeping generalizations. The Golden Rule is a good rule to follow. Stellar evolution is the only solution if you want to see a better day. Take the information skyway to the transformation Highway, feel the power to look at this world as beautiful. Educate another so we don't get fooled again. Flash light. Learn to love the tech and the techie, inside and out.

Read Shaunna's full story, here:

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LABYRYNTH LIVIN' IN THE HAIGHT

BY BILLY COHEN



Backstage at the Grateful Dead, Shoreline, 1991

You can take the family out of the Haight, but you can't take the Haight out of the family! Colleen Kennedy and I became fast friends in the spring of 1990, when I came to the Bay Area from NY to work for music promoter extraordinaire, Bill Graham, who had taken a shine to me through his son David, who I attended college with. Colleen had been working for Bill since 1980, and became the head of his box office in '85. By the end of '90, we were more than friends, both living in the Haight, me at 558 Ashbury and her at 1916 Page. We had a lot of high times in the Haight! I have a fond memory of was a wet day we played football with Bill Graham and a bunch of our friends in the Panhandle. Then we had dinner back at our flat. Our friend Mike Zimmerman was there with his golden retriever, Aiko. Bill,

who had two golden retrievers of his own, was a soft touch with dogs, and Bill fed Aiko more of his dinner than he ate himself. Bill showed up with a bunch of joints. So sitting in our little kitchen with a big dog and a bunch of youngsters covered in dirt, we ate dinner and smoked joints with Bill Graham, and thought life was just grand. And it was! The flat on Ashbury was a classic railroad flat. We had five roommates. Dogs, bands, friends, it was a constant swirl of activity. We were young, the West was still wild and the living was easy. We paid about \$1300 a month for the whole flat. Because we were working for Bill Graham and working with the Dead, the Haight had a pull on us. Settling in the Haight connected us to the musical history that we had become a part of. It was like moving back to our ancestral hippie homeland. In 2001, our son Daniel was born and we brought him home to Page Street. As the boy grew, we needed more living space, so in 2003 we moved to a house in the Sunset. But the Haight still is ingrained in us. It's where I started my life in SF, where Colleen and I started our company and began sharing our life together. It's where we brought our boy home from the hospital. As Colleen and I approach our 25th anniversary, I was thrilled to write this piece for *HSV* and share some of our stories. Hopefully I will spend some more time in the upcoming years in the Haight. Maybe I'll even get to write more for the *Haight Street Voice!*

To read Billy's full story, scan this QR code with your Smart Phone.

➔ love ➔



LEBO: KEEPING MUSIC ALIVE

BY LOOSE LANE

It's very special when we see an artist for the first time and we never forget that moment. This was my experience with Dan "Lebo" Lebowitz. He was playing at High Sierra Music Fest 2015 and I thought he stood out. He had that "X factor". I still maintain my first impression. He has a natural voice and is a great guitarist. If that wasn't enough, he is gifted with a myriad of other talents and a beautiful family.

LL: Your Summer of Love concert in GG Park last year was awesome. You had dozens of legendary musicians on dozens of iconic songs, and it was beautifully executed. You along with your wife and co producer, Jenna, seemed so calm during the four-hour extravaganza. You set the tone for a beautiful experience for the artists and the crowd of thousands. Have you done many of these epic events that you were able to pull it off so seamlessly or is that just how you roll?

DL: While the Summer of Love show was one of the bigger productions I've been musical director for, I never really reflected on that aspect of it too much. I kept myself focused on the music and how best to feature all of the awesome musicians. Having a good team is key, and that we had! Seeing the smiles on the faces of all of those legendary musicians was just so great.



I really like the collaborating part of music, because I'm such a sucker for new ideas. All the people I get to play with are so good, so I find a lot of inspiration when working with them. When I'm on stage, one of my main focuses is to try and make everyone else on stage sound good.

I think a band always sounds its best when the members are trying to elevate one another.

LL: SF has come under a lot of fire recently for losing its artists and musical scene. What are your feelings about all the SF transitions of recent years?

DL: San Francisco has definitely seen some changes, but I think that's typical of most cities. Ebbs and Flows. The old

saying "You're either growing or you're dying" is so true. What's important is that SF remains a stronghold for the arts. With so much money here, it seems there could be plenty of support for the arts. This city was built on creativity, and that should be celebrated and protected.

www.lebomusic.com

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MUSIC & HEALING

BY SETH SHAPIRO

Imagine this: The lights dim and from within that darkness, the roar of the crowd rises. You can hear your own voice join the chorus as the feeling of anticipation swells ... and suddenly the music starts. In this moment, it's as if the crowd has merged into one giant cheering entity. The music and the crowd are one. In sports, this powerful effect is the basis for home field advantage. In music, this powerful effect is the basis for a badass night, as well as for healing.

Many studies indicate the connections between music and the mind. One theory for its efficacy is that music seems to bypass certain filters that we have developed throughout our lives, and communicates directly with parts of our brain that are responsible for emotion regulation. This plays out in all sorts of ways. On one end, music therapy programs can successfully treat a range of conditions, such as PTSD. On the other end, individuals have long used music as self-administered living room therapy. In this context, the burning desire to put on

“that one song” actually serves a physiological purpose. It calms our nervous system, circumnavigating stressors and promoting internal “harmony”. When our body is in this state, it can better manage outside stressors, internal emotions, and make us more effective human beings.

And beyond these benefits, music gives us an opportunity to connect with others. This can be in the form of thousands of dancing, smiling and shouting peers; in a quiet moment sharing a song with a loved one; playing music in a band or with a group of friends.

I write this not to inform you that music can make you feel good. You already knew that. I write to let you know that the benefits of music are grounded in science, that they might be even more powerful than previously understood. I write to let you know that there is evidence that music doesn't just make us feel good, it

heals. So next time you are feeling stressed, take a break with some music. And if anybody asks, you can tell them you are meeting with your therapist.

When he's not studying for his masters in educational therapy, Seth can be found out playin' mandolin with his band, Uncle Riffkin, around town! www.uncleriffkin.com



TOO MANY CRAZY STORIES TO TELL

BY JOHN SEABURY

I grew up with Mom, Dad and older brother Dave in Berkeley in the '60s. Dad, poli-sci professor at Cal college. Mom, part-time editor for professors, photographer, flautist. Dad Episcopalian, Mom atheist. As the '60s wore on, Dave and I became hippies and Dad converted from Democrat to Republican.

We had some debates at the dinner table. My Dad was also a political cartoonist and had a twisted sense of humor, which influenced Dave and I a lot. Dave had several guitars and basses. I noodled around on his instruments but didn't take it seriously until I was 17. My buddies were way ahead of me. I took some lessons from Tommy Dunbar [Rubinoos] and started learning to teach myself. I took up bass since there were already so many guitarists around. The Psycotic Pineapple

was originally called "Alfred Cooper". Late 1974, we recorded one album on a 4-track. The name changed soon after. Then Tommy and Jon Rubin quit, too busy with the Rubinoos, and Beserkley Records were getting very active. Henricus and I kept playing, we only had two gigs for about a year and a half. Then Alex Carlin dropped out of Columbia and came back to Berkeley, so we recruited him. Dave volunteered to play drums, since the original Little Roger and the Goosebumps had split. Dan Alexander (who had recorded the 4-track) built a real studio: Tewksbury in



Richmond. We started serious recording in 1977, released two singles and took 3 years to complete our album *Where's the Party?* released in 1980. We got active in the clubs with friends like Pearl Harbor & the Explosions, Little Roger, the Readymades, Leila & the Snakes, Roky Erickson and the Aliens, etc.

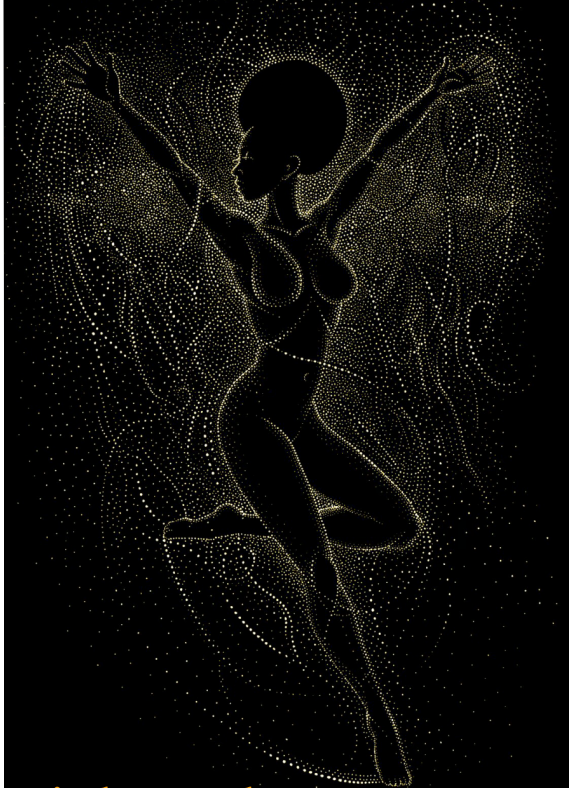
Besides those basic facts, there are way too many crazy stories to tell.

The music scene has changed a lot now, but the Bay Area was really jumping musically since the early '50s. I saw all kinds of great bands growing up in Berkeley. I also realized after playing a few years how high the standards were for musicians in Berkeley. Henricus and I were both fairly unpopular in high school -- maybe that's why we had so much free time to work on music. After we became a real band, we had lots of

girls chasing us. After the Psycotic Pineapple broke up, I started playing with oldies bands, Rock, Soul, Disco and other styles. Back then I could actually make an okay living doing it. Turns out it paid off, my choosing bass, since singing bass players are relatively rare. That's the ups. The downs, just the usual jive club managers, cancelled gigs, van breakdowns, etc. The real down is how it's changed these days. Much less work, lower pay, horrible traffic, clubs closing. **HSV: Finish this sentence: "Music is ..."**

I can't improve that by adding anything. Music is.

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NO ORDINARY PLACE

BY JOAN RIVARD

You can tell it's not an ordinary place. The ornate Victorian row houses in the neighborhoods around the Haight are incredibly beautiful, like jewelry boxes or elaborate cakes in pastel colors. Their curved balconies with rounded windows, their rich decorations of gold medallions and intricate carved edgings, are works of art. They have towers and turrets like a castle, arched bay windows, and round pillars like you would see on a temple but on a smaller scale. These houses were not slapped together like track houses. A lot of thought went into every detail of each magnificent creation.

The people who live here also have many dimensions, many bright and pleasing colors in who they are and what they believe in. Billy Preston, George Harrison and the Grateful Dead lived here, at the "Grateful Dead House" at 710 Ashbury. We've often walked among giants on these streets. There are many reasons why this is a special place. It feels like home not only to

those who live here but to countless millions, in their imaginations, as a spawning ground of the biggest peace movement the world has ever seen. The colorful businesses on Haight Street express a multi-dimensional approach to life. Brightly decorated stores offer exotic wares

with spiritual meaning, with names like "The Tibetan Gift Corner," "Love of Ganesha," and "Reincarnation." Along the side streets there are big wall murals of icons like the Beatles, Jerry Garcia and Janis Joplin, surrounded by swirls of rainbows and stars. It's not rare for people to get together in a spirit of good will, but here in this historic place, it has deep meaning. This is the remnant of the

wondrous renaissance called "the '60s," when a whole generation of young people decided that the Golden Rule was the best strategy.

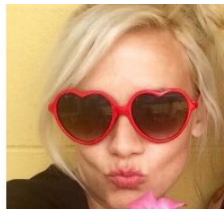


Read Joan's full story, here:
facebook.com/HaightStreetVoice/



Making Out With Molly

questionable sex & dating advice



Molly Barata is a Midwesterner living in California with some serious wanderlust. She loves to create and get her hands dirty, inspired by nature, oddities, colorful people and other cultures. Follow her: <https://instagram.com/wildblues>.

Dear Molly,

My girlfriend is a musician and gets a lot of male attention. She's flirty and always surrounded by men. How do I deal with my jealousy?

When my friend found out his musician girlfriend was sleeping with her guitar player, he went to all their shows and stood right up front singing really loudly. This doesn't answer your question, but it's a funny story. But probably get a different girlfriend, maybe an accountant.

Dear Molly,

My wife recently lost a significant amount of weight and has started dressing provocatively. I'm glad she loves her new body, but her skimpy clothes make me uncomfortable. She gets angry when I ask her to cover up, what can I do?

I'm sorry that her comfort makes you uncomfortable. If your wife is happy and healthy, let her embrace her newfound sex appeal! You should be encouraging her to flaunt her assets, not making her feel bad. This is San Francisco, how many times have you seen guys wearing nothing but a dick sock? We should all be free to wear what we want, even tube tops.

Dear Molly,

The guy I'm seeing is a musician, but I can't stand his music. It's just bad. I want to support him, but I don't want to lie to him. Is it rude to tell him he should take some guitar lessons?

I had this same problem once. Here's what I did.. I would imitate him, singing his songs and playing the guitar badly. I knew he'd never stop, but at least he would know my suffering and break up with me for being a bitch.

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STREET PERSON SPOTLIGHT BY TODD THOLKE

After banging myself up playing city league baseball in junior high, I discovered I could sing and play “You Can’t Always Get What You Want” by the Stones on PIANO and transposed the song to Guitar. That day, I realized I loved making music. I already performed in a town theater production of *Godspell*, a hippie rock musical where I learned to sing and dance. I have always carried my guitar with me everywhere since then and Music has been my LIFE FORCE. The music has brought me such joy and happiness. One can only share and pay forward this universal gift. I discovered the Haight-Ashbury when I attended a show at the Full Moon Saloon in high school. There were Mods and Bikers. Tons of really interesting artistic bold people being free. Haight Street was the happening music scene in the Bay Area. Punk rock/hippies/and heavy metal shows 7 nights a week at five different clubs from Ashbury to Golden Gate Park. I couldn’t get there fast enough and after finishing music school at SF State in 1992, I cut an an album entitled *AURORA* and moved onto the corner of Haight and Cole. I have made San Francisco my home

for 26 years so far. My three great achievements while living in this city all these years I am compelled to share. I was asked to be the Master of Ceremonies and hosted public Open Mic nights in the Haight for over 10 solid years straight where songwriters from near and far could sing and perform original composition.”Two songs or Ten Minutes” was the sign up for each player at each show and a half-hour feature performer every week. Next we moved a local worldbeat music scene from Aquatic Park to Hippie Hill where the drum circle still happens every weekend, open to all to sing dance and play in Golden Gate Park on warm sunny days. Also, working as a street musician busking and singing in the street playing music and jamming with all the colorful cavalcade of characters



has been a highpoint of my life. In my opinion, contributing to society, Free Speech, and making music is an honor and so important. I can be found at toddtholke.com / [toddtholke](http://toddtholke.com) music on facebook or busking most nights on Haight Street, and also bluegrass and old-time music events, in the clubs around town and at the drum circle. Love to meet you, U.S.A.....