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2500-2512 SAN PABLO AVENUE

LANDMARK INIATION: #LMIN2024-0004

Prepared: April 25, 2025

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LANDMARKS PRESERVATION COMMISSION

STAFF REPORT

FOR COMMISSION ACTION
OCOTBER 7, 2024

2500-2512 San Pablo Avenue – Union Investment Company Building No.1

Landmark application #LMIN2024-0004 for the consideration of City Landmark or Structure of Merit designation status for a commercial building constructed in 1912 (APN: 054-1780-004-02)

I. Application Basics

A. Land Use Designations: West Berkeley Commercial (C-W)

B. CEQA Determination: Categorically exempt from further environmental review pursuant to CEQA Guidelines Section 15061.(b)(3) for Review Exemptions.

C. Parties Involved

- **Initiated by:** Landmarks Preservation Commission
- **Application Authors:** Commissioners Charles Enchill & Susan Orbuch
- **Property Owner:** West Berkeley Center Partners LLC
  c/o Hal Brandel
  1933 Francisco Street
  Berkeley, CA 94709

D. Staff Recommendation: Hold a public hearing; consider favorable action.

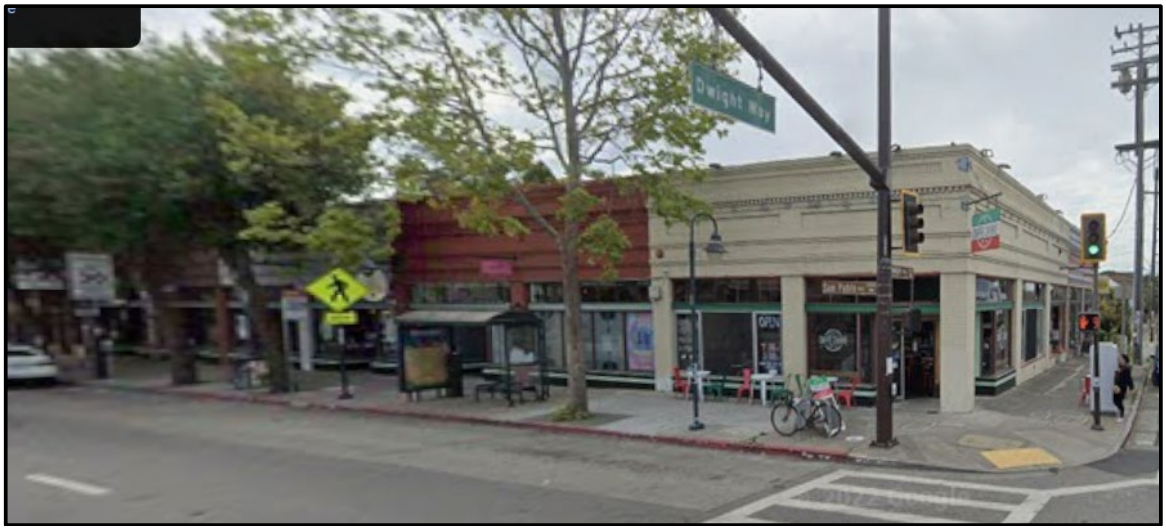
Figure 1: Vicinity Map – highlighting nearby City Landmarks and Structures of Merit



Figure 2: Subject Building – Site Conditions circa 1960 (Berkeley Architectural Heritage Association)



Figure 3: Subject Building – Site Conditions, 2018 (Google)



II. Background

At their meeting on March 4, 2021, the Landmarks Preservation Commission received a historical research and evaluation study for several properties in the area of a proposed housing development at 2527 San Pablo Avenue. This study was completed by Evans & De Shazo, Inc. in accordance with Section 106 of the National Preservation Act and concluded that two of the structures within the project's Area of Potential Effect were eligible for National Register designation owing to their architectural design; see Table 1.

Table 1. Partial Results of 2021 Historic Resource Evaluation by Evans De Shazo

Property		Findings	
2500-2512 San Pablo	1912 Storefront Commercial	National Register Eligible	Criterion 3 for Design
2530 San Pablo	1926 Storefront Commercial		

On April 1, 2021, the Commission added these properties to their List of Potential Initiations.

Application Chronology. On September 5, 2024, the Commission received a Landmark application for the property at 2500-2512 San Pablo Avenue; see Attachment 2 of this report. The application is based on the previous Section 106 study as well as additional research conducted by Commissioners Enchill and Orbuch. In accordance with Berkeley Municipal Code (BMC) Section 3.24.120 for Initiation Procedures, the Commission voted unanimously to initiate Landmark or Structure of Merit designation consideration for the property. Vote: 7-0-0-1; Yes: Enchill, Finacom, Leuschner, Montgomery, Orbuch, Plese, Schwartz; No: none; Abstain: none; Absent: Crandall.

On September 11, 2024, staff mailed a correspondence informing the property owner of the initiation and anticipated public hearing at tonight's meeting.

On September 23, 2024, staff mailed and posted advance notice of tonight's hearing as required under BMC Section 3.24.140 for Public Hearing Notice Requirements.

Additional Landmark application materials were provided for the record on September 25, 2024, and are also attached to this report; see Attachment 3.

III. Historical Resource Status

The Union Investment Company Building No.1 at 2500-2512 San Pablo Avenue is not currently listed on the National Register of Historic Places, the California Register of Historical Resources, or the State Historic Resource Inventory.

The nearest City Landmark property is located three blocks west of this site at 2547 Eighth Street, the Kawneer Manufacturing Company. The City Landmark Standard Die & Specialty Company site at 2701 Eighth Street is within five blocks southeast of the subject property. See Figure 1, above.

IV. Property Description

The following description is brief and derives from the information contained in the Landmark application, previous evaluation by Evans & De Shazo, City land use and building permit records, Berkeley Architectural Heritage Association (BAHA) archives, and visual observation.

Parcel Description. The subject property is a corner lot on the southwest quadrant of the intersection of San Pablo Avenue (CA HWY 123) and Dwight Way. It has a gentle slope downward from the east at San Pablo Avenue toward the west. The parcel is approximately 17,000 sq. ft. in total area, with approximately 113 feet of street frontage on Dwight Way and approximately 150 feet of frontage along San Pablo Avenue. Though largely covered by the subject building, a small portion of the site along its eastern property line is undeveloped, paved with asphalt, and provides a service alley for the building with vehicle access from Dwight Way.

The main building is comprised of multiple tenancies and there are several addresses assigned to this property:

San Pablo Avenue	Dwight Way
2500	1094
2504	1094A
2506	1096
2508	1098
2512	

Building Description. The Union Investment Company Building No.1 is a one-part commercial building reflecting the early twentieth century style of commercial development. It is a single story, re-enforced masonry building with a flat roof situated immediately adjacent to the street with no setback from Dwight Way on the north and San Pablo Avenue on the east. The street-facing north and east facades feature many classical architectural design details such as pilasters and an entablature that is complete with a decorative belt course and cornice at the parapet. A row of evenly-spaced retrofit bolts is visible within the frieze.

The Dwight Way and San Pablo Avenue building elevations are divided into a total of 13 storefront bays, each with large display windows and a row of transom windows. The Dwight Way storefronts feature their original masonry bulkheads, while those on San Pablo are clad with ceramic tiles. Six of the 13 storefronts have recessed entries that are arranged at splayed angles while one has a shallow, nearly flush entry door. The corner bays share a canted void entry. The building has been painted using color to emphasize and distinguish between the commercial occupants. There are currently seven tenant spaces within the building, and one is vacant.

The building is reported to be in good condition. More detailed building descriptions and photographs are provided in the Landmark Application; see Attachment 2.

Brief Property History. According to City records, the building was completed in 1912 under building permit #2407 that was issued to Union Investment Company. It was likely the company's first such enterprise in Berkeley and, therefore, has been dubbed Union Investment Company Building No.1. Additions at the rear of the building, alterations to the building plan, and changes to the interior demising walls have occurred since original construction. Along the

primary facades, the storefronts have been replaced, with records confirming that the most recent improvements were completed in 2007. In 1994 and 2007, the structure received seismic retrofits.

Beyond the Union Investment Company, neither the Landmark application nor the previous evaluation document the ownership history for this site. Various retail, restaurant, personal household services and entertainment tenants have occupied the building, and the information available in City records and the BAHA archive is summarized in Table 2, below.

Table 2. Available Tenant & Occupancy Information for Union Investment Company Building No.1

<table>
<tr><th></th><th colspan="5">San Pablo Avenue</th><th colspan="3">Dwight Way</th></tr>
<tr><th></th><th>2500</th><th>2504</th><th>2506</th><th>2510</th><th>2512</th><th>1094</th><th>1096</th><th>1098</th></tr>
<tr><td>1950s*</td><td colspan="2">Furniture sales</td><td rowspan="2">Office</td><td colspan="2" rowspan="2">Swedish Bakery</td><td rowspan="4">Barber Shop</td><td rowspan="4">Office</td><td>Not confirmed</td></tr>
<tr><td></td><td colspan="2">Household Goods Sales</td><td rowspan="4">Upholstery</td></tr>
<tr><td>1960s</td><td rowspan="3">Live Entertainment

Night Club</td><td>Not confirmed</td><td rowspan="4">Church ?</td><td rowspan="3">Not confirmed</td><td rowspan="4">Thrift Shop</td></tr>
<tr><td>1970s</td><td>Woodworking Shop</td></tr>
<tr><td></td><td>Swimming Pool Supplies</td></tr>
<tr><td>1980s</td><td rowspan="3">Not confirmed</td><td rowspan="2">Fitness Gym

Sportswear (retail)</td><td rowspan="4">Retail Sales</td><td colspan="2" rowspan="2">Food Prep</td><td rowspan="2">Secretary Service</td></tr>
<tr><td>1990s</td><td rowspan="3">Good Vibrations (retail)</td><td rowspan="3">Brick Hut Cafe</td><td rowspan="3">Café Tallulah</td></tr>
<tr><td></td><td colspan="2" rowspan="2">Sewing Studio</td><td>Antique Sales</td></tr>
<tr><td>2000s</td><td>Café Trieste</td><td>Sea Salt Restaurant</td><td>Berkeley Fish Restaurant</td><td colspan="2">Restaurant</td><td>Tattoo Studio</td></tr>
</table>

** No City permit records prior to 1951 are available.*

The information in Table 2 is not definitive or exhaustive. As the result of internal reconfigurations, the tenant spaces and precise addresses within the Union Investment Company Building changed during the study period and this information is provided as a general reference only.

V. Analysis and Evaluation

The analysis section of this report will refer to the research and information provided in the Landmarks application, City land use and building permit records, and the BAHA archives. This section analyzes the extent to which the property appears to meet significance criteria set forth in the Landmarks Preservation Ordinance, BMC Chapter 3.

Historic Context[1]. Given its period of construction, property type and location along a commercial corridor, the subject property is most closely linked to the historic theme of economic development during the early twentieth century. Additionally, the Landmark application authors have studied the property's connections to East Bay music venues during a later period. For the purpose of this evaluation, staff has considered the property's historical associations with economic development and arts and entertainment.

Landmarks Preservation Ordinance (LPO) Significance Criteria. When it designates a property as a Landmark, Historic District, or Structure of Merit, the Commission must find that the property meets one or more of the required criteria codified in the LPO, BMC Section 3.24.110. These criteria are relatively specific and appear to align with California Register and National Register criteria. The significance criteria for a Structure of Merit are broader than those for Landmarks status, and include properties that qualify individually as good examples of architectural design, or that qualify as contributors to the context of a larger streetscape or area.

LPO Landmark criteria. The research presented in the Landmark application provides evidence of the Union Investment Company Building's associations and potential historical significance in relation to the BMC designation criteria for *architectural merit* and *cultural value*. For brevity, only these criteria are discussed and none of the other BMC criteria are addressed in this report where no argument for or relevant evidence is presented.

- **BMC Section 3.24.110.A.(1)(b) – *Architectural Merit as Outstanding Exemplar***
  Staff concurs with the Landmark application authors and the previous evaluators when they conclude that the subject building exhibits architectural merit as a worthy example of early twentieth century commercial architectural design. It reflects the type of development commonly found along a main street or within a town center during this era. More specifically, this one-part commercial building possesses many of the character-defining features of the Neo-Classical style, which was popular between 1895 and 1940, and both its vintage and style are readily identifiable. It retains its original form, masonry construction and materials, one-story massing and horizontal orientation as well as its symmetry, pattern of openings (storefront bays, fenestration and entrances), classical decorative details and storefront arrangements.

  Alterations to some of the storefronts have replaced framing and bulkheads, but have retained the design and arrangement of the storefronts such that they resemble their historical period and style. The building possesses integrity through retention of its architectural design, feeling, materials, workmanship, location and association with commercial activity from the first decades of the twentieth century.

  Owing to its exemplar status and historical integrity, the Union Investment Company Building No.1 warrants consideration as a City Landmark. If the Commission agrees, then favorable action should be taken at this meeting, and staff has prepared draft findings for the LPC's consideration. See Attachment 1 of this report.

[1] National Register Bulletin #15, Item V: *How to Evaluate a Property within its Historic Context* (2002); National Register Bulletin #16A, Section III: *How to Complete the National Register Registration – Period of Significance* (1997).

- **BMC Section 3.24.110.A.(1)(c) – *Architectural Merit as Part of a Neighborhood Fabric***
  The subject building also exhibits architectural merit as a part of the neighborhood fabric along San Pablo Avenue. Located at the intersection of a major thoroughfare and a well-traveled arterial street, this highly-visible property serves as a focal point and defines both the built context and aesthetic identity of San Pablo Avenue and West Berkeley. It represents early twentieth century commercial development and matches the scale and design of the abutting buildings from this era at 2518 and 2530 San Pablo Avenue. This extant concentration of one-part Neo-Classical buildings forms an unbroken pattern of period-defining structures. The subject building is an essential part of this grouping and, therefore, would satisfy the designation criterion for City Landmark for its part in this contextual framework.

- **BMC Section 3.24.110.A.(2) – *Cultural Value***
  The subject property is associated with the East Bay Music Row during a period of time that spanned the decades of the 1960s and 1970s. According to the Landmark application authors' research, Music Row was the name given to an active night club scene in Berkeley and the surrounding area that featured live performances by rock, folk and experimental musicians. The corner tenant space of the Union Investment Company Building (2500 San Pablo Avenue) was a bar that hosted these activities and was operated by a series of proprietors during the height of this cultural phenomenon. The subject property did not appear to have played an influential role in furthering this artistic movement, but it had a functional role as a host and, therefore, has an association with the historical theme of arts and entertainment.

  The Commission should discuss whether this association with Music Row is historically significant and meets the BMC designation criterion for cultural significance: "*structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City* [BMC Section 3.324.110.A.2]."

LPO Structure of Merit criteria. As discussed above, staff believes the subject property could meet multiple criteria for designation as a City Landmark. However, if the Commission concludes that it does not (in whole or in part), then the Commission may consider the extent to which it meets the criteria for designation as a Structure of Merit, in accordance with BMC Section 3.24.110.B.

The subject building is an extant example of Neoclassical commercial architecture of the early twentieth century that retains substantial design integrity. It is located immediately adjacent to two other buildings of this era and the grouping represent a formative period of Berkeley's commercial development through their physical appearance. As such, the Union Investment Company Building No.1 would meet both of the following Structure of Merit criteria:

- **BMC Section 3.24.110.B.2.c** – "*The structure is a good example of architectural design*."

- **BMC Section 3.24.110.B.2.d** – "*The structure has historical significance to the City and/or the structure's neighborhood, block, street frontage, or group of buildings*."

No draft findings for approval as a Structure of Merit are provided with this report, however the Commission can direct staff to prepare such findings if needed to support action under these provisions.

VI. Recommendation

Staff recommends that the Commission consider the extent to which this property meets the criteria for City Landmark or Structure of Merit designation pursuant to BMC Section 3.24.110 and then take favorable action.

Attachments:

1. **Draft Findings for Designation Approval**
2. **Landmark Application** for 2500-2512 San Pablo Avenue; received September 5, 2024.
3. **Supplemental Landmark Application documentation**; received September 24, 2023.

Prepared by: Fatema Crane, Principal Planner/LPC Secretary; fcrane@berkeleyca.gov, (510) 981-7410

ATTACHMENT 1

DRAFT FINDINGS FOR DESIGNATION

OCTOBER 7, 2024

2500-2512 San Pablo Avenue – Union Investment Company Building No.1

Landmark application #LMIN2024-004 for the consideration of City Landmark or Structure of Merit designation status for a commercial building completed in 1912 (APN: 054-1780-004-02)

PROJECT DESCRIPTION

City Landmark designation of the property at 2500-2512 San Pablo Avenue

CEQA FINDINGS

1. The project is found to be exempt from the provisions of the California Environmental Quality Act (CEQA, Public Resources Code §21000, et seq.) pursuant to Section 15061.b.3 of the CEQA Guidelines (activities that can be seen with certainty to have no significant effect on the environment).

LANDMARK PRESERVATION ORIDNANCE FINDINGS

2. Pursuant to Berkeley Municipal Code (BMC) Section 3.24.110.A.1.(b) of the Landmarks Preservation Ordinance (LPO), the Landmarks Preservation Commission of the City of Berkeley (Commission) finds that the Union Investment Company Building No. 1 exhibits significance and meets the architectural merit criterion as an embodiment of early twentieth century commercial development and an exemplar of the Neoclassical architectural style from this period. The building retains integrity of its design, materials, workmanship, location and feeling. Its character-defining design features include: one-part commercial design, single-story massing and horizontal orientation; masonry construction and brick and stonemasonry façade materials; classical architectural design, symmetrical pattern of openings, and decorative details that feature pilasters and an entablature with a beltcourse embellished with a triglyph and dentil string, and a cornice at the wall parapet; and storefronts designed with recessed and splayed entrances, transom windows and large display windows.

3. Pursuant to BMC Section 3.24.110.A.1.(c), the Commission finds that the subject property also exhibits architectural merit as part of the West Berkeley neighborhood fabric that is distinctively represented in the concentration of one-part masonry commercial buildings designed in the Neoclassical style that are extant on the west side of the 2500-block of San Pablo Avenue. The subject building is contemporary with the abutting buildings to the south at 2518 and 2530 San Pablo Avenue, and these buildings feature similar architectural designs and building materials. They form a continuous street frontage of period structures that evoke a formative era of Berkeley's historical and economic development through their physical appearance.

4. Pursuant to BMC Section 3.24.110.A.2, the Commission further finds that the property exhibits significance through its direct association with the East Bay Music Run, which existed along San Pablo Avenue during the 1960s and 1970s. The corner tenant space of the Union Investment Company Building saw a series of night club proprietors, beginning with the Cabale and including the original Long Branch Saloon, which became destinations for revered rock and folk performers and their fans. By hosting venues for live entertainment in this period, the subject property played a functional role in furthering a cultural movement that flourished in clubs and bars of Berkeley and the surrounding area.

FEATURES TO BE PRESERVED

This designation shall apply to the subject property and the following distinguishing features of the main building shall be preserved, and missing features shall be restored to the extent possible:

- Location at the northwest corner of San Pablo Avenue and Dwight Way.
- One-story massing and horizontal orientation, with a modified rectangular footprint.
- The primary façade (east elevation) on San Pablo Avenue, and a second primary façade (north elevation) on Dwight Way, designed in a Neoclassical Revival architectural style and constructed of brick masonry.
- One-part commercial building façade composition consisting of bulkheads, recessed storefronts, clerestory window course, and upper façade consisting of an elongated entablature and parapet wall, clad in brick laid out in a running bond pattern.
- Thirteen storefronts bays--eight along San Pablo Avenue and five along Dwight Way.Six of these storefronts include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and ~~three~~ five storefront bays along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts.
- Glazed and wood-framed front recessed entries and wood-framed, single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows included in each of the nine storefronts.
- Knee walls that are clad in tile and two that are clad in brick included in seven of the storefronts.
- A Classical Revival entablature located on the upper façade located above the transom windows along each storefront, consisting of a stone masonry beltcourse, row of dentils, frieze boards with decorative triglyph, and molded cornices.
- The parapet wall above the storefronts along the north and west elevations clad in brick with decorative masonry elements.
- Rear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall.
- The eight storefronts that are symmetrical and retain a majority of their original materials and design shall be preserved and the canted storefront that appears to have changed in the sidelights that flank the wood and glazed single-entry door, which are currently glazed sidelights framed in aluminum frames should be preserved and restored to the extent possible.

Landmarks Preservation Commission
September 5, 2024
Late Communication

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION

1. Street Address: 2510 San Pablo Ave (consisting of 2500, 2504, 2506, 2508, 2510,2512 San Pablo Ave and 1094, 1096 and 1098 Dwight Way)

   County: Alameda

   Zip: 94702

2. Assessor's Parcel Number: 054-1780-4-2
   Block and Lot: Block 1780 and Lot 4-2,
   Tract: Ranchos of Vicente and Domingo Peralta (Plot 60), Subdivisions of the Lands of T. and E. Hardwick (Bk6 pg 157)

   Dimensions: Irregular-shaped lot 38.50 x 89 x 96.50 (Dwight Way) x 151.80 (San Pablo Avenue) x 135.05 x 62.80

   Cross Streets: southwest corner of Dwight Way and San Pablo Avenue

3. Is the property on the State Historic Resource Inventory?
   Form# No. Property found to be significant through Section 106 process of the National Historic Preservation Act (NHPA) and associated Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue by Evans & De Shazo, Inc. (EDS).

   Is the property on the Berkeley Urban Conservation Survey?
   Form# 15763 (no information on the form)

4. Application for Landmark Includes:
   a. Building: X Garden: Other Features:
   b. Landscape or Open Space: Natural Designed Other
   c. Historic Site X
   d. District:
   e. Other: Entire Property

5. Historic Name: Union Investment Company Building No. 1
   Commonly Known Name: Cafe Trieste Building (previously long-standing tenant)

6. Date Of Construction:
   a. Factual: 1912 b. Approximate:
   Source; HRE citation is 1907. Building permit citation 1911

7. Architect: Unknown

8. Builder: Unknown

9. Style: Commercial storefront building with elements of Classical Revival architectural design.

10. Original Owners: First Owner: Union Investment Company (per 1911 Building Permit) followed by Davidson, J.H. and Davidson B in the 1930's per building permits
Original Use: Various Commercial Tenants

11. Present Owners: Harold Brandel and Phillip D Wood Residents & Owners of 2510 San Pablo Ave, Berkeley, CA 94702

12. Present Use: Commercial - various

- 1094 Dwight Way - Anchalee Thai Cuisine
- 2500 San Pablo Ave - Caffe Chiave - Cafe
- 2504 - Good Vibrations - Adult Toys Store, Health and Wellness
- 2506 Lhasa Karnak - Herb Company
- 2508 Page Street Cowork Space for Writers (aka Litcamp)
- 2510-12 Vacant – most recently Longbranch Saloon

Current Zoning:C-W, West Berkeley Commercial
Adjacent Property Zoning: C-W, West Berkeley Commercial

13. Present Condition of Property

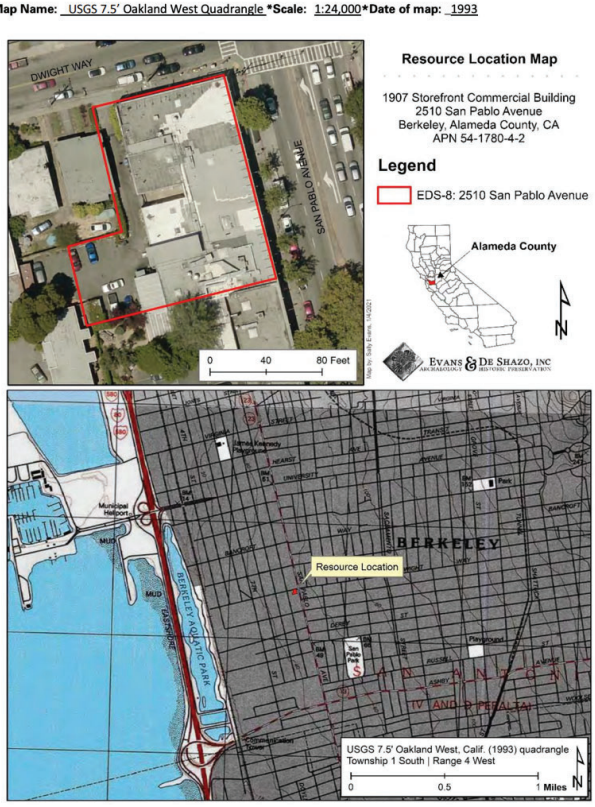
Exterior: Excellent Good Fair Poor
Interior: Excellent Good Fair Poor (Various depending on tenant)
Grounds: Excellent Good Fair Poor (N/A)

Has the property's exterior been altered? Not significantly. There are some additions to the rear of the property

14. Description: Union Investment Company Building #1 (2500-2512 San Pablo Avenue and 1094, 1096 and 1098 Dwight Way) is located on the west side of San Pablo Avenue at Dwight Way and is, "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition

elements of Classical Revival design includes the brick masonry, which is laid out in a running bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation "HRE" report.[1]

(page 6 of 7) "The building is in fair condition and retains integrity of design, materials and workmanship." All the storefronts are present, with most occupied and some more recently closed. These include Caffe Chiave (formerly Cafe Trieste) since 2004, Good Vibrations, an adult toy and wellness store, since 2014 Lhasa Karnak, a Berkeley based Herb Company that originally opened on Earth Day 1970 and has been in several Berkeley locations since, The non-profit Page Street Cowork Space for Writers (aka Litcamp) and the recently closed Longbranch Saloon Restaurant, named after the historic Berkeley music club of the same name which was located in the same building at 2500 and 2504 San Pablo Ave from 1971-1976.



[1] 1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.



Photo showing the series of storefronts along the east elevation facing north



Photo showing the series of storefronts along the north elevation facing south



East elevation (primary facade) of the 1907 storefront commercial building, facing northwest.





Entryway at corner of San Pablo and Dwight Way



1.Tile entryway detail 2510 SPA



2.View looking North along SPA



3. Brick masonry detail SPA



Corner of Dwight and San Pablo Ave



San Pablo Ave frontage looking South

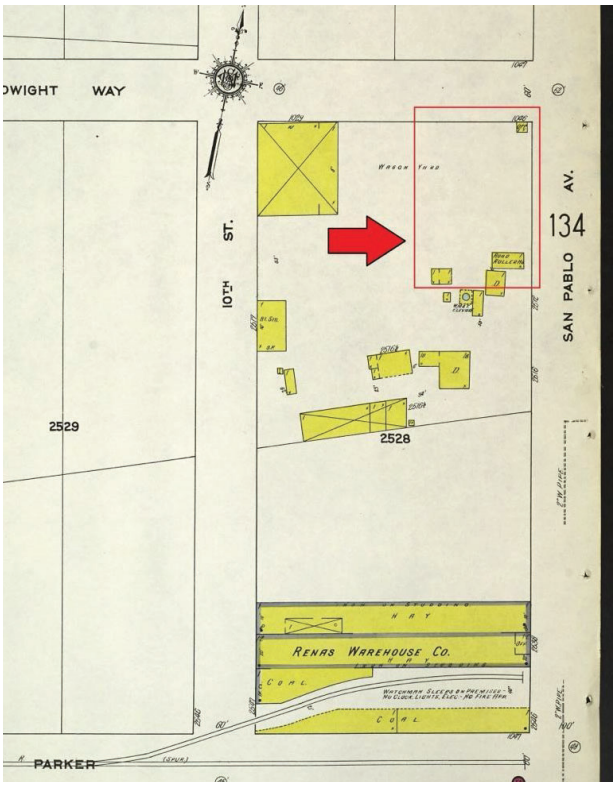


2506 San Pablo Ave



2504 San Pablo Ave

This Sanborn maps provides more history of the building and its block.





1931 aerial photograph showing 1907 building. Current lot in red outline (U.C. Santa Barbara).



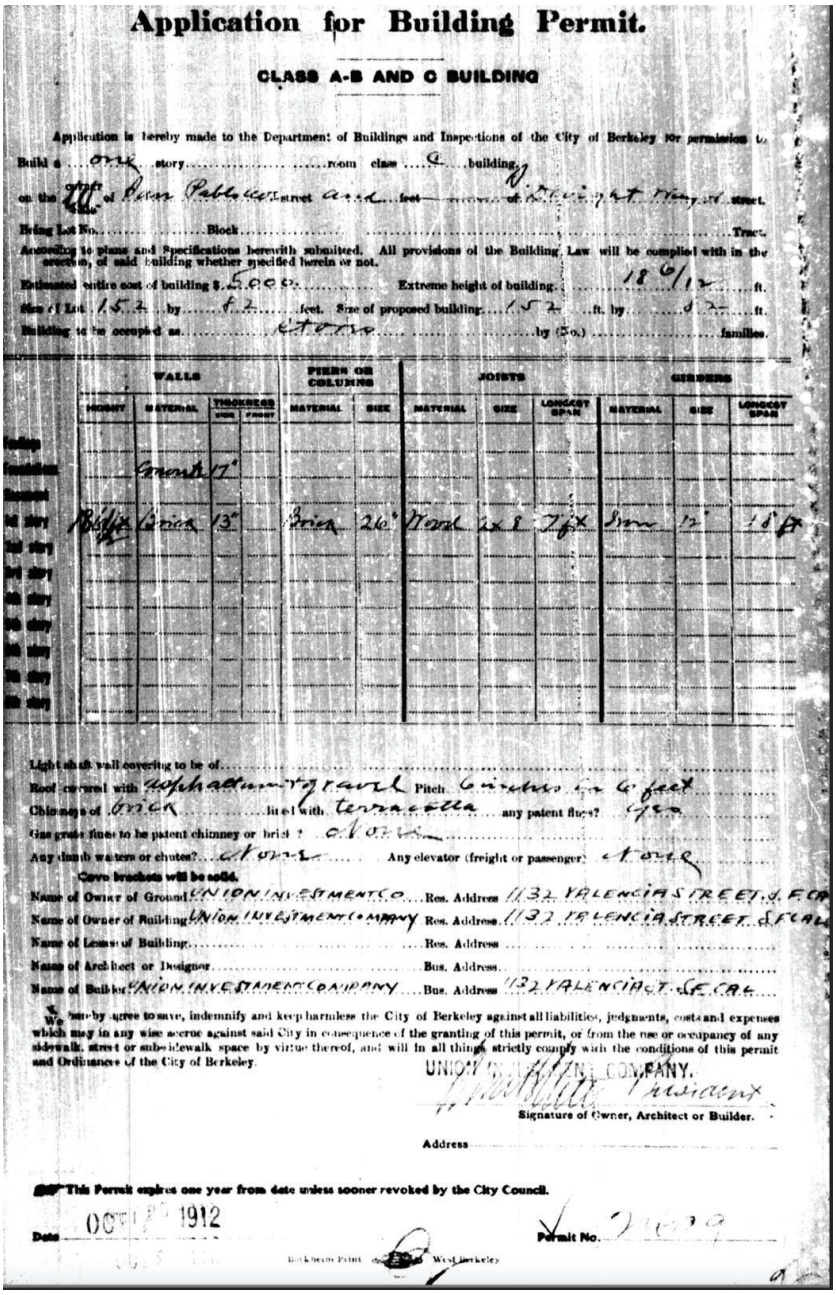
Contemporary View - August 2024, credit: Charles Enchill



Rear of 2500 San Pablo Ave looking south from Dwight Way. Credit: Susan Orbuch August 2024

The earliest building permit is dated on October 25, 1912. The Owner was the Union Investment Company of 1132 Valencia Street, San Francisco, which according to subsequent

building permit applications for the building, relocated its offices five blocks to the north at 2016 San Pablo Avenue by March, 1915.



Application for Building Permit.

CLASS A-B AND C BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to

Build a one story room class C building,

on the W. side of San Pablo Ave. street and feet of Virginia street.

Being Lot No. Block Tract.

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection, of said building whether specified herein or not.

Estimated entire cost of building $ 5000 Extreme height of building. 18 6/12 ft.

Size of Lot 152 by 82 feet. Size of proposed building, 152 ft. by 82 ft.

Building to be occupied as stores by (No.) families.

WALLS				PIERS OR COLUMNS		JOISTS			GIRDERS		
HEIGHT	MATERIAL	THICKNESS SIDE	THICKNESS FRONT	MATERIAL	SIZE	MATERIAL	SIZE	LONGEST SPAN	MATERIAL	SIZE	LONGEST SPAN
	Concrete	12"									
Basement	Brick	13"		Brick	24"	Wood	2x8	7ft	Iron	12"	18ft

Light shaft wall covering to be of

Roof covered with Asphaltum & gravel Pitch 6 inches in 6 feet

Chimneys of Brick lined with terra cotta any patent flues? yes

Gas grate flues to be patent chimney or brick ? Brick

Any dumb waiters or chutes? None Any elevator (freight or passenger) None

Cove brackets will be solid.

Name of Owner of Ground UNION INVESTMENT CO. Res. Address 1132 VALENCIA STREET, S.F.CAL.

Name of Owner of Building UNION INVESTMENT COMPANY Res. Address 1132 VALENCIA STREET, S.F.CAL.

Name of Lessee of Building Res. Address

Name of Architect or Designer Bus. Address

Name of Builder UNION INVESTMENT COMPANY Bus. Address 1132 VALENCIA ST. S.F. CAL.

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

UNION INVESTMENT COMPANY.

President

Signature of Owner, Architect or Builder.

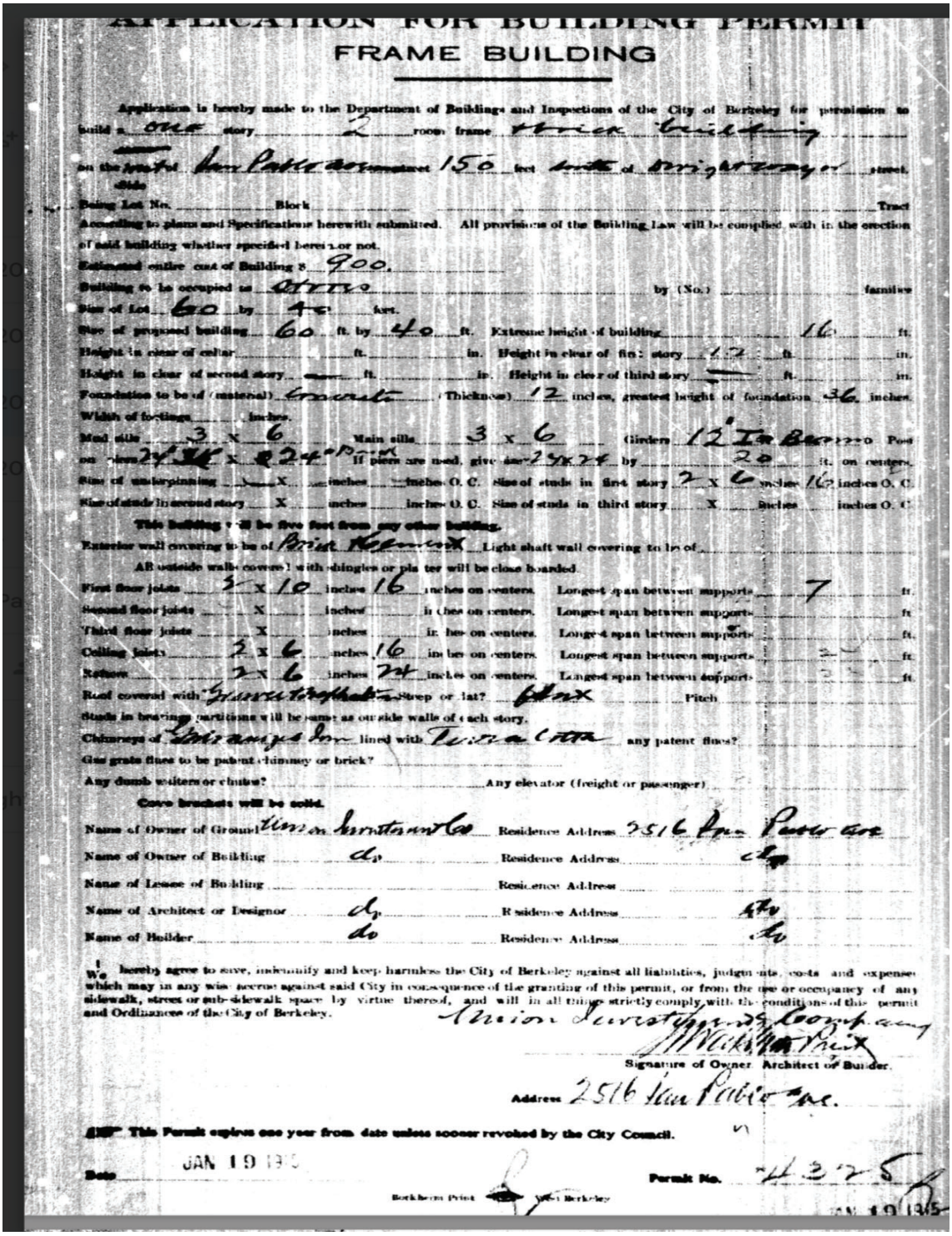
Address

This Permit expires one year from date unless sooner revoked by the City Council.

Date OCT 1912 Permit No. 2019

Blue Print West Berkeley

Building Permit Application for the Union Investment Company Bldg #1, BAHA



APPLICATION FOR BUILDING PERMIT

FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a one story 2 room frame store building

on the [illegible] San Pablo Ave. west 150 feet south of Dwight Way street.
side

Being Lot No. _____ Block _____ Tract _____

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 900.

Building to be occupied as store by (No.) _____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building 16 ft.

Height in clear of cellar _____ ft. _____ in. Height in clear of 1st story 12 ft. _____ in.

Height in clear of second story _____ ft. _____ in. Height in clear of third story _____ ft. _____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 36 inches.

Width of footings _____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" I Beam Posts on piers 24"x24"Pad If piers are used, give size 24x24 by _____ 20 ft. on centers.

Size of underpinning _____ X _____ inches _____ inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story _____ X _____ inches _____ inches O. C. Size of studs in third story _____ X _____ inches _____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Print Redwood Light shaft wall covering to be of _____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists	3 X 10	inches 16	inches on centers.	Longest span between supports	7 ft.
Second floor joists	_____ X _____	inches _____	inches on centers.	Longest span between supports	_____ ft.
Third floor joists	_____ X _____	inches _____	inches on centers.	Longest span between supports	_____ ft.
Ceiling joists	2 X 6	inches 16	inches on centers.	Longest span between supports	[illegible] ft.
Rafters	2 X 6	inches 24	inches on centers.	Longest span between supports	[illegible] ft.

Roof covered with Composition Shingle Steep or flat? flat Pitch _____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of Concrete Iron lined with Terra Cotta any patent flues?

Gas grate flues to be patent chimney or brick?

Any dumb waiters or chutes? _____ Any elevator (freight or passenger) _____

Corn brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave

Name of Owner of Building do Residence Address do

Name of Lessee of Building _____ Residence Address _____

Name of Architect or Designer do Residence Address do

Name of Builder do Residence Address do

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Union Investment Company
J. W. Nicholas Pres
Signature of Owner Architect or Builder.

Address 2516 San Pablo Ave.

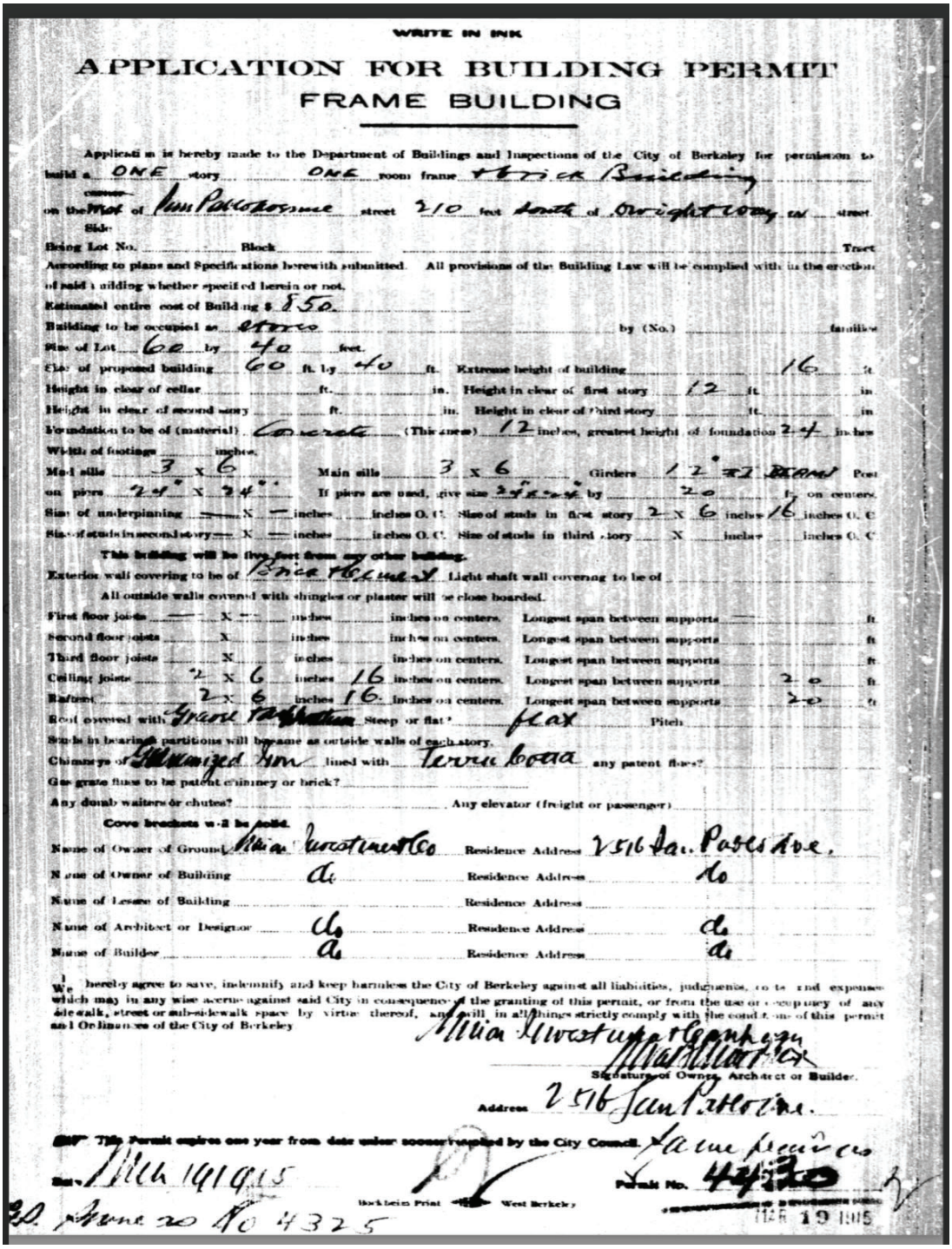
This Permit expires one year from date unless sooner revoked by the City Council.

Date JAN 19 19[illegible] Permit No. 4275

Berkheim Print West Berkeley

JAN 19 1915

Subsequent Building Permit Application for Corner of San Pablo Ave and Dwight Way issued to Union Investment Company- BAHA



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a ONE story ONE room frame Stable Building

on the West side of San Pablo Avenue street 210 feet South of Dwight Way street

Being Lot No. ____ Block ____ Tract

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 850.

Building to be occupied as stable by (No.) ____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building 16 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of first story 12 ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 24 inches

Width of footings ____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" #1 Pine Posts on piers 24" x 24". If piers are used, give size 24"x24" by 20 ft. on centers.

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Brick Veneer Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists	____ X ____	inches	inches on centers.	Longest span between supports	____ ft.
Second floor joists	____ X ____	inches	inches on centers.	Longest span between supports	____ ft.
Third floor joists	____ X ____	inches	inches on centers.	Longest span between supports	____ ft.
Ceiling joists	2 X 6	inches	16 inches on centers.	Longest span between supports	20 ft.
Rafters	2 X 6	inches	16 inches on centers.	Longest span between supports	20 ft.

Roof covered with Gravel Composition Steep or flat? flat Pitch ____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of Galvanized Iron lined with Terra Cotta any patent flues? ____

Gas grate flues to be patent chimney or brick? ____

Any dumb waiters or chutes? ____ Any elevator (freight or passenger) ____

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave.

Name of Owner of Building do Residence Address do

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designer do Residence Address do

Name of Builder do Residence Address do

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or subsidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley

Union Investment Co
Signature of Owner, Architect or Builder.

Address 2516 San Pablo.

This Permit expires one year from date unless sooner revoked by the City Council. James Francis

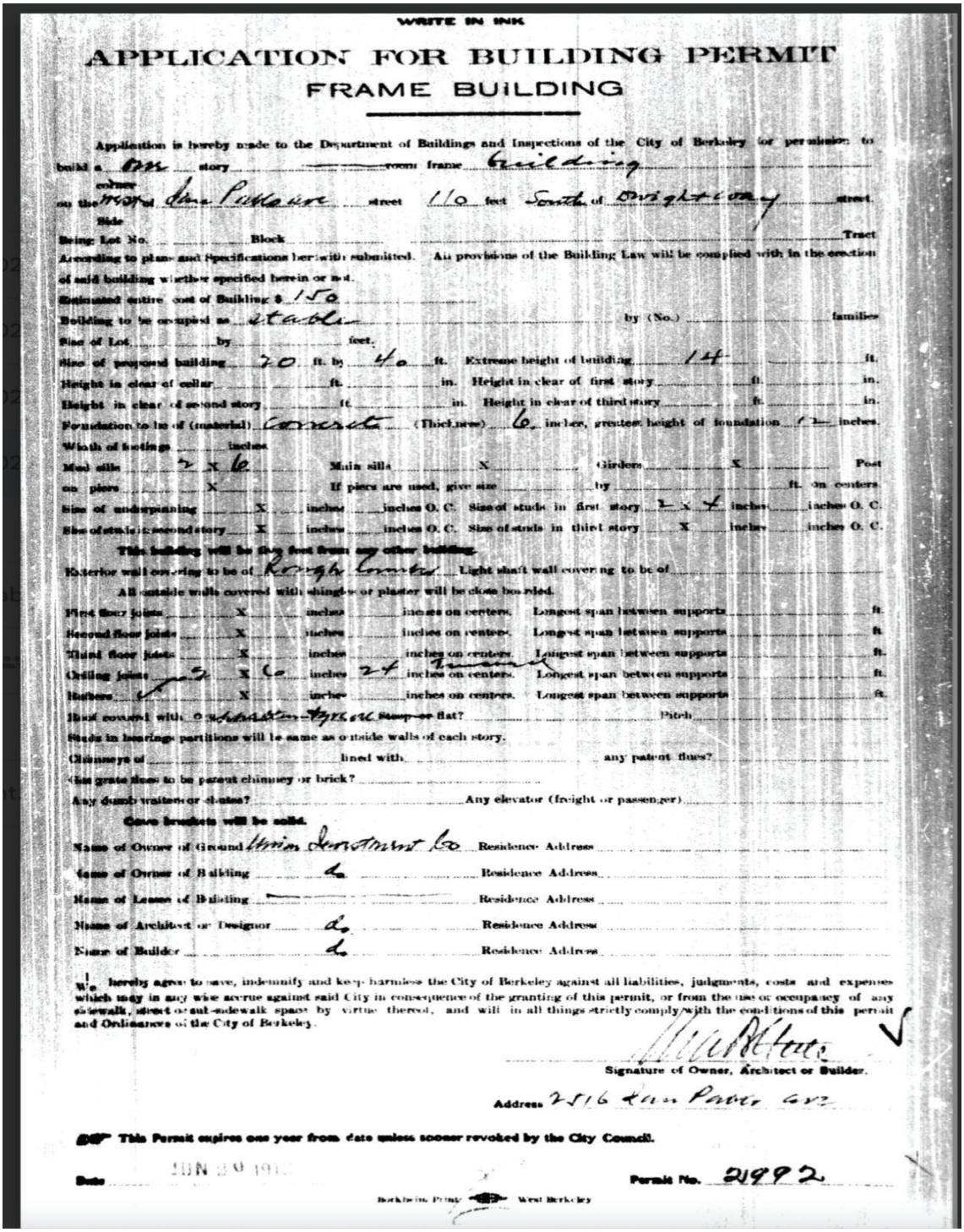
Date March 19 1915 Permit No. 4420

Bockheim Print West Berkeley

Approved 4325

MAR 19 1915

Another Building Permit issued to Union Investment Company on March 19, 1915 - BAHA (Note that this permit references the earlier application number 4325 shown above)



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a One story ____ room frame Building

on the North side of San Pablo Ave street 110 feet South of Dwight Way street.

Being Lot No. ____ Block ____ Tract

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 150

Building to be occupied as stable by (No.) ____ families

Size of Lot ____ by ____ feet.

Size of proposed building 20 ft. by 40 ft. Extreme height of building 14 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of first story ____ ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 6 inches, greatest height of foundation 1 ft. ____ inches.

Width of footings ____ inches.

Mud sills 2 x 6 Main sills ____ X ____ Girders ____ X ____ Post on piers ____ X ____ If piers are used, give size ____ by ____ ft. on centers

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 X 4 inches ____ inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be ____ feet from any other building.

Exterior wall covering to be of Rough Lumber Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Second floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Third floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Ceiling joists ____ X 6 inches 24 inches on centers. Longest span between supports ____ ft.

Rafters ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Roof covered with Composition Tin or Slate Gravel or flat? ____ Pitch ____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of ____ lined with ____ any patent flues? ____

Gas grate flues to be patent chimney or brick? ____

Any dumb waiters or chutes? ____ Any elevator (freight or passenger) ____

Cove brackets will be used.

Name of Owner of Ground Union Investment Co Residence Address ____

Name of Owner of Building do Residence Address ____

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designor do Residence Address ____

Name of Builder do Residence Address ____

I/We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave

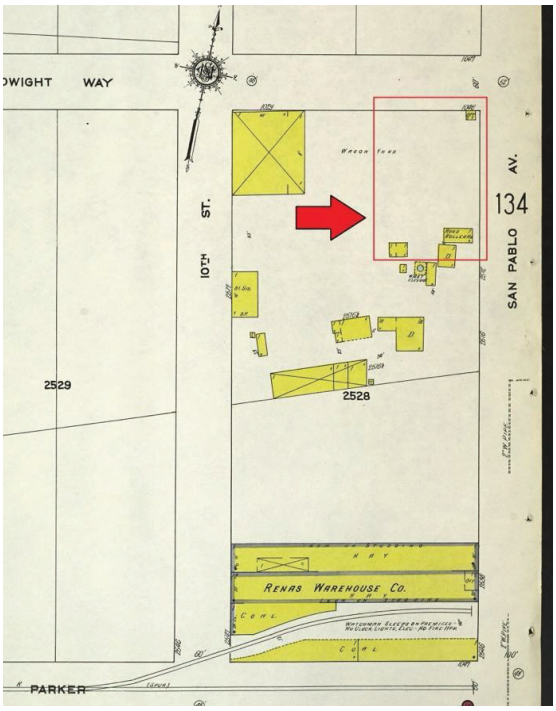
This Permit expires one year from date unless sooner revoked by the City Council.

Date JUN 20 191[illegible] Permit No. 2992

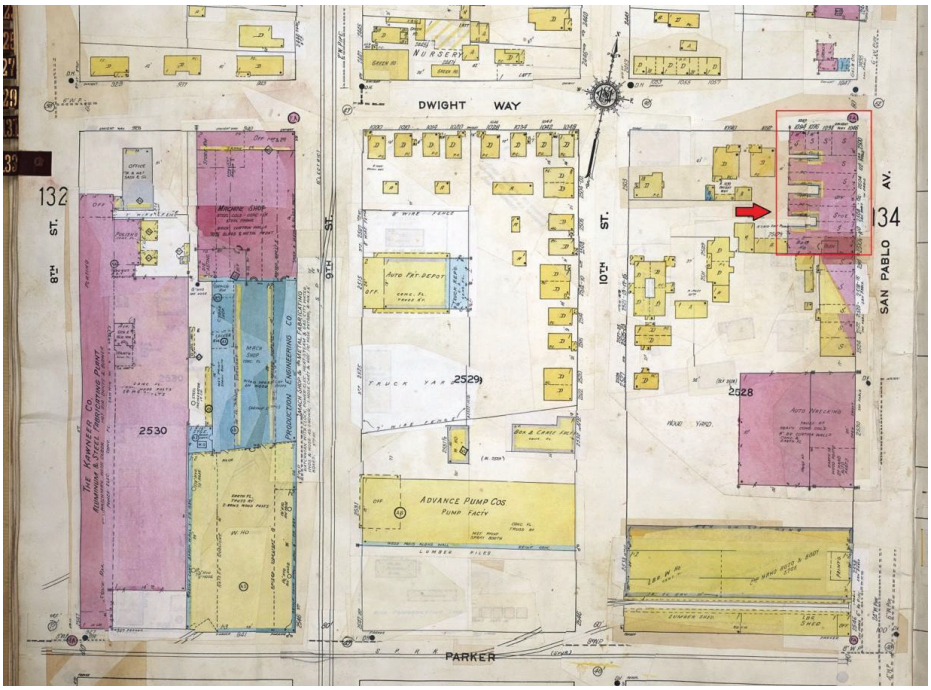
Berkeley Printing West Berkeley

Another early building permit (June 20 191[*]) issued to Union Investment Co, listing the owner's address as 2516 San Pablo Ave.
*Exact year illegible, but issued between 1910-1919 - BAHA

Sanborn Maps provide more history of the building and its block.



1911 Sanborn Map for 2500 block San Pablo Ave



1950 Sanborn Fire Insurance Map 2500 Block of San Pablo Avenue and Dwight Way

Photographs of the San Pablo Area over time are provided below for context.



Figure 8. ca. 1910 photo of San Pablo Avenue, facing northeast (courtesy of UC Berkeley, Bancroft Library).



Figure 11. ca. 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (courtesy of Berkeley Public Library).

Features to be Preserved

The significant features to be preserved are the following, as described below:

1. The primary façade (east elevation) on San Pablo Avenue, and a secondary primary façade (north elevation) on Dwight Way constructed of brick masonry laid out in a running bond pattern.
2. Nine storefronts, six of which, include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and three storefronts along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts.
3. Glazed and wood-framed front recessed entries and wood-framed, single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows included in each of the nine storefronts.
4. Knee walls that are clad in tile and two that are clad in brick included in seven of the storefronts.
5. A stone masonry beltcourse, dentil, frieze boards with decorative triglyph, and molded cornices located above the transom windows along each storefront.
6. The parapet wall above the storefronts along the north and west elevations clad in brick with decorative masonry elements.
7. The eight storefronts that are symmetrical and retain a majority of their original materials and design shall be preserved and the canted storefront that appears to have changed in the sidelights that flank the wood and glazed single-entry door, which are currently glazed sidelights framed in aluminum frames should be preserved and restored to the extent possible.
8. Rear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall.

15. History

History Section Text Source: Landmark Application for the nearby Borg Building at 2136-2154 San Pablo Avenue, Berkeley, CA 94702

The Ohlone Period

Before the arrival of Europeans, the Native Americans living in today's Berkeley and the East Bay were part of a larger group that lived for thousands of years from the San Francisco Bay to Monterey. The Spanish referred to them as Costanoan or 'Indians of the coast' and they were later termed Ohlone, the name accepted by most today. Made up of distinct groups, they had similar languages and cultures. Physical evidence of their presence in Berkeley remains in shellmounds and burial sites that range from the coast to the hills.

European arrival brought disease and displacement, with much of the population pulled into the local Missions by the early 1800s. Despite the many hardships and being labelled extinct, descendants remain throughout the San Francisco Bay Area, active in preserving their name, culture, and history.

Rancho San Antonio

According to M.W. Wood's History of Alameda County, California, the Rancho San Antonio, a nearly 45-thousand-acre Spanish land grant, was made to Luis María Peralta by Spanish governor Pablo Vicente de Sol on August 16, 1820. Peralta had served forty years in the Spanish military. The grant included present-day Albany, Berkeley, Oakland, and northern San Leandro. In 1842, he divided the land among his four sons. One of them, Domingo, would receive all of what is present-day Albany and Berkeley and a small portion of northern Oakland. He built an adobe house in 1841 at the present-day site of 1304 Albina and it is a California point of historic interest.

According to the Peralta Family History at http://www.peraltahacienda.org, annexation of California by the United States in 1848 and the Gold Rush of 1849 brought significant change. While the Peraltas and their fellow Californios were promised recognition and protection of their property rights, squatters on the land and theft of cattle became a problem as new settlers arrived from around the world. A further burden came with the 1851 U.S. Federal Land, which required the Californios to prove their land titles in court, requiring much time and expense.

In 1852-1853, Domingo started selling parcels of his land, mostly to pay off debts. The parcels were defined on a map surveyed by Julius Kellersberger, hired to survey the northern part of Rancho San Antonio. Surveyed in 1853, the map covers Albany, Berkeley, Emeryville, and part of Oakland. This view of the parcels shows the site of the building in the upper center of No. 62.

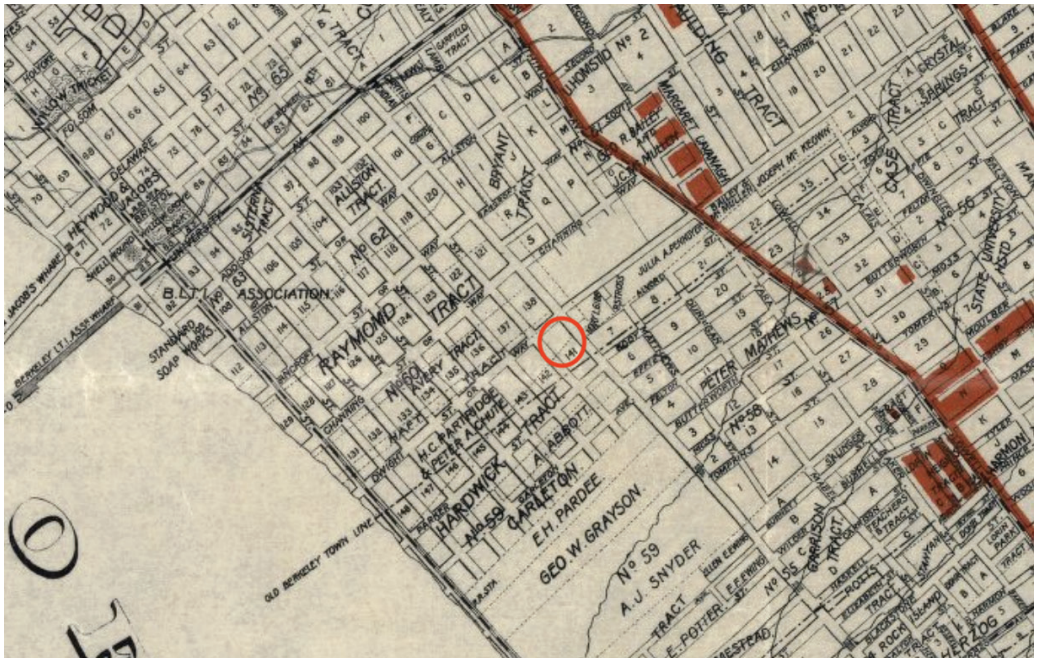


Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. http://www.raremaps.com

Ocean View

In 1850, early settlement included James Jacobs with his boat landing and Captain William Bowen's Inn. There soon followed Everding and Rammelsburg's Mill and Heywood's lumber yard. Residents moved in, primarily foreign-born immigrants and second-generation Americans. Growth was not dramatic until the 1873 establishment of the new campus of the University of California.

In 1874, the area was part of the Berkeley Land and Town Improvement Association. This was organized by neighborhood leaders to facilitate the further development of Ocean View, with wharf and ferry services and industrial growth. This development, along with the University, led to new factories and a ten-fold increase in population. For a comprehensive history of Ocean View, see Victorian Berkeley: The Community of Ocean View, Karen Jorgensen-Esmaili and The Berkeley Historical Society, 1981.



Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.

With the joining of the two distinct communities as Berkeley in 1878, further growth followed, but the differences remained, and today's common label of West Berkeley was already established. By the 1890s, the Borg Building site was in the Allston Tract, Block 141. In 1915, West Berkeley was filling in, but with room to grow.

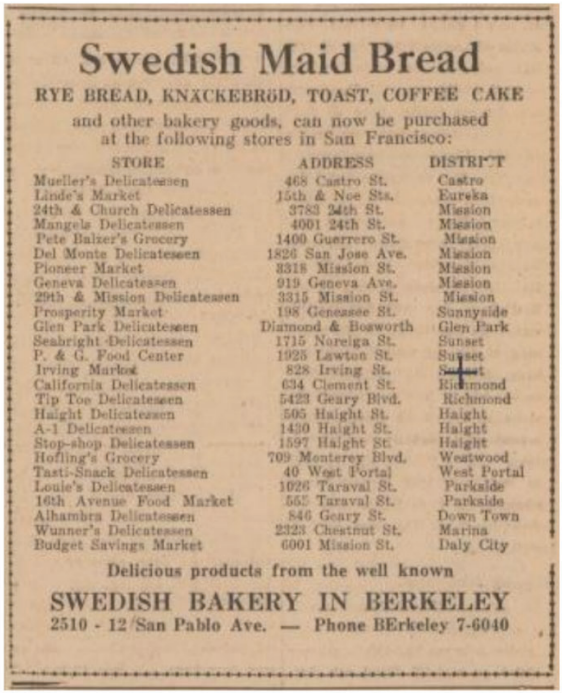
Some Longtime and Significant Tenants:

Earliest Occupants/Usage:

The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24). It was owned and operated by Jonas L Norlund and Gus Rydstrom ca. 1922-1963, under the business name of "Norlund & Rydstrom." The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time. Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).


Swedish Maid Bread

RYE BREAD, KNÄCKEBRÖD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	468 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3783 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1826 San Jose Ave.	Mission
Pioneer Market	3318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Seabright Delicatessen	1715 Noreiga St.	Sunset
P. & G. Food Center	1925 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Toe Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	505 Haight St.	Haight
A-1 Delicatessen	1430 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	709 Monterey Blvd.	Westwood
Tasti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
16th Avenue Food Market	555 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2323 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection).

Significant History of Music Clubs at 2504 (and extending to 2500) San Pablo Ave

The Building has a long history of hosting music clubs including the San Pablo Ave Folk and Rock Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long Branch Saloon.



Source: Questing Beast Research by Ross Hannan and Corry Arnold:
http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The music history of 2504 San Pablo Avenue is meticulously researched and documented in a series of blogposts on Rock Archaeology 101 - Photos and Artifacts from Mostly Forgotten Bay Area Rock Venues of the 1960's and Early 70s - see http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html , http://rockarchaeology101.blogspot.com/, https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html http://berkeleyfolk.blogspot.com/2009/08/cabale-creamery-2504-san-pablo-avenue.html https://berkeleyfolk.blogspot.com/2012/11/babylon-2504-san-pablo-avenue-berkeley.html and http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The below history and imagery is all excerpted from Rockarcheology blogs:

Back during World War 2, with the Oakland and RIchmond shipyards full of workers on three shifts, San Pablo Avenue had been called "Music Row.". There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Soutwet to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970's, there wer still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

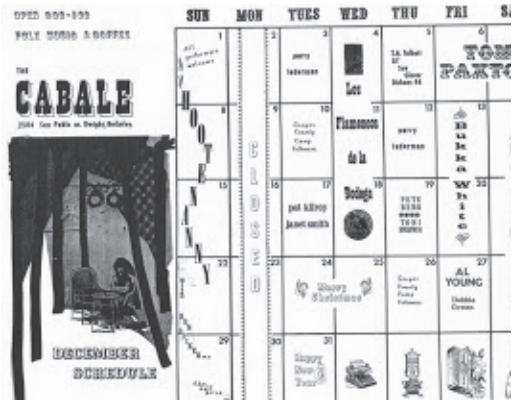
2504 San Pablo Avenue itself was a seminal address in Berkeley '60's music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a niew one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960's, 2504 San Pablo had been the site of The Cable, later The Cable Creamery, an essential stop on the early 60s folk circuit. In 1965, it briefly become The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Question Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and "plugged in" to become Country Joe and The Fish."

The Questing Beast had closed in May 1966 and 2504 became Tito's, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, a new owner Malcolm Williams doubled the capacity of the room from about 175 to 350 and renamed the club The Long Branch Saloon. The Long Branch featured original music, too, but it paid a little better with a correspondingly higher quality of performers

Cabale (Creamery) January 1963-April 1965
The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

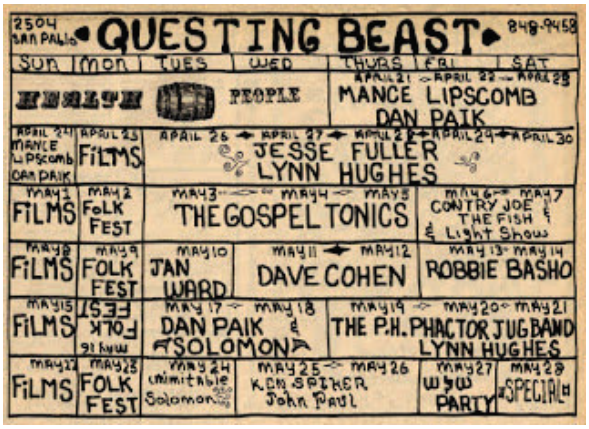
> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)"*



A calendar for Berkeley's Cabale, for December, 1963.

According to Rockarceology101, Jerry Garcia made many pilgrimages from his home in Palo Alto to The Cabale in Berkeley to see folk musicians just as the Kweskin Band, and the Kentucky Colonels, both thought to be inspirations for the Grateful Dead.

The Questing Beast November 19, 1965-May 9, 1966
In addition to getting their start at the Questing Beast, Country Joe and The Fish were the very last musical performances on May 6 and 7th, 1966.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966
Source: Rockarcheology101.blocspot.cog

Tito's 1967-June 1969
Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, below, were a local Berkeley band).



Babylon July 1969-April 1971
In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of

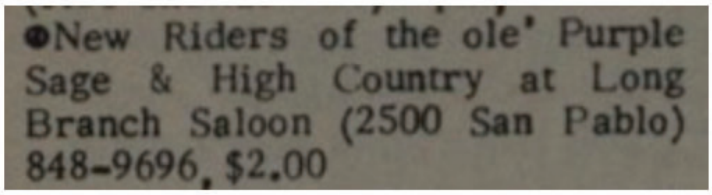
former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years. By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Babylon, from March 13, 1970

The Long Branch May 28, 1971-November 1976

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.


New Riders of the ole' Purple Sage & High Country at Long Branch Saloon (2500 San Pablo) 848-9696, $2.00

Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00



The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so its audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

Some more well-known acts that performed at Long Branch include Elvin BIshop Group, New Riders of the Purple Sage (Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band), Tower of Power, Commander Cody and His Lost Planet Airmen, and Eddie Money and the Rockets, and The Tubes.

The Long Branch lasted a little over five years and closed around November 1976. For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually,

as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

16. Significance:

From Chapter 3.24 of the Landmarks Preservation Ordinance:
3.24.110 A. Landmarks and historic districts. General criteria which the commission shall use when considering structures, sites and areas for landmark or historic district designation are:
1. Architectural merit:
b. Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works of the best surviving work in a region of an architect, designer or master builder; or
c. Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric.

2. Cultural value: Structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City;
3. Educational value: Structures worth preserving for their usefulness as an educational force;
4. Historic value: Preservation and enhancement of structures, sites and areas that embody and express the history of Berkeley/Alameda County/California/United States.
5. Any property which is listed on the National Register described in Section 470A of Title 16 of the United States Code.

Under both 3.24.110 A.1.b., and 3.24.110 A.1.c., the Union Investment Building #1 qualifies as "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition elements of Classical Revival design includes the brick masonry, which is laid out in a running bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation report.
1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue,
Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.

The Union Investment Building #1 exhibits several classical elements found in other Berkeley business districts and is one of a few intact examples left on an ever-changing San Pablo Avenue. In addition to this application, the Historical Resources Inventory Form (DPR Form DPR Form 523A (9/2013) prepared by Stacey De Shazo as part of the Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California, Evans & De Shazo, Inc., 202, indicates that the storefront commercial building appears eligible for individual listing on the NRHP under Criterion C.(Construction/Architecture): That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

While the HRE author determined no other significance for the building, we also find the following:

Under 3.24.110 A.2, the Union Investment Company Building #1 also qualifies for its cultural value and under 3.24.110 A.4 for its historic value by extending and maintaining San Pablo Avenue's World War 2 roots as "Music Row", when it was home to nightclubs and saloons hosting Oakland and Richmond Shipyard workers into the 60's and 70's

Culturally and historically, 2504 San Pablo Ave was a seminal address in Berkeley '60's music history serving as the site of The Cabale and later The Cabale Creamery, which was an essential stop on the early 60s folk circuit. It continued as a music hotspot for folk, bluegrass, pre-psychedelic and rock music during the sixties and seventies in numerous incarnations including The Good Buddy, Caverns West, and The Questing Beast before becoming Tito's and finally the Long Branch Saloon.

While the building has seen updates over time, the overall appearance has changed little and it continues to serve as home to current "counterculture" tenants such as Good Vibrations, providing valuable service to residents of Berkeley and the East Bay.

Period of Significance: 1911 – Present, location of several significant tenants in succession.

Historic Value:
National **State** **County** **City** **Neighborhood**

Architectural Value:
National **State** **County** **City** **Neighborhood**

17. Is the property endangered? Yes, it is up for sale and the San Pablo corridor is experiencing rapid demolition of existing buildings and development of new multi-story mixed use development.

18. Photographs:

Date	Photographer	Repository
1993	Evans & De Shazo Inc.	HRE_DPR Form San Pablo 2510
2024	Charles Enchill	Personal Collection
2024	unknown	Loopnet.com
2024	Susan Orbuch	Personal Collection
1910	Unknown	UC Berkeley Bancroft Library
1925	Unknown	Berkeley Public Library
1970s	Unknown	Rockarcheology website
2019	Unkonwn	Rockarcheology website

19. Bibliography:

- Building Permit files, Berkeley Architectural Heritage Association (BAHA).
- Sanborn Maps, 1911, 1929 and 1950
- 2021-03-04_HRE_DPR Forms_San Pablo 2510.pdf
- Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California Prepared for Jonathan Astmann, Senior Project Manager Satellite Affordable Housing Associates. Prepared By: Stacey De Shazo, M.A. Principal Architectural Historian stacey@evens-deshazo.com Evans & De Shazo Archaelogy & Historic Preservation, January 28, 2021
- 1931 aerial photograph courtesy of U.C. Santa Barbara (fig 22)
- Portion of the 1911 Sanborn Fire Insurance Map (updated in 1950) showing the 1910 building (EDS-09) (figure 25 HRE for Proposed Blake Apartments cited above)
- Circa 1910 Photo of San Pablo Avenue (UC Berkeley, Bancroft Library) (figure 8 HRE for Proposed Blake Apartments cited above)
- 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (Berkeley Public Library) (sourced from HRE for Proposed Blake Apartments cited above)
- Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence
- Ruderman Antique Maps, Inc. http://www.raremaps.com
- Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.
- 1923 Swedish Bakery Advertisement in the "Vestkusten" – California Digital Newspaper Collection
- 1953 Swedish Bakery Advertisement (California Digital Newspaper Collection)
- 2504 San Pablo Avenue through the years flow chart – Questing Beast Research by Ross Hannan and Corry Arnold: http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm
- Cabale Show Calendar December, 1963 – courtesy of Rockareology 101 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- Questing Beast Calendar May 1966 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- Drongos show flyer approx. 1967, http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html.
- Flyer from Babylon from March 13, 1970 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00

http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html

- 2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History – Long Branch I) – March 11, 2021. http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Saloon Performance History (Long Branch II) , Friday August 11, 2023 https://rockarchaeology101.blogspot.com/2023/08/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Performance History October-December 1973 (Long Branch III) Friday, July 19, 2024 https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html
- The Questing Beast , 2504 San Pablo Avenue, Berkeley CA, researched and prepared by Ross Hannan and Corry Arnold – latest Update Sept 13, 2011 http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm ou
- Tom Dalzell , Berkeley e-Plaque designation on San Pablo Avenue Folk Music Clubs, https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/
- City of Berkeley Ordinance #4694 N.S. Landmark Application for the Borg Building, 2136-2154 San Pablo Avenue, Berkeley, CA 94702 - (#LMSAP2020-0004) as appended to LPC Notice of Decision dated October 6, 2020

20. Recorder: Susan Orbuch/Charles Enchill Date: 3 September, 2024
Organization: Landmark Preservation Commission

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION
Union Investment Company Building #1
2510 San Pablo Ave (2500, 2504, 2506, 2508, 2510, 2512 San Pablo Ave & 1094, 1096 & 1098 Dwight Way)



1962 source: BAHA



March 1967. Source: BAHA



August 2024 Source: Charles Enchill

APPENDIX

EVANS & DE SHAZO, INC
ARCHAEOLOGY HISTORIC PRESERVATION

EDS-08: 2510 San Pablo Avenue (APN 54-1780-4-2); 1907 storefront commercial building

There are nine storefronts within the 1907 storefront commercial building, including six storefronts along San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512) and three storefronts along Dwight Way (1094, 1096, and 1098). Although the storefront addresses do not appear to have changed since the building was constructed, the ownership and occupancy history changed frequently. As such, not all the owners and occupants of the storefronts are listed within the following table.

Year	Owner/Occupant	Details
1907-1922	Owners: unknown	• The 1907 storefront commercial building consists of nine storefronts (Figure 22). • The first owner of the 1907 storefront commercial building is not known.
ca. 1922-1963	Owner/Occupants: "Swedish Bakery"; owned and operated by Jonas L Norlund and Gus Rydstrom.	• The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24).[59]

[55] Ancestry.com. *U.S., City Directories, 1822-1995*.

[56] Ancestry.com. *California, U.S., Voter Registrations, 1900-1968*.

[57] Ancestry.com. *U.S., City Directories, 1822-1995*.

[58] Newspapers.com, "Patrolman Added To Berkeley Police" Oakland Tribune, February 1, 1935.

[59] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

Year	Owner/Occupant	Details
		• The bakery was owned and operated by Jonas L. Norlund and Gus Rydstrom, under the business name of "Norlund & Rydstrom." [60] [61] [62] • The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time.[63] • Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. • The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.
ca. 1921 to ca. 1980	Occupants: Various	• There have been many occupants within the storefronts of the 1907 building, including the San Pablo Ave Folk Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long branch Saloon, and Earthsign Books, [64] [65] and many others.

[60] Advertisement, Oakland Tribune, November 2, 1950.

[61] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[62] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[63] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

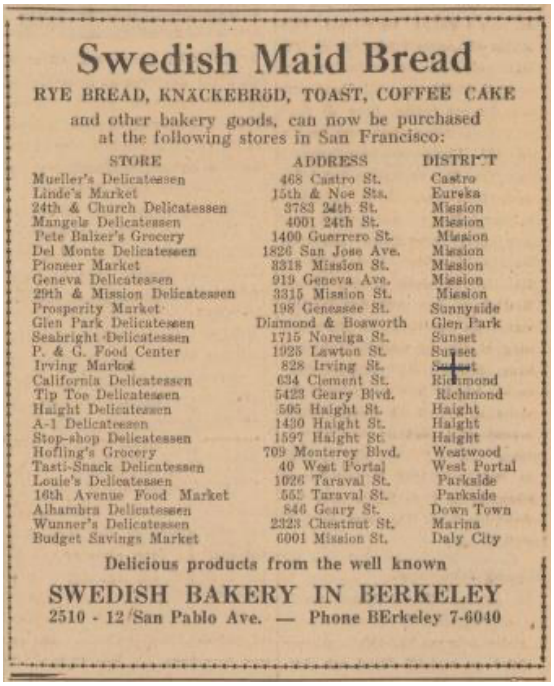
[64] Newspapers.com, "Getting Out", North East Bay Independent and Gazette, January 23, 1981. [65] Newspapers.com, "Readings" The San Francisco Examiner November 9, 1980.



Figure 22. A portion of a 1931 aerial photograph showing the 1907 building (red outline) (courtesy of U.C. Santa Barbara).



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).



Swedish Maid Bread

RYE BREAD, KNÄCKEBRÖD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	468 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3783 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1826 San Jose Ave.	Mission
Pioneer Market	8318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Seabright Delicatessen	1715 Noriega St.	Sunset
P. & G. Food Center	1925 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Top Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	595 Haight St.	Haight
A-1 Delicatessen	1430 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	709 Monterey Blvd.	Westwood
Tasti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
16th Avenue Food Market	552 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2323 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection). EDS-09: 2514 San Pablo Avenue (APN 54-1780-5); 1910 storefront commercial building

Year	Owner/Occupant	Details
1910-1922	Owners: unknown	• The 1910 storefront commercial building consists of five storefronts within retail addresses, including 2514, 2513, 2520, 2522, and 2524 (Figure 25). • The first owner of the 1910 storefront commercial building is not known.
1922-1930	Owners: Conrad F. Gubanski and Mary Gubanski	• The first known owner of the 1910 commercial building is Conrad. Conrad was born in 1896 in German, and in 1912 he immigrated to the U.S. at the age of 16.[66] • Conrad contract married Mary in 1920. They had three children, Conrad Jr., Louis, and Walter.[67] [68]

[66] Ancestry.com, Staatsarchiv Hamburg. *Hamburg Passenger Lists, 1850-1953*. [67] Ancestry.com. *1930 United States Federal Census*.
[68] Ancestry.com., *California, Marriage Records from Select Counties, 1850-1941*.

ITEM 5
LPC 03-04-2021

State of California ◆ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code _____ Reviewer _____ Date _____

Page 1 **of** 7 ***Resource Name or #:** 2510 San Pablo Avenue
P1. Other Identifier:

***P2. Location:** ☐ **Not for Publication** ☒ **Unrestricted**
***a. County** Alameda **and**
***b. USGS 7.5' Quad** Oakland **Date** 1993 **T** 1S; **R** 4W; __ **of Sec**; MD **B.M.**
c. Address 2510 San Pablo Avenue City Berkeley Zip 94702
d. UTM: Zone 10 , 562473 mE/ 4190597 mN
e. Other Locational Data: The resource is located within the 0.39-acre Assessor's Parcel Number (APN) 054-1780-4-2, situated on the southwest corner of Dwight Way and San Pablo Avenue within the City of Berkeley.

***P3a. Description:** The resource is the 1907 storefront commercial building. The 1907 building is a commercial storefront building with elements of Classical Revival architectural design. The one-story building is a rectangular form with "lightwell" style projecting forms along the rear façade (west elevation). The building includes a primary façade (east elevation) on San Pablo Avenue, and a secondary primary façade (north elevation) on Dwight Way. The building is constructed of brick masonry laid out in a running bond pattern. The roof is flat with a parapet along the north and east elevations. There are nine storefronts, six of which, including a canted corner storefront, are along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and three storefronts are along the secondary primary façade on Dwight Way (1094, 1096, and 1098). (Continued on Continuation Sheet, Page 2)

P5a.



***P3b. Resource Attributes:** HP6. 1-3 story commercial building

***P4. Resources Present:** ☒Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other
P5b. Description of Photo: 1907 commercial building, facing northeast

***P6. Date Constructed/Age and Source:** ☒ Historic ☐ Prehistoric ☐ Both
1907 commercial building; various primary source

***P7. Owner and Address:**
Name withheld by owner

***P8. Recorded by:** Stacey De Shazo, M.A., Evans & De Shazo, Inc., 1141 Gravenstein Highway S, Sebastopol, CA 95472

***P9. Date Recorded:** 12/5/2020

***P10. Survey Type:** Intensive

***P11. Report Citation:** Stacey De Shazo, M.A. (2021): Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California.

***Attachments:** ☐NONE ☒Location Map ☒Continuation Sheet ☐Building, Structure, and Object Record
☐Archaeological Record ☐District Record ☐Linear Feature Record ☐Milling Station Record ☐Rock Art Record
☐Artifact Record ☐Photograph Record ☐ Other (List): _____

https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/

San Pablo Avenue Folk Music Clubs

MUSIC



2504 San Pablo Ave, site of many folk clubs, photo (2015) R. Kehlmann

BERKELEY e-PLAQUE

San Pablo Avenue Folk Music Clubs

The Steppenwolf: *2136 San Pablo Avenue*
The Blind Lemon: *2362 San Pablo Avenue*
Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Longbranch Saloon: *2504 San Pablo*
The Jabberwock: *2901 Telegraph Avenue*
Freight and Salvage: *1827 San Pablo Avenue*

The folk music revival that began in the late 1950s was part of the cultural shift that peaked during the excesses of the disruptive 1960s and early 1970s and ebbed with the entrance of Rock on the popular music scene. Folk music clubs popped up in many places, notably in Greenwich Village, Cambridge, Chicago, San Francisco, and Berkeley. Centered on San Pablo Avenue, the Berkeley folk music scene was vibrant and transformative, if ever-churning.

In 1956, Berkeley's Pacifica radio station, KPFA, launched a folk music show called "Midnight Special." Two years later the city's first folk clubs, the *Steppenwolf* and the *Blind Lemon*, opened on San Pablo Avenue. Folk music was riding high: the Kingston Trio released "Tom Dooley," and Cambridge's famous *Club 47* had just opened.

In 1958 Max Scherr purchased and operated a local hangout, the *Steppenwolf*, a club that dabbled in both folk music and theater. Scherr later sold it to launch an underground newspaper, the *Berkeley Barb*. The *Blind Lemon* (named after the father of Texas blues, Blind Lemon Jefferson) opened in that same year, a few blocks south of the *Steppenwolf*. The small and intimate venue featuring coffee and folk music was owned by folk guitarist Rolf Cahn, a Jewish refugee from Nazi Germany who had served in the U.S. Army during the war, and singer/activist Barbara Dane. Opening night featured Odetta (a voice of the civil rights movement whose renditions of blues and spirituals inspired many musicians, including Bob Dylan, Joan Baez, and Janis Joplin), blues singer and guitarist K.C. Douglas, and Celtic folksinger Larry Moore. Cahn and Dane often performed at the club.

From the *Blind Lemon*, Rolf moved up the street to 2504 San Pablo Avenue, a spot that over the years would become home to seven different beat-era folk music clubs. It was at the *Cabale Creamery* (from Kabbala) that Jerry Garcia played bluegrass and folk music in the early 60s. Later, the club veered from folk towards rock and was renamed the *Questing Beast* (a name derived from King Arthur lore). It was an early and frequent venue for Country Joe and the Fish, and continued the trend towards rock in a further incarnation as Babylon (1969–70).

In the mid-1960s Berkeley's folk scene migrated to the corner of Telegraph Avenue and Russell Street where Bill "Jolly Blue" Ehlert's *Jabberwock* hosted locals and traveling musicians including Taj Mahal, Mance Lipscomb, Lightnin' Hopkins, and John Hammond. The *Jabberwock's* predecessor on the corner was a jazz club and coffee house, *Tsubo's*, where one evening patrons sat in on a recording session of guitarist Wes Montgomery and the Miles Davis rhythm section.

After the *Jabberwock* closed in 1968, the folk scene moved back to San Pablo Avenue with the opening of *Freight and Salvage Coffeehouse*, but Rock ultimately silenced Berkeley's lively folk music scene. At the turn of the century, only the *Freight* remained. It had been a latecomer, but one with staying power. It now takes its place on Addison Avenue, in the heart of Berkeley's downtown art and culture scene.

Contributed by Tom Dalzell, 2015

ROCK ARCHAEOLOGY 101

PHOTOS AND ARTIFACTS FROM MOSTLY FORGOTTEN AND MOSTLY BAY AREA ROCK VENUES OF THE 1960S AND EARLY 70S

THURSDAY, MARCH 11, 2021

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History--Long Branch I)



2504 San Pablo Avenue, Berkeley, as it appeared in August 2011. The building was the former site of the Cabale Creamery, The Good Buddy, Caverns West, the Questing Beast, Tito's, Babylon and The Long Branch Saloon. All were music venues in the 1960s or 70s.

2504 San Pablo Avenue, Berkeley, CA: Building History

2504 San Pablo Avenue (at Dwight Way) is almost two miles West and South of the UC Berkley campus. Back during World War 2, with the Oakland and Richmond shipyards full of workers on three shifts, San Pablo Avenue had been called "Music Row." There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Southwest to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970s, there were still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

2504 San Pablo Avenue itself was a seminal address in Berkeley '60s music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a new one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960s, 2504 San Pablo had been the site of The Cabale, later The Cabale

Creamery, an essential stop on the early 60s folk circuit. In 1965 it briefly became The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Questing Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and "plugged in" to become Country Joe And The Fish.

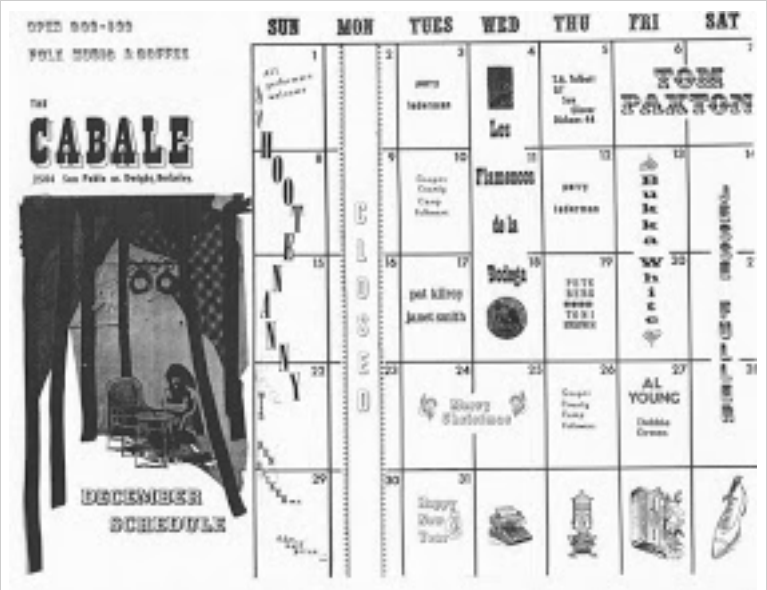
The Questing Beast had closed in May 1966, and 2504 became Tito's, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, new owner Malcolm Williams doubled the capacity of the room from about 175 to around 350, and renamed the club The Long Branch Saloon. The Long Branch featured original music, too, but it paid a little better, with a correspondingly higher quality of performers.

Location and Memory

Sometime in the late 1980s or early 90s, Jerry Garcia was asked about his opinions of different venues around the country. By that time, the Grateful Dead had played every venue, some of them many times. Garcia admitted, however, that when he didn't remember names of venues--for one thing, they often changed--and in any case he was just driven there in a van. When he got on stage at the soundcheck, though, he admitted he would look around, and often recognize that he had played there before, thinking "oh yeah, this place, I've been here!"

Although few musicians have had the vast experience of Garcia, any rock fans who have lived in an area for a long time can recall that happening on occasion. You get tickets for a new club, and you get there, and park, and get inside, and look at the stage, and think--"hey wait a minute, this is where I saw the So-And-Sos." Musicians must play a lot of live shows must have this experience regularly, getting on stage and recognizing the view, realizing they had played the club with a different band when it had another name, or had seen their friends play there.

For musicians who played around the East Bay in the 60s and 70s one of those addresses would have been 2504 San Pablo Avenue. To illustrate this, I am going to point out the experiences of Jerry Garcia and Barry Melton, whose notoriety extends far enough that we know their history. The important point here, however, is that numerous patrons and musicians would have had multiple experiences at 2504 San Pablo, recognizing it every time, even if belatedly.



A calendar for Berkeley's Cabale, for December, 1963.

Cabale (Creamery) January 1963-April 1965

Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)

In the early 1960s, there was a 'folk circuit' that emphasized serious folk music like Doc Watson and Mississippi John Hurt (as opposed to the more popular Kingston Trio-style of folk music). The Cabale was one of the anchors of the circuit, along with Club 47 in Cambridge, many clubs in Greenwich Village (such as the Gaslight and Folk City), the Ark in Ann Arbor and the Ash Grove in Los Angeles. The story of this circuit is well told in Jim Rooney and Eric Von Schmidt's fine book *Baby Let Me Follow You Down* (U-Mass Press, 1979).

The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical,

flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

The Cabale had opened on January 4, 1963 and ran until mid-1965, when the folk action moved to the Jabberwock. Somewhere along the way Carroll Peery, manager of the Chambers Brothers and Big Mama Thornton, happened to acquire a majority interest in the Cabale. The name of the venue was changed to the Cabale Creamery in August of 1964. (As a side issue, the one-time notoriety of the Cabale/Cabale Creamery coffee house led the local vice squad and FBI to ban the licensing of any business under the name "Cabale" in the future. However, the late Chan Laughlin retained Cabale News Service as his business cover). Physically, per Sandy Rothman and others, the Cabale was a fairly small, long and narrow, dark room with the ambience of a '50s Beat coffeehouse. Coffee drinks were made at the far end of the room. Initially, the stage was against the long wall on the north side of the room (the right side as you walked in); later, it was on the short wall just inside and to the right of the entrance.

The usual entertainment at the Cabale included local musicians and quite a few traveling "folk individuals" from the more developed Cambridge folk scene. Bluegrass was scheduled only occasionally at the Cabale, but on the other hand, it was the only club in Berkeley where it was presented at all during that period (1963-4). Thus, for musicians like Sandy Rothman or Jerry Garcia, the Cabale was a destination when someone like the Kentucky Colonels were playing.



Jim Kweskin and The Jug Band (Unblushing Brassiness), Vanguard Records, December 1963 (Bruno Wolfe, Bob Siggins, Fritz Richmond, Jim Kweskin, Geoff Muldaur)

On March 11, 1964, the Jim Kweskin Jug Band played the Cabale. Jerry Garcia and his wife, plus some friends, made a pilgrimage to Berkeley to see them. The Kweskin Jug Band were an important band from the Cambridge folk scene, and had released their debut album on Vanguard in December of 1963. For young players like Jerry Garcia (in Palo Alto) or David Grisman (in Hackensack, NJ), it's hard to overstate the importance of this album. For one thing, Jug Band music was unknown prior to this album. Abruptly, every young hipster in America realized that they could form a band with their friends, and use any combination of instruments, whether played well or poorly.

Garcia, then newly married, was teaching music in Palo Alto and trying to start a music career. Famously, the self-absorbed Garcia was practicing banjo in the store on New Year's Eve '63, not reflecting why none of his students had shown up. A teenager heard the music and knocked on the door. When Garcia told the 15-year old from nearby Atherton that he wanted to form a jug band, young Bob Weir said "I'm in." And so it began. When the Kweskin band played a one-nighter, Garcia had to go (Weir was probably in exile at Boarding School).

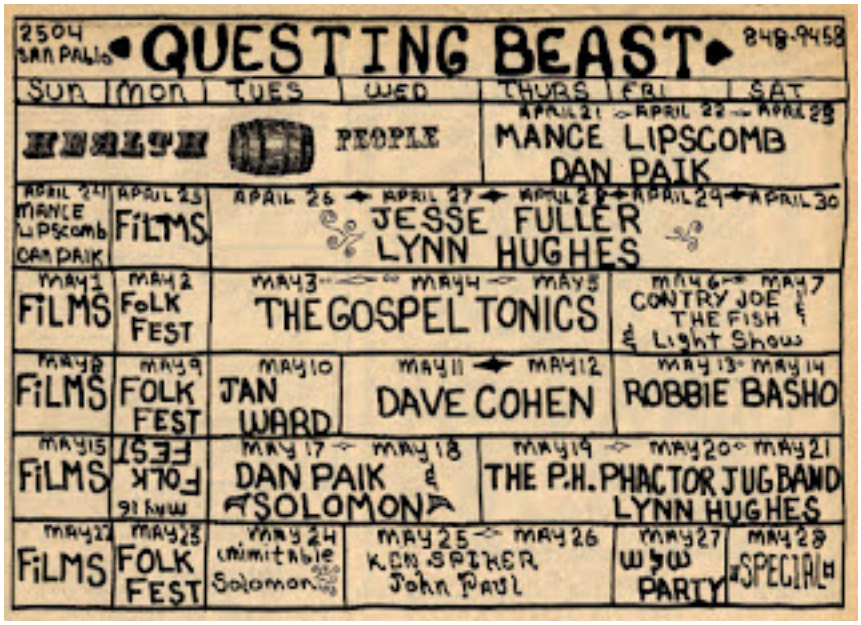
For Garcia, the striking thing about the Kweskin Jug Band was not the music, which was great. Unlike literally ever other group at the time, the Kweskin Band were not "entertainers." Even the

Beatles, creative as they were, wore matching suits, had a structured show and had bits of showbiz patter between songs. The Kweskin crew wore what they liked, casually bantered with the audience and each other, played requests--if they felt like it--and enjoyed themselves. That was what folk music was like when you played it in your living room. The Kweskin Band was just inviting everybody in to join them. That, right there, was the model for the Grateful Dead: play what you want, enjoy yourself, and invite along anyone who thinks that it would be fun.

Garcia was also friendly with the Kentucky Colonels and their great guitarist Clarence White. The Colonels played the Cabale a number of times, and Garcia surely went to see them any time he could. The Cabale didn't book bluegrass that often, but no other club booked bluegrass at all. So even though he lived in Palo Alto, Garcia made the trips to Berkeley when it was important. For such a tiny, unassuming place, the Cabale is remembered fondly by many Berkeley musicians.

Just as a sample, in January, 1964, the Cabale booked, among others
Bob Neuwirth-Cambridge folksinger who was famous as Bob Dylan's running mate
Pat Kilroy-Berkeley folk singer who founded the band New Age
Perry Lederman-obscure but influential Berkeley guitarist (later he did something-or-other for some Owsley character)
Danny Kalb-a few years later, lead guitarist for The Blues Project
Reverend Gary Davis-"If I Had My Way," "Death Don't Have No Mercy," and many more
Jesse Fuller-one-man band from Oakland ("San Francisco Bay Blues," "Beat It On Down The Line")

The name was amended from simply "the Cabale" to the Cabale Creamery in August 1964. The club folded around May, 1965.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966

The Questing Beast November 19, 1965-May 9, 1966

When the Cabale finally folded, probably sometime in the Spring of 1965, the 2504 San Pablo premises briefly became The Good Buddy (a poster survives from May 1965), and then Caverns West. Ultimately it was taken over by Terry Sullivan and Tony Sage, and re-opened as the Questing Beast on November 19, 1965. For another endeavour, we looked at the history of The Questing Beast in some detail (for a more complete saga, including a list of known performances, see our page on the Questing Beast).

The Questing Beast was primarily a folk coffeehouse and hosted similar acts to the Jabberwock on Telegraph Avenue. It booked mostly Folk, but with a fair amount of flamenco, bluegrass and classical guitar playing thrown in. By all accounts it never managed to turn a profit. Still, there was a hint of electricity in the there, making the Beast a somewhat different animal than prior folk clubs. For one thing, some rock bands were booked. Not from out-of-town, maybe not even good, but they were plugged in. Also, the walls of the club were covered with an elaborate psychedelic mural, although no pictures of it have endured.

The famous Mr. Owsley lived not far away, on Berkeley Way (roughly near Hearst and McGee, for those who know Berkeley geography), and he was reputed to hang out at the Questing Beast. A long-ago Grateful Dead tape from early 1966 was labeled "rehearsal-Questing Beast Feb 12 '66." The location was spurious, as the Dead never rehearsed there--the tape was probably made at Owsley's house--but there was still a psychedelic association with the Questing Beast, befitting its name.

Among the tiny number of folk musicians in Berkeley at the time were Navy veteran Joe McDonald and Brooklyn transplant Barry Melton. In Fall 1965, The duo had made an anti-war 45 rpm single called "Feel-Like-I'm-Fixin'-To-Die Rag" in a friend's living room, only for sale at one used bookstore near the campus (Moe's Books). For the single, the duo was named Country Joe and The Fish, which reflected jokes about Marxist ideology. Around October 1965, the pair had taken the bus and then hitchhiked around Oregon and Seattle, playing at anti-war gatherings. In February of 1966, however, they saw the Butterfield Blues Band at the Fillmore, and they began to see things differently--although the mysterious Mr. Owsley may have indirectly assisted.

One night around March, Joe and Barry were booked to play folk music at the Questing Beast. This time, however, they brought along a few friends. Barry brought an electric guitar, and some other friends (probably Bruce Barthol and Paul Armstrong) played amplified guitar and bass, and

another friend, John Francis Gunning, played some drums, while Joe sang and blew some harmonica. They did some blues, and some instrumentals, and an original song about smoking pot, which would end up being known as "Bass Strings" (with a then-racy introduction where Joe sang "Hey partner/Won't you pass that reefer around").

From then on, when Country Joe and The Fish played Questing Beast, they had some friends and some amplifiers. The band--now it was a band--would release their own EP in late 1966, passing that reefer around the world, well beyond the confines of Berkeley. Vanguard Records signed them, but only on the condition that they wouldn't sell their own record any more.

Unfortunately, by May 1966, The Beast had been slain, with its downfall well documented in the May 6 (Vol 2, Number 18) and May 13 (Vol 2, Number 19) issues of the *Barb*. A hastily arranged three day benefit was arranged with Solomon (Feldthouse – later of eclectic LA band Kaleidoscope) with the Holiday Dancers, Country Joe and The Fish, John Paul, Dave Cohen, Dan Paik and The Gospel Tonics (who had originally been scheduled) appearing.

The very last musical performances at the Questing Beast were Country Joe and The Fish on May 6 and 7 (see the calendar above), getting ready to spread Berkeley to the outside world. Sunday and Monday (May 8 and 9) saw The Questing Beast host Jerry Abrams' Berkeley *Cinematheque* (something they had done each Sunday since March 20) and the doors closed for the final time on May 9, 1966. The city of Berkeley had grounds (albeit thin ones) to deny the Beast its Cabaret license, and so they wouldn't have been able to pay performers.



Tito's 1967-June 1969

Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a

while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, above, were a local Berkeley band).



A flyer for Babylon, from March 13, 1970

Babylon July 1969-April 1971

In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years.

A few flyers and artefacts from Babylon survive. The flyer above was from March 13, 1970. The notations "18 and Over Welcome" and "Food" meant that it was a restaurant, technically, with a cabaret license. Minors were allowed in if they were over 18, but they couldn't buy beer (although I bet they drank some). I think the nightly audiences for the Babylon weren't much older than 21, and probably lived relatively near to San Pablo Avenue.

By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Sopwith Camel at Berkeley's Long Branch, playing July 29, 1971

The Long Branch May 28, 1971-November 1976

By 1971, the live rock music market was evolving, and lots of entrepreneurs were noticing. Rock music had always been the province of teenagers, of course. But 60s rock music, with the likes of the Beatles, Bob Dylan and Cream, had raised the ante. Rock music fans didn't just "move on" when they turned 18. Those kids who were 15 when the Beatles had played Ed Sullivan in 1964 were past drinking age. They were still listening to rock music, and they took it seriously. And while every rock fan wanted to see the most popular bands when they came to town, their options were expanding.

A rock fan in his 20s probably had a job, and a few more dollars than when they were teenagers. They also didn't have parents constraining them, and they could drink. They weren't going to go to the Fairmont in San Francisco, but taking a date to a club where you could drink beer and dance was starting to seem like a viable idea.

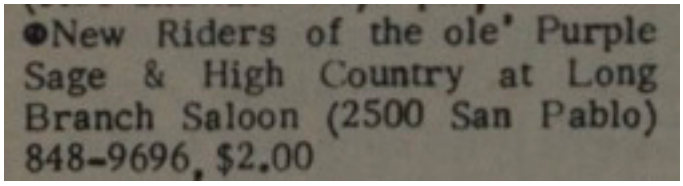
At the same time, UC Berkeley was expanding. It had never been a small school, but in the early 70s they added more and more students. California parents realized their kids could get a prestigious Ivy League-quality degree for the bargain price of around $212.50 a quarter. When those students graduated, many of them stuck around Berkeley. Rock music had been oriented

towards the Fillmore West and other big dance halls, but now nightclubs were starting to book original bands, too. Berkeley had lots of young people, a town that didn't object to long-haired hippies, and a generally central location.

There had been music clubs in Berkeley since World War 2, of course. But as the 70s dawned, the various music clubs in Berkeley started to evolve. The New Monk, near campus at University and Shattuck, shifted from being a fraternity hangout to a rock nightclub, and by the next year it would become the Keystone Berkeley. Malcolm Williams ran Babylon, but he had big plans, too.

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.

As for the name change, at the time it was a fairly obvious choice. The Long Branch Saloon was the name of a famous watering hole in the Wild West town of Dodge City, KS, back in the 1870s. More importantly, *Gunsmoke* had been a top-rated TV show since 1955, with James Arness as Marshall Matt Dillon. Bars all over the country were named "The Long Branch." Everyone immediately recognized the symbolism, the joint where everyone went, where everything exciting happened.



Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00

Long Branch, Berkeley, CA Performance List May -December 1971

The May 23, 1971 San Francisco *Examiner/Chronicle* (Sunday edition) interviews Malcolm Williams, who says that the Long Branch is "in the process of expanding." At the time, most Bay Area rock clubs were smallish--The Keystone Korner in the City held 250-300, The Lion's Share in San Anselmo was 250-300, the New Orleans House in Berkeley held about 250. Nearby Mandrake's, at 10th and University, probably only held 200. When the Long Branch completed its expansion to around 350, it would be one of the bigger rock clubs in the Bay Area.

Ironically, the biggest club in the Bay Area would be the Keystone Berkeley, just 2 miles from the Long Branch. The New Monk, at 2119 University, mainly a frat beer joint, would be taken over in 1972 by Freddie Herrera and become the Keystone Berkeley. The Keystone Berkeley officially held 476, but it was widely felt that more people were regularly crammed in. Thanks to regular performances throughout the 70s by Jerry Garcia, Tower Of Power, Elvin Bishop and others, the Keystone Berkeley became the premier nightclub gig in the Bay Area until about 1977.

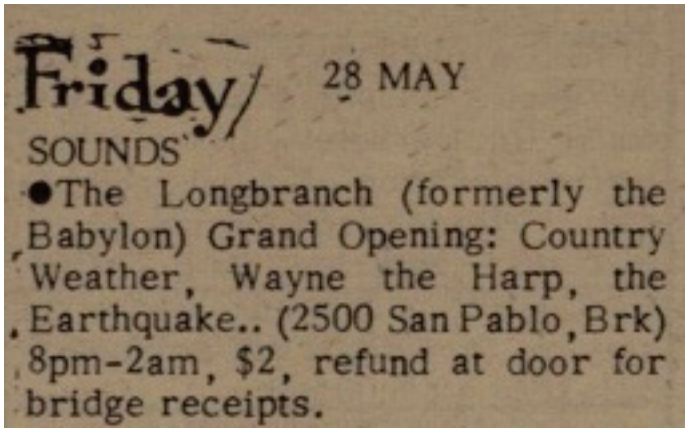


The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so it's audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

As a result, the Long Branch ended up being a sort of farm team for the Keystone Berkeley. That wasn't a bad thing, necessarily, for the bands themselves. Keystone Berkeley and Long Branch didn't have identical crowds. The Keystone was nearer to campus, and at least on weekends drew people from Alameda, Contra Costa and Marin counties. The Long Branch had a little bit younger crowd who just liked to go out, and probably mostly lived around Berkeley.

At the Long Branch, mostly the same bands played the club over and over. If a band could build an audience at Long Branch, the expectation was that their own regulars would see the band over and over. Earth Quake, for example, the archetype for a Long Branch band, could play a wide variety of exotic British Invasion cover songs, so that their regular fans didn't hear the exact same set every time.


Friday/ 28 MAY
SOUNDS
●The Longbranch (formerly the Babylon) Grand Opening: Country Weather, Wayne the Harp, the Earthquake.. (2500 San Pablo, Brk) 8pm-2am, $2, refund at door for bridge receipts.

The May 28, 1971 Berkeley Barb lists the Grand Opening of the Longbranch [sic], formerly the Babylon with Country Weather, Wayne The Harp, the Earthquake [sic]. 8pm-2am, $2, refund at door for bridge receipts

May 28, 1971 The Long Branch, Berkeley Country Weather/Wayne The Harp/Earth Quake Grand Opening *(Friday)*

The Long Branch promoted its "Grand Opening" on Friday, May 28, 1971. There had been no bookings listed at Babylon for over a month, so I think the Long Branch was closed for renovations. The *Chronicle*article had said that the Long Branch was "in the process" of doubling its capacity. Based on peripheral evidence, I think those renovations took place over two periods. 2504 San Pablo was closed for about a month before it opened, and then apparently closed again for the month of November. I don't know if the club had fully expanded its capacity by May, or did the expansion in pieces. In any case, based on the quality of bookings, the Long Branch was already a bigger club than Babylon when it opened in May.

The Long Branch didn't really advertise. The club seemed to have made sure that their best weekend bookings were listed in the Berkeley *Barb*and the San Francisco papers, but there were rarely listings for the weekdays. There were probably flyers around town (common in Berkeley), but none have survived from 1971. Also, FM rock radio stations usually announced an "entertainment calendar" in the afternoons and evenings, where they would run down all the club bookings ("tonight, at the Lion's Share, The Sons, and at Keytstone Korner, Elvin Bishop Group," and so on). No doubt the Long Branch made sure that KSAN and the other stations had their weekend bookings, at least.

The Long Branch had three bands on their opening night, all three of which could have been the headliner on their own. The listings in the *Barb* and *Examiner* also said "$2 refund if Bridge receipt." This was to encourage fans from San Francisco (using the Bay Bridge) or Marin (using the Richmond Bridge) or even the Peninsula (using the San Mateo or Dumbarton Bridges). I don't know how many patrons actually took them up, but it was a marker of a club trying to expand its weekend audience beyond its own neighborhood.

Country Weather were a Walnut Creek (Contra Costa County) group, from just over the Berkeley Hills. They had originally been called The Virtues, but soon after lead guitarist Greg Douglass joined, they changed their name to Country Weather. Country Weather never released a record when they were together from 1967-73. Since the group was familiar from many posters from 1968 onward, Country Weather became one of the great lost San Francisco groups of the 1960s. Ultimately, the group reformed in the 21st century and still performs occasionally. RD Records released some of their 60s demos and live performances, along with some 21st century recordings.

Greg Douglass became a successful guitarist in the Bay Area, best known for co-writing “Jungle Love” for Steve Miller, with whom he played for many years. Douglass was also a member of Hot Tuna for one brief, sensational tour in Spring 1975.

Wayne The Harp was guitarist Wayne Ceballos. Ceballos had led the Bay Area trio AUM (pronounced "Ohm") in the sixties. AUM had released two albums, and opened at both Fillmores as well. Ceballos still played the same kind of hard-driving blues guitar in his new group.



Earth Quake's debut album was released on A&M Records in 1971

Earth Quake, from Berkeley, were the ultimate Long Branch band, and it's fitting that they played opening night. Originally, they had been a Berkeley High power trio called Purple Earthquake. By 1971, they were a quartet, with Robbie Dunbar on lead guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake would release their debut album on A&M Records sometime this year.

Earth Quake would play the Long Branch at least every month for five years, and in many cases every Friday night. Earth Quake, with their vast trove of cover versions, always had a loyal audience at the club.

I can't find any reference about who played Saturday night, although I suspect it was one of these three bands. For the balance of this post, I am only noting bands where I have been able to find a listing. In general, the same bands played the Long Branch over and over, so missing nights might not likely reveal other bands. The Long Branch was generally open from Tuesday through Sunday. Wednesday was "audition" nights, with unknown bands. Most other clubs had "audition night" on Monday, so the Long Branch was smart to choose another night.

June 4, 1971 Long Branch, Berkeley, CA: Grootna *(Friday)*
Grootna was a Berkeley band that had arisen out of a 60s Berkeley band called Sky Blue. Guitarist Vic Smith and singer (and sometime drummer) Anna Rizzo had teamed up with

guitarist/writer Allan "Slim Chance" Silverman. Drummer Greg Dewey (from Mad River) was also in the band, along with a few others. The band played a batch of songs written by Silverman and his songwriting partner Austin DeLone. DeLone, however, was playing pubs in London with the band Eggs Over Easy. Everybody in Grootna had many links to numerous Berkeley ensembles.

June 18-19, 1971 Long Branch, Berkeley, CA: Wayne The Harp/Flying Circus *(Friday-Saturday)*

Flying Circus were a Marin band. Some form of the band had existed since about 1966. Flying Circus shared equipment and a rehearsal space with the band Clover. Flying Circus lead guitarist Bob McFee was the brother of Clover lead guitarist John McFee. Bassist John Hapaala was the only member who was in both the 60s and 70s versions of Flying Circus. The band had self-released a single in 1970, as a promotional tool, but I have never heard it. To my knowledge, Flying Circus fell broadly into the Marin country-rock category, something like Clover.

June 20, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Cookin' Mama *(Sunday)*

Charlie Musselwhite had been born in Mississippi and moved to Memphis, and then ultimately to Chicago. He was one of a small number of white musicians in Chicago (including Nick Gravenites, Paul Butterfield, Mike Bloomfield, Elvin Bishop and a few others) who had stumbled onto the blues scene by themselves.

A Chicago club regular, Musselwhite eventually recorded an album for Vanguard in 1967 called *Stand Back*, which had started to receive airplay on San Francisco's new underground FM station, KMPX-fm. Friendly with the Chicago crowd who had moved to San Francisco, his band was offered a month of work in San Francisco in mid-1967, so Musselwhite took a month's leave from his day job and stayed for a couple of decades.

By 1971, blues weren't as interesting to major labels. Musselwhite's 1971 album was *Takin' My Time*, on Arhoolie Records. Musselwhite's backing group on the album included Robben Ford, a great young guitarist from Ukiah. By mid-71, I think Ford (and his brother, drummer Patrick Ford) had left Musselwhite to form their own band, but it's not impossible that Robben played the Long Branch with him.

Cookin' Mama was a local band fronted by Sherry Fox, who had been in RJ Fox. They were a big, eight-piece band with horns. Pat Thrall was the lead guitarist. Cookin' Mama would release a 1972 album called *New Day*.

July 2-3, 1971 Long Branch, Berkeley, CA: Elvin Bishop Group/Linx *(Friday-Saturday)*
Elvin Bishop had moved to the Bay Area from Chicago in Spring 1968. By 1969 he had a band and was regularly playing The Keystone Korner. Bishop was signed to Bill Graham's San Francisco label, distributed by Columbia, and he had released two albums. After a 1969 debut, the **Elvin Bishop Group** had released *Feel It!* in mid-1970. Elvin's band featured Stephen Miller on organ (from the band Linn County) and singer Jo Baker. Baker, Bishop and Miller all shared vocals.

Linx played the Long Branch regularly, as well as other Berkeley clubs, but I don't know anything else about them ***[update 20230528****: thanks to a Commenter, I know that Linx (sometimes spelled Lynx) featured young Berkeley saxophonist Lenny Pickett, later in Tower Of Power and long-time leader of the Saturday Night Live Band. Also in the group was (future) renowned Manhattan chef Jonathan Waxman]*



Alice Stuart's 1970 album Full Time Woman, on Berkeley's Arhoolie Records

July 4, 1971 Long Branch, Berkeley, CA: Alice Stuart/Clover*(Sunday)*
On July 4, Bill Graham closed the Fillmore West. The concert industry was getting too large for the 2500-capacity ballroom. Graham moved the action to the much larger Winterland (5400) or Berkeley Community Theater (3500). Fillmore West wasn't a club, but it was a place that many

local rock fans went to on a Friday or Saturday night just because it was "the Fillmore." It's closing left room on weekend nights for rock nightclubs all around the Bay Area.

Alice Stuart was a fine blues guitarist and singer. Although she was from Seattle, she had been playing in the Bay Area since about 1964. Stuart had performed and recorded in a variety of settings. At one point in late 1969, she had even been the temporary bass player for the Lost Planet Airmen. Stuart had released the album *Full Time Woman* in 1970, on the small label American Records. It was a fairly introspective album. By 1971, Stuart was leading an electric trio called Snake, with Karl Sevareid on bass Bob Jones on drums (and vocals), and they would record for Fantasy in 1972.

Clover's members were also Marin County natives. **Clover** had formed in late 1967, out of a band called The Tiny Hearing Aid Company. Fantasy Records, flush with Creedence money, had signed Clover. The band released two poorly-produced but pretty good albums, their self-titled debut in 1970, followed by *Fourty-Niner* in 1971. Clover was a four-piece band, with lead and pedal steel guitarist John McFee, lead singer and guitarist Alex Call, bassist John Ciambotti and drummer Mitch Howie (McFee, Call and Howie had been in Tiny Hearing Aid). Clover worked out of Mill Valley.

By the end of '71, Fantasy seemed to have dropped Clover. Clover kept plugging along, playing Monday nights in Berkeley, even after two albums. The proximity of Mill Valley to downtown Berkeley made this a sensible gig for Clover.

July ?, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen

I could find almost no listings for July, but I don't read much into that. Newspapers published listings on a space-available basis, and sometimes lesser clubs like the Long Branch weren't mentioned in the paper due to lack of space. In other cases, no one from the club may have remembered to call the paper with the week's bookings.

Berkeley's very own **Commander Cody and His Lost Planet Airmen** had moved out to California from Ann Arbor, MI in the Summer of '69. They had set up shop in a rambling house in nearby Emeryville. The band played "hippie honky-tonk," a strange brew of Western Swing, traditional country, old-time rock and roll and Berkeley sensibilities. The band had been signed to Paramount Records, and at this time they were recording their debut (*Lost In The Ozone* would come out in November). We can infer this Commander Cody date, however, since we know that the band was recording live at the Long Branch and the New Monk in July (as it says so on the

back of the album). On the album, the songs "What's The Matter, Now" and "20 Flight Rock" were recorded live, but whether either (or both) were recorded at the Long Branch isn't clear.

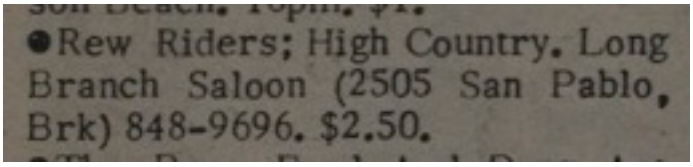
July 29, 1971 Long Branch, Berkeley, CA: Sopwith Camel/Jabo Stokes *(Thursday)*
The **Sopwith Camel** was an original San Francisco psychedelic band, with roots going back to the Red Dog Saloon in Virginia City, NV and 1090 Page Street. The Sopwith Camel had been one of the first Fillmore bands to sign a recording contract, and they had one of the first hit singles of the scene, as well, with "Hello Hello" in February 1967. That record was in the Lovin' Spoonful jugband style, which has hot at the time (and the Camel were produced by Spoonful producer Erik Jacobsen). The Camel had to face the grumblings of locals who felt that they had "sold out." The band had ground to a halt in late 1967.

However, Sopwith Camel had reformed in 1971. Their first gig seems to have been at the Matrix on March 5. The re-formed group had 4 of the 5 original members. The original songwriting partnership of guitarists Peter Kraemer and Terry MacNeil was intact, along with bassist Martin Beard and drummer Norman Mayell. In the meantime, Beard and Mayell had played on the hit single "Spirit In The Sky" with Petaluma's Norman Greenbaum.

Jabo Stokes is unknown to me.

August 6-7, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/The Crabs *(Friday-Saturday)*
The Crabs were a popular Berkeley club band, although they didn't ever break out of the club circuit. They played in a style that would now be called "Roots-Rock" or "Americana" today, but those terms didn't yet exist. The author Charles Reich, who published a huge bestseller in 1970 called *The Greening Of America*, was a huge fan of The Crabs, and mentioned them a number of times in his book (Reich also interviewed Jerry Garcia for *Rolling Stone*, and it was published as a book called *A Signpost To New Space*).

August 17, 1971 Long Branch, Berkeley, CA: Driver *(Tuesday)*
Driver are unknown to me. If a Bay Area band from this period is unknown to me, they are officially obscure. Driver very well may have been a fine band, in fact, but bands booked at the Long Branch on a Tuesday night didn't have any local following.



The August 27, 1971 Berkeley Barb lists Rew Riders [sic]/High Country, Long Branch Saloon (2505 [sic] San Pablo, Brk) $2.50

August 27-28, 1971 Long Branch, Berkeley, CA: New Riders of The Purple Sage/High Country *(Friday-Saturday)*
The New Riders Of The Purple Sage headlined the weekend at the Long Branch, so Jerry Garcia returned to where he had been originally inspired by the Jim Kweskin Jug Band. While of course Garcia was quite famous, as I have said I think his experience was quite common for musicians on this list. 2504 San Pablo Avenue had been a venue for several years, and by it's nature, Berkeley is a place where interesting things happen, for good or ill. Many musicians must have had a burst of recognition when they drove up to their gig at the Long Branch for the first time.

The **New Riders Of The Purple Sage** were Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band. Since John Dawson wrote and sang the songs, and Garcia's old pal David Nelson played guitar, Garcia could just concentrate on the steep learning curve of the pedal steel, with no vocal or front-man duties. By this time, the Riders had completed the recording of their debut album *NRPS*, which would come out in September. Garcia himself had found the pedal steel too daunting, and had already made plans to cede the chair to the great Canadian steel guitarist Buddy Cage (who had been playing with Ian and Sylvia Tyson's Great Speckled Bird).

Not only was Cage a far better steel player than Garcia, if the band did not have a full-time player in the steel slot, the band could never play enough to make a living. The Grateful Dead had managed to climb out of some severe debt incurred in 1970 (their manager had absconded with $150K), but the Riders were still just trying to break even. A good paying gig on the weekend would help the band cover its expenses until the album made them nationally popular.

High Country were a Berkeley bluegrass band led by mandolinist Butch Waller. High Country were regulars at Berkeley's already-legendary folk club, the Freight And Salvage (a half-mile North, at 1827 San Pablo). Waller had been pals with Garcia and David Nelson, both former bluegrassers, since 1963. Waller and David Nelson had been in a bluegrass band together in 1964 (the Pine Valley Boys), and in '69, Nelson had even played a little with High Country. One time, High Country's banjo player wasn't available, and Jerry Garcia filled in (June 19, 1969--of course, there's a tape).

Butch Waller had surely been to the Cabale many times, as had Nelson, so they too probably had that burst of recognition when they got there.

August 29, 1971 Long Branch, Berkeley, CA: Charles Ford Blues Band *(Sunday)*
The **Charles Ford Blues Band** was a fine blues band that featured three brothers from Ukiah, CA up in Mendocino County. Guitarist Robben Ford, drummer Pat Ford and harmonica man

Mark Ford played modern, uptempo blues. It was rooted in tradition, but jazzy and flowing as well. Namesake Charles Ford was their father. They would release a fine album on Arhoolie in 1972 (*Charles Ford Band*). Robben Ford would go on to well-deserved fame, playing with the LA Express, George Harrison, Joni Mitchell, Miles Davis and many others.

August 30-31, 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*
Tower Of Power, though originally from Fremont, were the pride of Oakland. They had been discovered by Bill Graham at the Tuesday night Fillmore West auditions, and their first album *East Bay Grease*had been released on Graham's San Francisco label (distributed by Atlantic). Ultimately, Atlantic's sister label Warner Brothers would pick up Tower. Tower's immortal second album, *Bump City*, would be released in early 1972, presaging an era where the A's, Raiders and Golden State Warriors were making all things Oakland ascendant.

The core of Tower Of Power had been together since 1968. Their unique horn section sound had been honed in Oakland clubs since 1969. Tower Of Power played both rock clubs and R&B dance clubs, dominating both of them with aplomb. At this time, they were just a hard working band, filling in empty nights on their calendar. I think the Long Branch was open on a Monday (and publicizing the booking) just because Tower was available.

September 1, 1971 Long Branch, Berkeley, CA: Ongood/Wormwood Star (Wednesday)
Ongood and **Wormwood Star** are both unknown to me. Wednesday was audition night.

September 2, 1971 Long Branch, Berkeley, CA: Pendergrass *(Thursday)*
Pendergrass is unknown to me.

September 3-4, 1971 Long Branch, Berkeley, CA: Loading Zone/Staton Brothers *(Friday-Saturday)*
The Loading Zone, from Oakland, had played the original Trips Festival back in 1966. By 1971, they had been through many different iterations. By this time, although they still broadly featured the mix of rock and soul as when they had started, they had no original members. They were good, though: Linda Tillery and Wendy Hass on vocals Tom Coster on organ, Doug Rauch on bass, Tony Smith on drums and Bruce Conte on guitar. The Zone shared management and a rehearsal space with Tower Of Power, and they, too, played both R&B and rock clubs.

The **Staton Brothers** were an East Bay band from Hayward who had been signed by the Monkees' management around 1967. Jeff and Mike Staton were both singing guitarists, broadly in the style of Buffalo Springfield. The band had toured with the Springfield and others in the

1960s. In late 1972, the Staton Brothers would release an album on Epic, but there was a problem with distributors, so the album did not sell. Ultimately both Staton brothers worked with Stephen Bishop and many others as guitarists and songwriters, mostly based in Nashville. Since "Staton" was often misunderstood, and just an adopted name anyway, they used different names.

September 8, 1971 Long Branch, Berkeley, CA: Loading Zone/Mike Finnegan *(Wednesday)*

Organist and singer **Mike Finnegan** was from Wichita, KS. Unlike most musicians, the 6'6" Finnegan had gotten a basketball scholarship to the University of Kansas. He had moved to the Bay Area around 1969, and he had been a member of The Jerry Hahn Brotherhood, who had put out a highly regarded 1970 album on Columbia. Unfortunately, the album went nowhere, and Finnegan had left the band. At this time, Finnegan had another band with singer Jerry Wood, and he worked with the re-activated Big Brother and The Holding Company as well.

For club gigs, Finnegan pretty much played blues. He was a powerful vocalist as well as a great organ player, so he could play with any combination of musicians. Some of his "friends" might have been had notable musical pedigrees and would definitely have been good players.



Cold Blood's second album, Sisyphus, released on Bill Graham's San Francisco record label (distributed by Atlantic), released in 1970

September 10, 1971 Long Branch, Berkeley, CA: Cold Blood *(Friday)*
Cold Blood are generally associated with the East Bay funk sound of bands like Tower Of Power. The East Bay association was appropriate musically, but in fact Cold Blood had its roots in the South Bay. Lead singer Lydia Pense, from San Mateo, and bassist Rod Ellicott had been in a Peninsula Band in 1966 called The Generation. The Generation were known as the first Bay Area band to merge a horn section with a rock band. The Generation had evolved into Cold Blood, and they were signed to Bill Graham's San Francisco label (distributed by Atlantic). Cold Blood released two albums on San Francisco, their self-titled debut (1969) and *Sisyphus* (1970), which spawned a modest local hit with a remake of "You Got Me Hummin'." [*note: a Commenter suggests Stoneground did not play, and was replaced by Bittersweet*]

September 11, 1971 Long Branch, Berkeley, CA: Stoneground *(Saturday)*
Stoneground had been put together by KSAN impresario Tom Donahue in 1970 for an intended movie about a "traveling Woodstock" called *Medicine Ball Caravan*. The Grateful Dead were booked for the movie, but backed out at the last minute. However, Alembic sound had to honor their part of the contract, so the Dead had stayed home and recorded *American Beauty* with Stephen Barncard, because Bob Matthews and Betty Cantor had gone on the road with Stoneground.

Stoneground had just released their self-titled debut album on Warner Brothers. Among the key members of Stoneground were singers Sal Valentino, Lynne Hughes, Annie Sampson and Deirdre LaPorte. Guitarist Tim Barnes also sang. Pete Sears had been the pianist for the album, although he had probably been replaced by Cory Lerios by September.

September 13-14 , 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*
Clearly the two night booking for Tower Of Power on a Monday and Tuesday was a success, since they returned a few weeks later.

September 15, 1971 Long Branch, Berkeley, CA: Entity/Driver *(Wednesday)*
Entity is unknown to me.

September 16, 1971 Long Branch, Berkeley, CA: Bittersweet *(Thursday)*
Bittersweet was a rock band from Chico, CA, who moved to the East Bay. Rock historian Bruno Cerriotti has a detailed history of their adventures.



Barry Melton's 1970 album on Vanguard, Bright Sun Is Shining

September 17, 1971 Long Branch, Berkeley, CA: Barry Melton and Fish (Friday)
According to Joe McDonald and Barry Melton, "Country Joe and The Fish" was a duo featuring the two of them, with or without additional band members. That's not how the music world saw it, however. Country Joe and The Fish had called it a day in early Summer 1970, and both leaders had gone solo. Still, when Barry Melton played live with a band, it was usually called **Barry Melton and The Fish**, to give listeners a hint that it was electric Melton backed by a group.

I don't know how reflective Barry Melton might have been about his own history. But the entire Country Joe and The Fish saga, including playing Anti-War protests, hit albums, Woodstock, European tours and all the rest had pretty much got its start when Joe and Barry had plugged in at the Questing Beast in March, 1966. Now, here was Barry Melton, back at 2504 San Pablo Avenue.

Melton, who had moved from Berkeley to Marin by this time, had released a solo album on Vanguard in 1970 called *Bright Sun Is Shining*. It had been recorded in Chicago and New York with veteran session pros like Phil Upchurch, rather than with Fillmore West guys. The album had mostly been covers of blues and old R&B songs. This was actually quite consistent with

Melton's musical history, but it may not have been entirely expected by 60s fans who were used to songs about politics and drugs. I don't know who was in Melton's live band at this time.

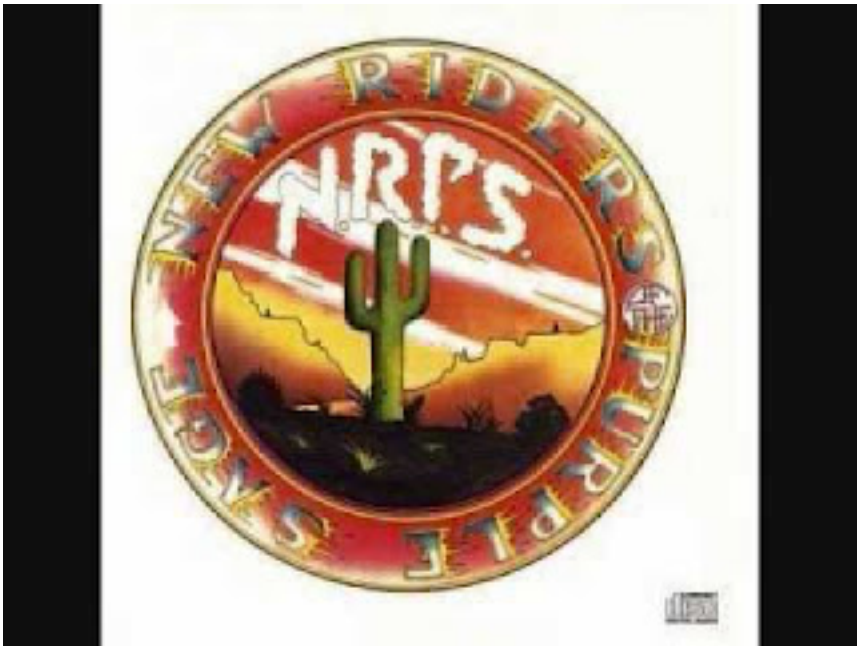
September 19, 1971 Long Branch, Berkeley, CA: Crabs*(Sunday)*

September 20-21, 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*

September 23-25, 1971 Long Branch, Berkeley, CA: Grootna/Mike Finnegan *(Wednesday-Friday)*

September 26, 1971 Long Branch, Berkeley, CA: Bittersweet *(Sunday)*

September 29, 1971 Long Branch, Berkeley, CA: Road House/Wormwood Star *(Wednesday)*
Road House is unknown to me.



NRPS, the debut album of the New Riders Of The Purple Sage, was released by Columbia in September, 1971. Jerry Garcia played pedal steel guitar on the album, and toured with the New Riders through October, in order to promote the band.

October 1-3, 1971 Long Branch, Berkeley, CA: New Riders of The Purple Sage/High Country *(Friday-Sunday)*
The New Riders' August weekend must have been a good payday, since they returned for a three-night stand in October. The *NRPS* album had been released by Columbia in mid-September. Although it was already agreed that Buddy Cage would permanently replace Jerry Garcia, Garcia was going to play on the first leg of the Grateful Dead/NRPS tour in order to promote the band. A

number of the shows were broadcast on FM radio, so entire Metro areas would get to hear Garcia play with the Riders. The Fall tour would commence on October 19, 1971, in Minneapolis. Garcia's last show with the Riders as their steel guitarist was October 31 in Cincinnati (Cage took over in Atlanta on November 11).

By this time, High Country had probably released their self-titled album on Raccoon Records. The Youngbloods had become so successful behind "Get Together" that Warners had given them their own label. Banana (Lowell Levenger) was a bluegrass banjo player from way back, so he recorded High Country at his home studio, and got the album released on the Youngbloods' imprint.

October 5, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Charles Ford Blues Band *(Tuesday)*
Charlie Musselwhite was billed with the band featuring Robben and Pat Ford, two former band members. It's not impossible that Musselwhite just sat in with the Charles Ford Band, instead of bringing his own group.

October 7, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Frank Biner Band (*Thursday)*
Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '71 Biner was just another guy working the clubs. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

October 8-9, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel *(Friday-Saturday)*
Asleep At The Wheel were based in Paw-Paw, WV, and played Western Swing music with a rock beat. They generally gigged around the greater Washington, DC area. In 1971, they had opened for Commander Cody and His Lost Planet Airmen, and the Cody crew encouraged them to move to the East Bay. Asleep At The Wheel relocated to Oakland, and started playing regularly at local nightclubs. This booking was probably one of the first (if not the first) performances by the Wheel in the Bay Area. The Airmen were on the verge of releasing their debut album, and they could pack the Long Branch, so plenty of fans were going to hear Asleep At The Wheel.

October 10, 1971 Long Branch, Berkeley, CA: Earth Quake/Bittersweet *(Sunday)*

October 12, 1971 Long Branch, Berkeley, CA: Hades *(Tuesday)*

Hades, sometimes billed as the Hades Blues Band, or Hades Blues Works, was a local band. They had played the club back when it was called Babylon.

In the late 60s, guitarist Jimmy Thorsen, bassist Steve Wright and drummer John Cuniberti had been in a band called Traumatic Experience. With the addition of guitarist Craig Ferreira, they became Hades. Steve Wright would go on to play in the Greg Kihn Band, and John Cuniberti became an important engineer and producer, particularly for Bay Area punk rock acts.

October 14, 1971 Long Branch, Berkeley, CA: Vertek *(Thursday)*

Vertek was probably a power trio from Red Bluff, CA, called Vertrek. They had played the Fillmore West audition night in May of 1969.

October 22-23, 1971 Long Branch, Berkeley, CA: Frank Biner/Clover *(Friday-Saturday)*

Although Clover had been dropped by Fantasy Records, they had soldiered on. The quartet had added two new members, keyboard player Sean Hopper and singer/harmonica player Hugh Cregg. The new six-piece band leaned a little more toward funk than country, in a Marin County kind of way. Cregg's band nickname was "Huey Louie," generally spelled "Huey Louis." About 8 years later, Cregg and Hopper would form a new band, Huey Lewis and The News.

October 24, 1971 Long Branch, Berkeley, CA: Frank Biner/Bittersweet *(Sunday)*



The lone album by Shanti, released by Atlantic Records in 1971

November 6, 1971 Long Branch, Berkeley, CA: Shanti/Osceola *(Saturday)*
Shanti was a conscious attempt to fuse rock music with Indian music. Zakir Hussain, the son of tabla master Ustad Allah Rakha, and himself a brilliant tabla player, was a Marin resident. Along with Sarod player Aashish Khan and tabla player Pranesh Khan, they combined with some conventional rock musicians to form an "electric" Indian/Rock fusion ensemble. Guitarist Neal Seidel was joined by singer/guitarist Steve Haehl, bassist Steve Leach and drummer Francisco Lupica. In the 60s, Lupica had played with Lee Michaels and had been in bands like The Travel Agency and the Loading Zone (where he used the name Frank Davis).

Shanti put out an album on Atlantic in 1971, recorded at Pacific High Recorders in San Francisco (PHR was probably actually Alembic Studios by this time, but they seemed to prefer to use the outdated name in some instances). I don't know when the Shanti album was released, but I believe it was actually in the Summer of 1971 (there was an event that seemed to be related to the album release at Mickey Hart's ranch in August). I have not heard the album, but descriptions of it suggest an intriguing experiment that didn't entirely succeed, a mixture of psychedelic rock songs with Indian embellishment, along with genuine efforts to merge electric rock and Indian music in an amplified setting.

Shanti played around the Bay Area until they broke up some time in 1972. Some of the Shanti members went on to have interesting careers, and many of them were Grateful Dead-adjacent. Zakir Hussain was a key figure in the Ali Akbar Khan School Of Music, which had moved to Marin in 1971. An offshoot of the school was the Diga Rhythm Band, a percussion group that included Mickey Hart, who produced their album for Round Records in 1975. Diga Rhythm Band played a few public shows, and Jerry Garcia came and played at one in Golden Gate Park (on May 30, 1975). Francisco Lupica was the inventor of The Beam, and Mickey Hart and Dan Healy adopted the concept as part of the Grateful Dead's concert setup. Guitarist Neil Seidel seems to have had a substantial music career, although I think it was mostly in soundtrack work. Bassist Steve Leach became somewhat known as a producer, as Steven Wold, and in the 21st century, as a performer, as Seasick Steve.

Osceola was a band from Florida, who had moved to San Francisco around 1969. They had played around at places like The Family Dog on the Great Highway, and other clubs, but they never got to a higher tier.

November 7, 1971 Long Branch, Berkeley, CA: Osceola/Bittersweet *(Sunday)*
Osceola returned to headline Sunday night. This appears to be the last show at the Long Branch

until the first weekend in December. By triangulation, I am assuming that the full expansion to 350 patron capacity was completed in November.

December 3-4, 1971 Long Branch, Berkeley, CA: Country Weather/The Dogs *(Friday-Saturday)*
The Long Branch returned to business on the first weekend of December. Country Weather were the headliners, as they had been in May. **The Dogs** are unknown to me.

December 5, 1971 Long Branch, Berkeley, CA: Hades/Grayson Street *(Sunday)*
The actual Grayson Street was a short street a few blocks from the Long Branch. The band **Grayson Street** were a sort of roots-rock band from the East Bay. This gig was probably one of their first shows.The band was co-led by harmonica player Rick Kellogg and tenor saxophonist Terry Hanck, both of whom sang. Grayson Street never recorded, but many of its members ended up working with Elvin Bishop, Coke Escovedo, Tower Of Power and others. Grayson Street played the Long Branch as much or more than any band, including Earth Quake.

December 6, 1971 Long Branch, Berkeley, CA: Hades/Fluid Drive *(Monday)*
Fluid Drive are unknown to me.

December 8, 1971 Long Branch, Berkeley, CA: Knee Deep/Grayson Street *(Wednesday)*
Knee Deep are unknown to me.

December 9, 1971 Long Branch, Berkeley, CA: Beefy Red/Linx *(Thursday)*
Beefy Red was a Marin band, a 10-piece ensemble somewhat in the mold of the Sons Of Champlin, with a horn section and jazzy solos. Band members included trumpeter Mark Isham, guitarist Barry Finnerty and drummer Jim Preston.

December 10, 1971 Long Branch, Berkeley, CA: Asleep At The Wheel/Linx *(Friday)*
We don't need a review of Asleep At The Wheel's appearances with Commander Cody in October to know how they went down. Here they were two months later, headlining Friday night. The Wheel surely had the whole club up and dancing, and a lot of beer got sold.



Grootna's album was released by Columbia in December, 1971

December 11, 1971 Long Branch, Berkeley, CA: Grootna/Sopwith Camel *(Saturday)*

By the time of this show, Grootna's album had been released by Columbia. Now, it's probably true that not that many people had heard it, but in those days that had an album was a "real" band, implicitly above other groups playing the clubs. Many of the songs on the album were written by the team of Alan Silverman (Slim Chance) and Audie DeLong (Austin DeLone). However, since Silverman was only listed as "Slim Chance" with no reference to his real name, and DeLong wasn't in the band, the "Siverman/DeLone" credits were confusing at the time.



Lost In The Ozone, the epic debut album by Commander Cody and His Lost Planet Airmen, released on Paramount Records in November 1971

December 17, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Clover *(Friday)*

December 18, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Around and Around *(Saturday)*

Commander Cody and His Lost Planet Airmen returned to headline a weekend at the newly-expanded Long Branch Saloon. In November, Paramount Records had released the Airmen's epic debut album, *Lost In The Ozone*. The album was instantly popular in the Bay Area. Even more remarkably, the song "Hot Rod Lincoln" got airplay not only on FM radio, but Top 40 AM radio as well. Thanks to that Hot Rod Lincoln, the Airmen went from being just a popular Berkeley band to a draw all over the Bay Area.

Around and Around are unknown to me.

December 25 , 1971 Long Branch, Berkeley, CA: Linx/Frank Biner *(Saturday)*

It's surprising that the Long Branch had a Christmas night show booked, but the Long Branch was a neighborhood joint. A lot of people in Berkeley were from somewhere else, and it's not like they could all FaceTime with their family.

December 29 , 1971 Long Branch, Berkeley, CA: Hades/Mojo Hand *(Wednesday)*

December 30, 1971 Long Branch Around and Around/Mojo Hand *(Thursday)*
I'm sure that the Long Branch had a Friday night New Year's Eve show, but I don't know who was booked. I assume it was some of the many bands that played the club regularly.

If anyone has additional information, corrections or insights about bands that played the Long Branch during this period, please put them in the Comments.

The Long Branch Saloon: May 1971-November 1976
The Long Branch lasted a little over five years, and closed around November 1976. It was mostly a thriving club during that period. Berkeley's population grew enormously, and the students lived farther and farther from campus, driving up rents all over Berkeley, Albany and North Oakland. The Keystone Berkeley opened in March, 1972, and the much larger club got the premier bookings. In particular, acts like Jerry Garcia, Elvin Bishop, Tower Of Power and Commander Cody found time to regularly play the Keystone, and rarely if ever played the Long Branch. So Keystone periodically got big draws, even on weeknights, while Long Branch had to depend on its regulars. Earth Quake and Grayson Street were regular performers at the Long Branch throughout most of the 5-year period it was open. Earth Quake in particular held down almost every Friday night for long periods.

Another regular band, The Rockets, started playing the Long Branch in 1972. Lead singer Eddie Mahoney (1949-2019), a former New York City police trainee, started calling himself "Eddie Money" in 1974. By July, 1974, they were Eddie Money and The Rockets, and then just Eddie Money. Eddie Money was picked up by the Bill Graham organization, and he went on huge success as a singer, selling millions of records. Songs like "Two Tickets To Paradise" and "Baby Hold On To Me" are very familiar to listeners of a certain age.



The Long Branch didn't look like this in 1971.

Afterwards

The Long Branch briefly re-opened as a music venue around November 1978. The club was run by the former proprietor of the Berkeley club Jerry's Stop Sign (yet another story) and used the name The Branch. It wasn't open for long.

For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.

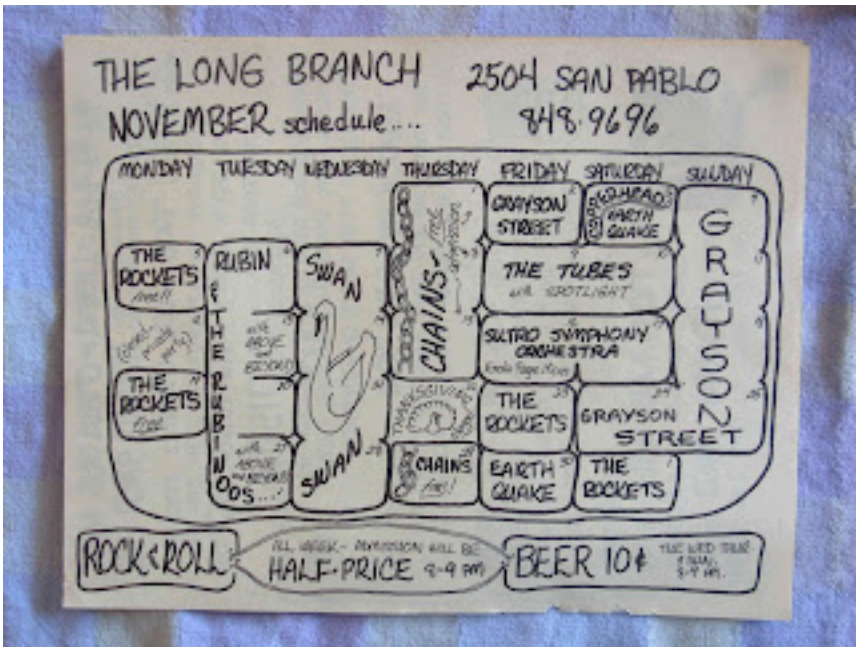


The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past. But maybe when a Barry Melton or a Huey Lewis drops by for some upscale comfort food, they pull up and think, "hey I know this joint..."

update 20230604: Historic Flyer

Reader Lydia B sent some historic flyers. Here's a sample from November 1973, front and back



Long Branch November 1973 flyer, front (thanks Lydia B)



Long Branch November 1973 flyer, back (Beer 10 cents until 9 pm!)

Appendix: Other Posts in the 1970s Rock Nightclubs Series

Keystone Berkeley, 2119 University Avenue, Berkeley, CA: 1972 Performers List

3138 Fillmore Street, San Francisco, CA: The Matrix January-June 1970 Performers List (Matrix I)

Bay Area Rock Nightclub Survey: Berkeley, January-April 1974 (Bay Area '74 I)

Loading Zone Performance List 1970

For subsequent posts in the 70s Rock Nightclubs series, see here.

POSTED BY CORRY342 AT 7:15 AM

LABELS: 1971, 70S ROCK NIGHTCLUBS, BERKELEY, LONG BRANCH

FRIDAY, AUGUST 11, 2023

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon, January-June 1972 Performers List (Long Branch II)



The former site of The Long Branch Saloon in Berkeley, as it appeared in 2009

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon, January-June 1972 Performers List

By 1971, the live rock music market was evolving, and lots of entrepreneurs were noticing. Rock music had always been the province of teenagers, of course. But 60s rock music, with the likes of the Beatles, Bob Dylan and Cream, had raised the ante. Rock music fans didn't just "move on" when they turned 18. Those kids who were 15 when the Beatles had played Ed Sullivan in 1964 were past drinking age by 1971. They were still listening to rock music, and they took it seriously. And while every rock fan wanted to see the most popular bands when they came to town, their options were expanding.

Rock fans in their 20s probably had a job, and a few more dollars than when they were teenagers. They also didn't have parents constraining them, and they could drink. They weren't going to go to the Fairmont Hotel in San Francisco, but going on a date to a club where you could drink beer and dance was starting to seem like a viable idea.

In 1971, the University of California at Berkeley was expanding. It had never been a small school, but in the early 70s they added more and more students. California parents realized their kids could get a prestigious Ivy League-quality degree for the bargain price of around $212.50 a quarter. When those students graduated, many of them stuck around Berkeley. Rock music in the

60s had been oriented towards the Fillmore West and other big dance halls, but by the early 70s nightclubs were starting to book original bands, too. The city of Berkeley had lots of young people, a town that didn't object to long-haired hippies, and a generally central location.

There had been music clubs in Berkeley since World War 2, of course. But as the 70s dawned, the various music clubs in Berkeley started to evolve. The New Monk, near campus at University and Shattuck, shifted from being a fraternity hangout to a rock nightclub, and by the next year it would become the Keystone Berkeley. 2 miles South and West of the New Monk, Malcolm Williams ran Babylon, but he had big plans, too. In May, 1971, Williams doubled the size of Babylon, and re-opened it as The Long Branch.

The Long Branch had a capacity of about 350. Ironically, the biggest club in the Bay Area would be the Keystone Berkeley, just 2 miles from the Long Branch. The New Monk, at 2119 University, mainly a frat beer joint, would be taken over in 1972 by Freddie Herrera and become the Keystone Berkeley. The Keystone Berkeley officially held 476, but it was widely felt that more people were regularly crammed in. Thanks to regular performances throughout the 70s by Jerry Garcia, Tower Of Power, Elvin Bishop and others, the Keystone Berkeley became the premier nightclub gig in the Bay Area until about 1977.



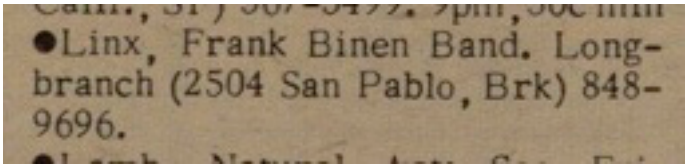
The back of a Long Branch flyer, October '73 (thanks to Lydia Frazier Bosley), encouraging patrons to hang out at the club

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so it's audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

As a result, the Long Branch ended up being a sort of farm team for the Keystone Berkeley. That wasn't a bad thing, necessarily, for the bands themselves. Keystone Berkeley and Long Branch didn't have identical crowds. The Keystone was nearer to campus, and at least on weekends drew people from Alameda, Contra Costa and Marin counties. The Long Branch had a little bit younger crowd who just liked to go out, and probably mostly lived around Berkeley.

At the Long Branch, mostly the same bands played the club over and over. If a band could build an audience at Long Branch, the expectation was that their own regulars would see the band over and over. Earth Quake, for example, the archetype for a Long Branch band, could play a wide variety of exotic British Invasion cover songs, so that their regular fans didn't hear the exact same set every time.

In a previous post, I looked at all the known bookings for the Long Branch in it's opening year of 1971. This post will look at bookings at the Long Branch for the first half of 1972. If anyone has any updates, corrections, insights or interesting speculation, please included them in the Comments.


●Linx, Frank Binen Band. Long-
branch (2504 San Pablo, Brk) 848-
9696.

The Scenedrome listing in each week's Berkeley Barb was my main source for Long Branch bookings

January 1, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner Band *(Saturday)*
The Long Branch was generally open from Wednesday through Sunday, with bands every night. Wednesday was usually "audition night," with local bands that were hoping to build a following. The Long Branch did not advertise in the local papers. There may have been some flyers around town (common in Berkeley at the time), but none from this period have surfaced. The

entertainment listings for the Berkeley *Barb* or the San Francisco papers would usually include the weekend bookings for the Long Branch.

I have only noted dates where I could find a listing. Bands played the Long Branch over and over, so while some dates are missing, I have likely captured the weekend bands. The weeknights would have just featured local bands, for the most part, although a few of them would go on to success.

Linx played the Long Branch regularly, as well as other Berkeley clubs**.** They featured the teenage saxophonist Lenny Pickett, later to become well-known in Tower Of Power and then leading the Saturday Night Live band. Also in the group was Jonathan Waxman, who became a well-known chef in Manhattan.

Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '71 Biner was just another guy working the clubs. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

January 7-8, 1972 Long Branch, Berkeley, CA: Yogi Phlegm/Frank Biner *(Friday-Saturday)*
Yogi Phlegm was the new name for the Sons Of Champlin. At the time, the Sons were not sure they had the rights to their name, and they also wanted to distinguish their newer music from their past sounds. Yogi Phlegm emphasized jamming, sometimes in pretty far-out formulations. Now, they were still funky, and you could still dance to them, but there was more jazz and less R&B than the 60s lineup of the Sons.

The name "Yogi Phlegm" was a joke about Indian gurus. No one got it. Everyone hated it, particularly Bill Graham. Most club owners would advertise "Yogi Phlegm--formerly The Sons" anyway. The band reverted to being the Sons Of Champlin by the next year.

The Yogi Phlegm lineup had the old front line of Bill Champlin on vocals, organ and guitar, Geoff Palmer on keyboards and vibes and Terry Haggerty on lead guitar. The bassist was old Marin pal Dave Schallock, and the drummer was Bill Vitt. The band had dispensed with any horn players, leaving them more freedom to jam.

January 9, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band/Hunun Dean *(Sunday)*
Dennis Geyer had been the guitarist and singer in a Wisconsin band called The New Blues. In 1968, they had relocated to San Francisco and added organ player Howard Wales. They changed

their name to AB Skhy Blues Band, and had released an album on MGM. Wales and then Geyer had left AB Skhy, to be replaced by other players. Geyer continued to play around the Bay Area.

Hunun Dean is unknown to me.

January 13-14, 1972 Long Branch, Berkeley, CA: Wayne The Harp *(Thursday-Friday)*
Wayne The Harp was guitarist Wayne Ceballos. Ceballos had led the Bay Area trio AUM (pronounced "Ohm") in the sixties. AUM had released two albums, and opened at both Fillmores as well. Ceballos still played the same kind of hard-driving blues guitar in his new group.



January 15, 1972 Long Branch, Berkeley, CA: Stoneground *(Saturday)*
Stoneground had been put together by KSAN impresario Tom Donahue in 1970 for an intended movie about a "traveling Woodstock" called *Medicine Ball Caravan*. The Grateful Dead were booked for the movie, but backed out at the last minute. Stoneground had released their self-titled debut album on Warner Brothers in 1971, and then its followup, *Family Album*, later in that year. Among the key members of Stoneground were singers Sal Valentino, Lynne Hughes, Annie Sampson and Deirdre LaPorte. Guitarist Tim Barnes also sang. Pete Sears had been the pianist for the album, although he had been replaced by Cory Lerios by this time.
January 21-22, 1972 Long Branch, Berkeley, CA: Grootna/Knee Deep *(Friday-Saturday)*
Grootna was a Berkeley band that had arisen out of a 60s Berkeley band called Sky Blue. Guitarist Vic Smith and singer (and sometime drummer) Anna Rizzo had teamed up with

guitarist/writer Allan "Slim Chance" Silverman. Drummer Greg Dewey (from Mad River) was also in the band, along with a few others. The band played a batch of songs written by Silverman and his songwriting partner Austin DeLone. DeLone, however, was playing pubs in London with the band Eggs Over Easy. Everybody in Grootna had many links to numerous Berkeley ensembles.

Grootna's album had been released by Columbia in December 1971. Now, it's probably true that not that many people had heard it, but in those days that had an album was a "real" band, implicitly above other groups playing the clubs. Many of the songs on the album were written by the team of Alan Silverman (Slim Chance) and Audie DeLong (Austin DeLone). However, since Silverman was only listed as "Slim Chance" with no reference to his real name, and DeLong wasn't in the band, the "Siverman/DeLone" credits were confusing at the time.

Knee Deep is largely unknown to me. In 1973, they would change their name to The Titans.



Eddie Money, former lead singer of The Rockets, released his debut solo album on Columbia in 1977

January 23, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Rockets *(Sunday)*
Asleep At The Wheel were from Paw-Paw, WV, and played Western Swing music with a rock beat. They generally gigged around the greater Washington, DC area. In 1971, they had opened for Commander Cody and His Lost Planet Airmen, and the Cody crew encouraged them to move to the East Bay. Asleep At The Wheel relocated to Oakland, and started playing regularly at local

nightclubs. In October of 1971, Asleep At The Wheel had opened a weekend at the Long Branch for the Airmen. Within six weeks, The Wheel were headlining the Long Branch themselves.

This booking appears to be the first time **The Rockets** were booked on a weekend at the Long Branch, although that implicitly suggests they had played a weeknight earlier. Probably the Rockets had played a Wednesday audition, had sounded good, and had played some other weeknights, and done well enough to be second-billed on a Sunday night. That was the usual pattern for local bands playing the Long Branch, without a record company or agency support. With respect to the history of the Long Branch, however, the Rockets weren't just another band.

The lead singer of the Rockets was a transplanted New Yorker, a former NYPD trainee cop named Eddie Mahoney. Also in the band was guitarist Dan Alexander, bassist Chris Sohlberg and drummer John Cuniberti. The Rockets would rise to be regular weekend headliners at the Long Branch, along with Grayson Street, Earth Quake and others. In mid-1974, Mahoney would change his stage name to Eddie Money, and the band evolved into Eddie Money and The Rockets, and later just the Eddie Money Band. In 1975, the Bill Graham organization started managing Money, and by 1977 he had released his debut album on Columbia. "Two Tickets To Paradise" and "Baby Hold On To Me" were huge hits. Mahoney (1949-2019) suffered a variety of health issues and has passed on, but thanks to television commercials and oldies, Eddie Money is far and away the biggest act ever to come out of the Long Branch.

January 25, 1972 Long Branch, Berkeley, CA: Hades *(Tuesday)*
Hades, sometimes billed as the Hades Blues Band, or Hades Blues Works, was a local band. They had played the club back when it was called Babylon.

In the late 60s, guitarist Jimmy Thorsen, bassist Steve Wright and drummer John Cuniberti had been in a band called Traumatic Experience. With the addition of guitarist Craig Ferreira, they became Hades. Steve Wright would go on to play in the Greg Kihn Band, and John Cuniberti became an important engineer and producer, particularly for Bay Area punk rock acts. At some point, Cuniberti joined The Rockets (see above), so I think Hades was near the end of the line here.

I think the Long Branch wasn't regularly open on Tuesdays, but without listings it's hard to be sure.

January 27, 1972 Long Branch, Berkeley, CA: Copperhead/Jesse, Wolff and Whings *(Thursday)*
Copperhead was the relatively new band formed by former Quicksilver Messenger Service lead

guitarist John Cippolina. Membership was always somewhat fluid. At this time, the band probably had Cippolina and Jimmy Murray (himself ex-QMS ca. 1967) on guitars, Jim McPherson on bass, Pete Sears on keyboards and probably David Weber on drums. Copperhead would go on to release a 1973 album on Columbia. They were promising, but never seemed organized.

Jesse, Wolff and Whings released one album on Leon Russell's Shelter label, distributed by Capitol. The group featured lead singer Jesse Barish, lead guitarist Bill Wolff, bassist Kevin Kaufmann and drummer Kevin Kelley, among other members. The group was supposed to be called Wings, but Capitol had Paul McCartney's Wings, so they had to change the spelling.

Jesse Barish, per his bio, apparently played a little bit with the all-instrumental Orkustra (I think he played flute), back in the 60s. Bill Wolff was in a later version of the Peanut Butter Conspiracy. Kevin Kelly had been in The Rising Sons and The Byrds, among other bands, and both Kelly and Kevin Kaufmann had backed Phil Ochs.

When Jesse, Wolff and Whings fell apart, Jesse Barish went on to work with Marty Balin and Grunt Records. Barish ended up co-writing many songs with Balin, and as a result he has many songwriting credits on Jefferson Starship albums, such as "Count On Me."

As a point of comparison, Copperhead had headlined the Keystone Berkeley on Friday, January 7, and Whings had opened the following weekend (January 14-15, for the HooDoo Rhythm Devils).

*(**note**: I am missing any listings for the weekend of January 28-29)*

February 1-2, 1972 Long Branch, Berkeley, CA: Joe Crane and The HooDoo Rhythm Devils *(Tuesday-Wednesday)*
The **HooDoo Rhythm Devils**, led by singer Joe Crane, had arisen out of a local blues-rock band called P, G &E. The HooDoos had released an album on Capitol in 1971, *Rack Jobbers Rule*. By 1972, they would switch to Blue Thumb, where their next album *Barbeque of Deville*, came out later in the year.

February 3-4, 1972 Long Branch, Berkeley, CA: Flamin Groovies/Hades *(Thursday-Friday)*
The **Flamin' Groovies** were an original San Francisco band, having formed as The Chosen Few in 1965. The Groovies, however, stuck to the Rolling Stones' sound when the rest of the city's bands went psychedelic, and they did not particularly thrive during the Fillmore era. Along with their manager, the Flamin' Groovies had rented the old Fillmore and put on shows with various

bands in 1969 and '70. Thus they stayed in the public eye, even if not many fans had heard them yet.

Still, by 1969 the Flamin Groovies had released their debut album on Epic, *Supersnazz*. Subsequently they released *Flamingo* (1970) and *Teenage Head* (1971) on Kama Sutra. Neither record sold well, and the band had were dropped by Kama Sutra. Lead singer Roy Loney left the band, leaving singer/guitarist Cyril Jordan as the principal driving force. Later in 1972, the Groovies would move to England, where their "Power Pop" sound would be less of an anomaly. At this time, however, the Groovies were without a label, and without much of a following in their home territory.



Earth Quake's 1971 debut album on A&M Records

February 5, 1972 Long Branch, Berkeley, CA: Earth Quake/Fluid Drive *(Saturday)*
Earth Quake, from Berkeley, were the ultimate Long Branch band, and it's fitting that they played opening night. Originally, they had been a Berkeley High band called Purple Earthquake. By early 1972, they were a quintet, with Robbie Dunbar on lead guitar, Gary Phillips on rhythm guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake had released their debut album on A&M Records sometime in 1971

Earth Quake would play the Long Branch at least every month for five years, and in many months every Friday night. Earth Quake, with their vast trove of cover versions, always had a loyal audience at the club

Fluid Drive is unknown to me.

February 6, 1972 Long Branch, Berkeley, CA: Jabo Stokes *(Sunday)*
Jabo Stokes is unknown to me.

February 9, 1972 Long Branch, Berkeley, CA: Bittersweet *(Wednesday)*
Bittersweet was a rock band from Chico, CA, who moved to the East Bay. Rock historian Bruno Cerriotti has a detailed history of their adventures.

February 10, 1972 Long Branch, Berkeley, CA: Bittersweet/Full Moon *(Thursday)*
Full Moon is unknown to me, although it's possible they were formerly known as Womb.

February 11 1972 Long Branch, Berkeley, CA: Stoneground/Country Weather *(Friday)*
Country Weather were a Walnut Creek (Contra Costa County) group, from just over the Berkeley Hills. They had originally been called The Virtues, but soon after lead guitarist Greg Douglass joined, they changed their name to Country Weather. Country Weather never released a record when they were together from 1967-73. Since the group was familiar from many posters from 1968 onward, Country Weather became one of the great lost San Francisco groups of the 1960s. Ultimately, the group reformed in the 21st century and still performs occasionally. RD Records released some of their 60s demos and live performances, alonmg with some 21st century recordings.

Greg Douglass became a successful guitarist in the Bay Area, best known for co-writing "Jungle Love" for Steve Miller, with whom he played for many years. Douglass was also a member of Hot Tuna for one brief, sensational tour in Spring 1975.



The Doobie Brothers, ca 1971

February 12, 1972 Long Branch, Berkeley, CA: Doobie Brothers/Nipple *(Saturday)*
In early 1972, the **Doobie Brothers** were another unknown band climbing the ladder. The Doobies were from the San Jose area, and they had built a following in the South Bay. They were largely unknown in the East Bay, however. Throughout January, they had played every Thursday night at The New Monk, just 2 miles up the road at University and Shattuck (and later the Keystone Berkeley).

The Doobie Brothers had released their first, self-titled album on Warner Brothers, back in April, 1971. It hadn't done well. Although the Doobies had gone on a National tour (with Mother Earth), they were mostly just slugging it out in the local clubs. Still, Warner Brothers was behind them. In January, the Doobie Brothers had played live on KSAN-fm (at Pacific High Recorders on January 16), which meant that Warners had coughed up the ad dollars to subsidize the broadcast. At this time, the Doobies had just replaced original bassist Dave Shogren with Tiran Porter, and they had added Michael Hossack as a second drummer (along with John Hartmann). Guitarists Tom Johnston and Pat Simmons were the lead singers.

Nipple is unknown to me.

February 13, 1972 Long Branch, Berkeley, CA: Country Weather (*Sunday*)

February 16-17, 1972 Long Branch, Berkeley, CA: Dr Hook And The Medicine Show *(Wednesday-Thursday)*
Dr Hook and The Medicine Show were a somewhat comic country-rock act, produced by

Shel Silverstein. Their debut album would have just been released on Columbia. They would soon hit it big with "Silvia's Mother" and "Cover Of The Rolling Stone."

February 18, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner Band *(Friday)*

February 19, 1972 Long Branch, Berkeley, CA: Linx/Runnin Easy *(Saturday)*
Runnin' Easy is unknown to me, although I recognize their name from various bookings.

February 20, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band *(Sunday)*

I am missing any listings for the weekend of February 25-28.

February 29, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel *(Tuesday)*

March 1, 1972 Long Branch, Berkeley, CA: Orisha/Free And Easy *(Tuesday)*
Both **Orisha** and **Free And Easy** are unknown to me. The New Monk opened as the Keystone Berkeley this night.

March 3-4, 1972 Long Branch, Berkeley, CA: Wayne The Harp *(Friday-Saturday)*

March 5, 1972 Long Branch, Berkeley, CA: Loading Zone/Dennis Geyer Band *(Sunday)*
The **Loading Zone**, from Oakland, had played the original Trips Festival back in 1966. By 1972, they had been through many different iterations. By this time, although they still broadly featured the mix of rock and soul as when they had started, they had no original members. They were good, though: Linda Tillery and Wendy Haas on vocals, Tom Coster on organ, Doug Rauch on bass, Tony Smith on drums and Bruce Conte on guitar.



March 10, 1972 Long Branch, Berkeley, CA: Cold Blood/Linx*(Friday)*

Cold Blood are generally associated with the East Bay funk sound of bands like Tower Of Power. The East Bay association was appropriate musically, but in fact Cold Blood had its roots in the South Bay. Lead singer Lydia Pense, from San Mateo, and bassist Rod Ellicott had been in a Peninsula Band in 1966 called the New Invaders, who had evolved into The Generation. The Generation were known as the first Bay Area band to merge a horn section with a rock band. The Generation evolved into Cold Blood, and they were signed to Bill Graham's San Francisco label (distributed by Atlantic).

Cold Blood released two albums on San Francisco, their self-titled debut (1969) and *Sisyphus* (1970), which spawned a modest local hit with a remake of "You Got Me Hummin'."After Graham's labels folded, Cold Blood ended up on Reprise. In 1972, they would release *First Taste Of Sin*. Lydia Pense was a powerful singer, and Cold Blood was a tight band, so the group was very popular in night clubs and at local dances. In retrospect, however, they sound as if they were trying a bit too hard, instead of just playing the music they liked.

March 11, 1972 Long Branch, Berkeley, CA: Stoneground/Linx *(Saturday)*

March 15, 1972 Long Branch, Berkeley, CA: Cesar's Combo *(Wednesday)*

The Examiner lists this as "Latin Jazz." I assume **Cesar's Combo** was a version of the house

band at Cesar Ascarrunuz's 830 Club, led by Luis Gasca. To my knowledge, they played in a Latin jazz-rock vein, sort of like Malo.

March 18, 1972 Long Branch, Berkeley, CA: Copperhead/The Ducks *(Saturday)*
I believe **The Ducks** were a Marin band featuring guitarist and songwriter Kent Housman**.**

March 19, 1972 Long Branch, Berkeley, CA: Grootna/Jabo Stokes *(Sunday)*



March 24, 1972 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel*(Friday)*
The headliners were Berkeley's very own **Commander Cody and His Lost Planet Airmen**. Cody and the Airmen had moved out to California in Summer '69, setting up shop in a rambling house in nearby Emeryville. The band played "hippie honky-tonk," a strange brew of Western Swing, traditional country, old-time rock and roll and Berkeley sensibilities. Their November 1971 debut album, *Lost In The Ozone*, had spawned the local hit single "Hot Rod Lincoln."

The Airmen had been regular headliners at the Long Branch since it had opened in May, 1971. One or two tracks on the debut album had even been recorded live at the Long Branch back in

July. The Airmen were regionally popular now, thanks to "Hot Rod Lincoln," and touring around. But I'm sure they could still pack a Friday night house on San Pablo Avenue.

March 25-26, 1972 Long Branch, Berkeley, CA: Earth Quake/The Rockets *(Saturday-Sunday)*

April 4, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart *(Tuesday)*
Alice Stuart was a fine blues guitarist and singer. Although she was from Seattle, she had been playing in the Bay Area since about 1964. Stuart had performed and recorded in a variety of settings. At one point in late 1969, she had even been the temporary bass player for the Lost Planet Airmen. In 1972 she led a trio named Snake, and they recorded for Fantasy Records.

April 5, 1972 Long Branch, Berkeley, CA: Cesar's Combo *(Wednesday)*



April 7, 1972 Long Branch, Berkeley, CA: Copperhead/Big Brother and The Holding Company *(Friday)*
Big Brother and The Holding Company had reformed in late 1969, although of course without Janis Joplin. They had put out two fairly good but poorly-received albums on Columbia (1970's *Be A Brother* and '71's *How Hard It Is*). Initially, all the original members had been part of the reformation, but by 1972 the band was being held together by guitarist Sam Andrews. Kathi McDonald, a veteran singer from Seattle (and a former Ikette, despite being blonde), had the somewhat thankless task of being the lead singer. McDonald was an excellent singer, in fact, but Janis was an icon, not just a singer.

Five years earlier, Quicksilver Messenger Service and Big Brother had been in two of the Fillmore's biggest, most exciting bands. Now Cippolina and Andrews were sharing a bill at a 350-capacity club on San Pablo Avenue. Phil Elwood reviewed the show and had high praise for Copperhead. He identified Gary Phillipet (guitar) and Jim McPherson (bass) as the singers, and mentioned Pete Sears' fine piano, along with Cippolina. Elwood also said that Big Brother sounded good, but he added no details.

April 8, 1972 Long Branch, Berkeley, CA: Linx/Little John *(Saturday)*
Little John was a local blues band, but I don't know anything else about them.

April 9, 1972 Long Branch, Berkeley, CA: Rockets/Jack Frost *(Sunday)*
Jack Frost is unknown to me.

April 12, 1972 Long Branch, Berkeley, CA: Clover *(Wednesday)*

April 13, 1972 Long Branch, Berkeley, CA: Saving Grace/Ducks *(Thursday)*
Saving Grace and **Ducks** are unknown to me.

April 15, 1972 Long Branch, Berkeley, CA: Mike Finnegan and Jerry Wood/Clover *(Friday)*
Organist and singer **Mike Finnegan** was from Wichita, KS. Unlike typical musicians, the 6'6" Finnegan had gotten a basketball scholarship to the University of Kansas. He had moved to the Bay Area around 1969, and he had been a member of The Jerry Hahn Brotherhood, who had put out a highly regarded 1970 album on Columbia. Unfortunately, the album went nowhere, and Finnegan had left the band. At this time, Finnegan had another band with guitarist **Jerry Wood**, and he worked with the re-activated Big Brother and The Holding Company as well. Finnegan and Wood released the album *Crazed Hipsters* on Blue Thumb in 1972.



April 21, 1972 Long Branch, Berkeley, CA: Earth Quake/Modern Lovers *(Friday)*
It's easy to make fun of Berkeley--I for one never tire of it--but you have to give the town its due. Yes, Berkeley is pretentious and sniffs at the provinciality of every other town, ever. But it also means that Berkeley is often ahead of other places, often way ahead. Johnathan Richman and the Modern Lovers were an underground cult sensation in Berkeley around 1975, long before anywhere else had heard of him. And yet, three years earlier--three years!--**The Modern Lovers** had played at the Long Branch. At the time, the Modern Lovers were fairly self-consciously modeled on the Velvet Underground. At the time, the VU were all but forgotten, and frontman Lou Reed was just an obscure solo artist in New York. Nobody cared about Reed or the Velvets, much less an unrecorded Boston band carrying on their obscure tradition. Warner Brothers had signed the Modern Lovers, and flown them out to Los Angeles to record demos with John Cale. The band also played a few live gigs, including this booking at the Long Branch.

When Beserkeley Records released Richman's sunny takes in 1975, "Road Runner" and "New Teller" were a ray of sunshine on FM radio, when they got played. Yet shortly after, the earlier, darker demos recorded back in '72 with John Cale behind the board revealed a much grimmer version of the Modern Lovers. In 1976, Beserkeley released the demos (the release was known as "The Black Album"). It featured a darker, organ-driven version of "Roadrunner," and the bleak, hilarious "Pablo Picasso" ("Some people walk down the street/Get called an asshole/That never

happened to/Pablo Picasso"). The dark, '72 Modern Lovers had opened at the Long Branch for their future label-mates Earth Quake, and someone had the foresight to record it. You have to love Berkeley for that.

The Modern Lovers probably did not go over that well. Besides Richman on electric guitar and vocals, the band had future Talking Head Jerry Harrison on organ and future Car drummer David Robinson, plus bassist Ernie Brooks. In 1998, the Long Branch show was released as part of a vinyl double-LP, *Modern Lovers Live At The Longbranch And More.*



April 22, 1972 Long Branch, Berkeley, CA: Grootna/Fletcher Brothers *(Saturday)*
Note that bands like Grootna or Copperhead, with recordings to their name (in Copperhead's case, via Cippolina) were playing the Long Branch about once a month.

The **Fletcher Brothers** played local Bay Area clubs during this period, but I don't know anything else about them.

April 23, 1972 Long Branch, Berkeley, CA: Bobby Hutcherson *(Sunday)*
Bobby Hutcherson was an exceptional vibes player from Los Angeles. He had moved to New York, and had recorded for Blue Note as early as 1963. Hutcherson returned to California in 1967,

and mostly played on the West Coast thereafter. While Hutcherson was a forward-thinking music, his music was quieter and more acoustic than some of his peers at the time. Since there were no jazz clubs in the East Bay, Hutcherson often played rock clubs on weeknights. Although jazz was a rarity at the Long Branch, Berkeley has always been amenable to eclectic bookings.

April 25, 1972 Long Branch, Berkeley, CA: Boogie Brothers/Sober and Sorry *(Tuesday)*
Boogie Brothers and **Sober and Sorry** are both unknown to me.

April 27, 1972 Long Branch, Berkeley, CA: Linx/The Rockets *(Thursday)*

April 28, 1972 Long Branch, Berkeley, CA: Linx/Bitterweet *(Friday)*

April 29, 1972 Long Branch, Berkeley, CA: Earth Quake/Knee Deep *(Saturday)*

April 30, 1972 Long Branch, Berkeley, CA: Osceola *(Sunday)*
Osceola was a band from Florida that had relocated to San Francisco around 1969, and played around the Bay Area for a few years.

May 5, 1972 Long Branch, Berkeley, CA: Linx/Knee Deep *(Friday)*

May 6, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band/Bittersweet *(Saturday)*

May 10, 1972 Long Branch, Berkeley, CA: Street Band*(Tuesday)*
The **Street Band** is unknown to me.

I am missing listings for the weekend of May 12-14.

May 16, 1972 Long Branch, Berkeley, CA: Mike Finnegan and Jerry Wood *(Tuesday)*

May 19, 1972 Long Branch, Berkeley, CA: Grootna/Rockets *(Friday)*

May 20, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner *(Saturday)*

May 21, 1972 Long Branch, Berkeley, CA: Fluid Drive/Jango *(Sunday)*
Jango is unknown to me.

May 23, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/High Country *(Tuesday)*

Asleep At The Wheel tried to work as many nights as possible. From this point on, it appears they played most Tuesday nights at the Long Branch.

High Country were a Berkeley bluegrass band led by mandolinist Butch Waller. High Country were regulars at Berkeley's already-legendary folk club, the Freight And Salvage (a half-mile North, at 1827 San Pablo). Waller had been pals with Garcia and David Nelson, both former bluegrassers, since 1963. Waller and David Nelson had been in a bluegrass band together in 1964 (the Pine Valley Boys), and in '69, Nelson had even played a little with High Country. One time, High Country's banjo player wasn't available, and Jerry Garcia filled in (June 19, 1969--of course, there's a tape). High Country had released an album on Raccoon, the Youngbloods' label.

May 24, 1972 Long Branch, Berkeley, CA: Is/The Street Band *(Wednesday)*
Is is unknown to me.

May 25, 1972 Long Branch, Berkeley, CA: Loading Zone/Linx *(Thursday)*
The Loading Zone were still grinding it out. One of their vocalists, Wendy Haas, had left to join Azteca, but they still had Linda Tillery.

May 26 1972 Long Branch, Berkeley, CA: Earth Quake *(Friday)*

May 27, 1972 Long Branch, Berkeley, CA: Loading Zone/Linx*(Saturday)*



Sophomoric, the second album by the Congress Of Wonders comedy duo, was released on Fantasy Records in 1972

May 28, 1972 Long Branch, Berkeley, CA: Congress Of Wonders/Blue Mountain/Fluid Drive *Benefit for George McGovern (Sunday)*
George McGovern was the Anti-War candidate for the Democratic Party Presidential nomination, so there were many benefits for him in college towns like Berkeley.

Congress Of Wonders was a hip comedy duo. Congress of Wonderswere a comedy duo from Berkeley, initially from the UC Berkeley drama department and later part of Berkeley's Open Theater on College Avenue, a prime spot for what were called "Happenings" (now 'Performance Art'). The group performed at the Avalon and other rock venues.

Karl Truckload (Howard Kerr) and Winslow Thrill (Richard Rollins) created two Congress of Wonders albums on Fantasy Records (*Revolting* and *Sophomoric*). Their pieces "Pigeon Park" and "Star Trip", although charmingly dated now, were staples of San Francisco underground radio at the time.

Blue Mountain was a band from Palo Alto.

May 30, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Knee Deep *(Tuesday)*

May 31, 1972 Long Branch, Berkeley, CA: The Street Band *(Wednesday)*



June 2, 1972 Long Branch, Berkeley, CA: Tower Of Power *(Friday)*

Tower Of Power, though originally from Fremont, were the pride of Oakland. They had been discovered by Bill Graham at the Tuesday night Fillmore West auditions, and their first album *East Bay Grease*had been released on Graham's San Francisco label (distributed by Atlantic). By 1972, the label was gone, but Atlantic's sister label Warner Brothers had picked up Tower. Tower's immortal second album, *Bump City*, had been released in the Spring, just as the Oakland A's, Raiders and Golden State Warriors were making all things Oakland ascendant.

Tower Of Power had graduated beyond the Long Branch by this time, but they were the sort of band who preferred to fill up the gig sheet on any empty night.

June 3, 1972 Long Branch, Berkeley, CA: Frank Biner/Full Moon *(Saturday)*

June 4, 1972 Long Branch, Berkeley, CA: Fluid Drive/The Tubes *(Sunday) McGovern Benefit*

The Tubes had only formed around March, 1972. Most of the band members were from Phoenix, AZ. Initially, guitarist Bill Spooner, keyboard player Vince Welnick and bassist Rick Andersen had been in a popular Phoenix band called The Beans. The Beans had moved to San Francisco in Fall 1970. They had played numerous local gigs, but hadn't really made much headway. After some band members left the Beans, it had turned out that another popular Phoenix band had lost some

members, so guitarist Roger Steen and drummer Prairie Prince had relocated to San Francisco to join The Beans. Their roadie John "Fiji" Waldo was added as lead singer, and The Tubes were born.

The Tubes played a sort of progressive rock rather than modified blues. They also had a fairly elaborate stage show, which was pretty much unheard of at the time. Initially, of course, their props were just cardboard and confetti, but they were a performing band from the beginning.

June 6, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Boogie Brothers *(Tuesday)*



Juice Newton's 1981 debut lp, several years after she was in the folk-rock band Dixie Peach

June 7, 1972 Long Branch, Berkeley, CA: Linx/Dixie Peach *(Wednesday)*
Dixie Peach was a folk rock band that featured singer Judy Newton and guitarist and songwriter Robert Otha Young. The two had started performing together when Newton was a student at Foothill College in Los Altos. Bassist Cecil Bollinger, formerly of the great South Bay group Weird Herald, was also a member.

Although Dixie Peach was just another local band on the Bay Area scene, Judy Newton would go on to become far better known in the 80s as country singer Juice Newton. Otha Young (1943-2009) was her principal songwriter as well, so the two had a fruitful musical partnership well into the 21st century.

June 8, 1972 Long Branch, Berkeley, CA: Linx/Loading Zone *(Thursday)*

June 9, 1972 Long Branch, Berkeley, CA: Elvin Bishop Group/Django *(Friday)*
June 10, 1972 Long Branch, Berkeley, CA: Elvin Bishop Group/Fluid Drive *(Saturday)*
Elvin Bishop had been a regular performer in Bay Area rock nightclubs since he had arrived in San Francisco in 1968, having just left the Paul Butterfield Blues Band. From 1969 onwards, his main gig had been at Freddie Herrera's Keystone Korner in San Francisco, but he played all over. The **Elvin Bishop Group** had been signed to Bill Graham's Fillmore Records (distributed by Columbia), and had released two albums (the 1969 debut and 1970's *Feel It!*). By 1972, Fillmore Records had folded, but Bishop had been picked up by Epic, a Columbia subsidiary (he would release *Rock My Soul* later in '72).

The Elvin Bishop Group had played regularly at the Long Branch in 1971. In March of '72, however, Freddie Herrera had taken over the New Monk and changed it to the Keystone Berkeley, so Bishop's principal allegiance was just up the road. Still, while Keystone Berkeley and Long Branch were competitors, they weren't enemies, so here was the Elvin Bishop headlining a weekend. At this time, the Elvin Bishop Group featured Stephen Miller on organ (ex-Linn County), and vocals by Miller, Bishop and singer Jo Baker.

June 14, 1972 Long Branch, Berkeley, CA: Tower Of Power *(Wednesday)*

June 16, 1972 Long Branch, Berkeley, CA: Fluid Drive/Osceola *(Friday)*

June 17, 1972 Long Branch, Berkeley, CA: Blue Mountain/Linx *(Saturday)*

June 20, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Clover *(Tuesday)*

June 21, 1972 Long Branch, Berkeley, CA: The Street Band/Blue Moon *(Wednesday)*

June 24, 1972 Long Branch, Berkeley, CA: Earth Quake/Grayson Street *(Saturday)*

June 27, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/El Rancho Cowboys *(Tuesday)*
The **El Rancho Cowboys** were a country band from the San Jose suburb of Cupertino, CA. Guitarist Cornell Hurd would end up leading the Texas "Dance Hall" band--albeit from Cupertino--known as Cornell Hurd and His Mondo Hot Pants Orchestra. Hurd had met Asleep At The Wheel (whether at this show or before isn't clear) and they were hugely influential in his future musical career.

June 28, 1972 Long Branch, Berkeley, CA: Street Band*(Wednesday)*

June 29, 1972 Long Branch, Berkeley, CA: Loading Zone/Frank Biner *(Thursday)*

By this time, Loading Zone organist Tom Coster and bassist Doug Rauch had been recording with Santana, for the album that would become *Caravanserai*. By September, Coster and Rauch would go out on tour with Santana, and Loading Zone finally broke up. Drummer Tony Smith had gone on to play for Malo, and guitarist Bruce Conte would join Tower Of Power (Tower and the Zone shared a manager and a rehearsal space). Linda Tillery would go on to a substantial career as a solo artist. This booking likely featured the final lineup of Loading Zone, with Tillery (vocals) and Conte (guitar) supported by Steve Funk (keyboards), Paul Jackson (bass), Mike Clark (drums) and Pat O'Hara (trombone).

June 30-July 1, 1972 Long Branch, Berkeley, CA: Blue Mountain/Rockets *(Friday-Saturday)*

The Rockets, slowly climbing the ladder, were now co-headlining on the weekend.



The Long Branch, 2504 San Pablo, Berkeley, some time in the 1970s

The Long Branch Saloon: May 1971-November 1976

The Long Branch lasted a little over five years, and closed around November 1976. It was mostly a thriving club during that period. Berkeley's population grew enormously, and the students lived farther and farther from campus, driving up rents all over Berkeley, Albany and North Oakland. The Keystone Berkeley opened in March, 1972, and the much larger club got the premier bookings. In particular, acts like Jerry Garcia, Elvin Bishop, Tower Of Power and Commander Cody found time to regularly play the Keystone, and rarely if ever played the Long Branch. So Keystone periodically got big draws, even on weeknights, while Long Branch had to depend on its

regulars. Earth Quake and Grayson Street were regular performers at the Long Branch throughout most of the 5-year period it was open. Earth Quake in particular held down almost every Friday night for long periods.



The Long Branch didn't look like this in 1971.

Afterwards

The Long Branch briefly re-opened as a music venue around November 1978. The club was run by the former proprietor of the Berkeley club Jerry's Stop Sign (yet another story) and used the name The Branch. It wasn't open for long.

For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

For the previous post in the Long Branch series (May-December 1971), see here

For the next post in the Long Branch series (October-December 1973), see here

FRIDAY, JULY 19, 2024

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Performance History October-December 1973 (Long Branch III)

The Long Branch, 2504 San Pablo in Berkeley, some time in the 1970s

By the end of 1973, live rock music was booming, and as rock audiences aged, rock nightclubs became more viable. Once rock fans were of drinking age, spending too much time in a large, dark cavern with thousands or tens of thousands people didn't seem as rockin' as relaxing with a cold drink in a place where you could actually see the stage. If you were on a date, or hoping to meet someone, the attraction of a rock club was even more pronounced. If two people liked the same band, or the same kind of music, you were both halfway there to getting together. Rock nightclubs started to thrive in almost every big city and near every college campus. Berkeley was no exception.

The Long Branch, at 2504 San Pablo Avenue (at Dwight), had opened in May 1971. The venue had been a music club going back to 1962. As the Cabale Creamery, it had been Berkeley's essential stop for traveling folk musicians. It was at the Cabale where Jerry Garcia saw the Jim Kweskin Jug Band, and the Cabale was a regular date for Clarence White and the Kentucky Colonels, too. Later, in early 1966, as the Questing Beast, 2504 San Pablo was the place where Country Joe McDonald and Barry Melton first plugged in to amplifiers as Country Joe & The Fish. Later still, it became Tito's (1967-68) and then Babylon (1969-70). In 1971, former Avalon Ballroom staffer Malcolm Williams took over the venue, doubled the capacity to 350 and re-opened it as the Long Branch Saloon. I wrote a post about the club's first seven months in 1971, and then another post about acts playing the first half of 1972. By the end of 1973, the Long Branch was well-established on the Berkeley rock scene, booking bands six or seven nights a week.

Now, in the East Bay, the top rock night club was the Keystone Berkeley, right next to the University of California campus. The Keystone was right in downtown Berkeley at 2119 University Avenue (at Shattuck Avenue). On weekends, the Keystone booked popular local acts like Jerry Garcia, Elvin Bishop and Tower Of Power, and touring acts as well, plu some smaller acts on weeknights. Keystone drew crowds from all over Berkeley and Oakland, and even Marin and San Francisco. Parking wasn't difficult in downtown Berkeley--amazing as that may seem today--so the club attracted a wide audience.

The Long Branch, meanwhile, was 2 miles West and South of campus. The Branch drew mostly from the neighborhoods near the club, and it was as much a hangout as a destination. We have a good picture of what was happening at the club then because former Long Branch publicist Lydia Frazier Bosley was kind enough to send scans of long lost flyers. Frazier herself made the flyers for the Long Branch, and helped distribute them around the East Bay. With these, we can get a great look at who played the club in 1973 and '74, and how that defined the economics of the scene at the time

Since the same bands played the Long Branch over and over--that was the whole point--I am just focusing on the last three months of 1973, to avoid needless repetition. Anyone with additional information, insights, corrections and real or imagined memories, please include them in the Comments. Flashbacks encouraged.

Scan of the back of a Long Branch flyer, October 1973

The Long Branch was a hangout, but a hangout that booked rock bands and wanted its patrons to dance. But it mainly wanted them to hang out. Admission was cheap, and often free, and beer was often cheap, too. The goal was to get the locals to come early and stay late. They would likely meet people who lived nearby, and make friends, and maybe dance and perhaps even get married. The back of one of the flyers (above) explains the attractions of the Long Branch:

Howdy...we'd like to turn you on to the LONG BRANCH Saloon, Berkeley's Hot Nite Spot famed for it's FINE ROCK & ROLL and Good Vibes

The Club opens at 8pm Tues-Sun, and if you come before 9 pm, the admission is half-price. Also on Tues-Wed-Thurs-Sun, BEER will cost 10c a glass between 8 and 9pm.

Since our fuss ball games are so popular we have plans to expand and add some new games like POOL, PONG & AIR HOCKEY.

Meanwhile, as always we'll entice you onto the DANCE floor with some to the hottest young bands around. Really the MUSIC is outstanding, terrific and wonderful.

The LONG BRANCH is a great place to hang out, meet friends, get high and treat yourself to PRIMO ROCK & ROLL. Come on down and check it out.

THE LONG BRANCH call us to find out what's happening 2504 SAN PABLO at DWIGHT 848-9696

The doors usually opened at 8:00pm at the Long Branch, but the *Examiner* and other papers reported the bands as starting at 9:30. That meant a lot of people were there only to hang out. Since many nights were free admission, or close to it, the band wasn't necessarily the main attraction for every patron.

The Long Branch had a very different approach to booking than other contemporary Bay Area rock clubs. Clubs like the Keystone Berkeley typically had the most popular local acts once a month, a lot of touring bands coming through, and filled in the other dates with more local bands. The Long Branch, however, pretty much had the same bands every week. There were three "house bands" that played almost every week (Earth Quake, The Rockets and Grayson Street), and new bands added to the mix would play the same night for an entire month. As far as I know, the regular Long Branch bands all had large repertoires, typically including a lot of cover versions, so their fans didn't hear the same set every week.

October, 1973 flyer for The Long Branch, 2504 San Pablo Avenue (designed by and courtesy of Lydia Frazier Bosley). Note that there is no Area Code for the phone number, because Berkeley, San Francisco and the entire Bay Area North of San Jose used the 415 Area Code.

October 1, 1973 Long Branch, Berkeley, CA: The Rockets

(Sunday)

The Rockets had been playing the Long Branch since January 1972, and mostly just played the club. Lead singer Eddie Mahoney was a transplanted NYPD cop trainee. Guitarist Dan Alexander, bassist Chris Sohlberg and drummer John Cuniberti were all from Berkeley. All of the Rockets went on to some success in the music industry. Cuniberti and Alexander were successful on the production side, Sohlberg played with many artists, and Mahoney went on to huge success as Eddie Money ("Two Tickets To Paradise," "Baby, Hold On To Me").

October 3, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*
The calendar says "surprise night," but Wednesdays was the night to give new bands a chance to play. The Long Branch wasn't high on the Bay Area rock food chain, and many bands got their first break at the Branch. Keep in mind that it was all but impossible for penniless new bands to make a listenable tape, even of a live performance, and they generally had to lug their gear to a club and actually play a set in order to get heard by a club owner.

October 4, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Thursday)*
October 5, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Clover *(Friday)*

Asleep At The Wheel was a hippie Western Swing band from the DC area, based in Paw Paw, WV. In Fall 1971, they had opened in West Virginia for Commander Cody and His Lost Planet Airmen, perhaps the only band remotely like them, and the Cody crew encouraged them to move to Berkeley. On October 8 & 9, 1971, Asleep At The Wheel had opened for Cody and the Airmen at the Long Branch. By December 10, 1971, they were headlining the Branch. Asleep At The Wheel had played relentlessly throughout the Bay Area ever since, building a crowd in all the clubs around.

By 1973, Asleep At The Wheel had released their first album, *Comin' Right At Ya* (on United Artists). The Wheel was managed by Joe Kerr, who also managed Cody and the New Riders of The Purple Sage, giving him a big chunk of the San Francisco country-rock sound.

Alice Stuart and Snake's Believing album (Fantasy Records 1972)

Alice Stuart was a blues guitarist and singer, originally from Seattle, who had moved to the Bay Area in 1964. Initially a solo, she had "gone electric" around 1970, and formed her trio **Alice Stuart & Snake**. Drummer Bob Jones (ex-We Five, ex-Mike Bloomfield, ex-Southern Comfort) shared vocals with Stuart, and bassist Karl Sevareid completed the band. In 1972, Fantasy had released the *Believing* album. Fantasy released a single in 1973 (with tracks from the album), and Snake stayed together until at least 1974, but the band was never able to get much traction. Nonetheless, Stuart continued a successful solo career well into the 21st century.

Joe Kerr's business card when he managed Clover, ca 1973

Clover had been founded in Mill Valley in 1969, an outgrowth of the band Tiny Hearing Aid Company. As a quartet, Clover had released two albums on Fantasy in 1970 and '71. Fantasy had dropped them, but the band had since added two additional members. By this time, Clover had Alex Call as the main lead singer, Huey (Cregg) Louis on vocals and harmonica, John McFee on lead and pedal steel guitar, Sean Hopper on keyboards, John Ciambotti on bass and Mickey Shine on drums. Joe Kerr also managed Clover.

Why Don't You Try Me, Earth Quake's second album on A&M Records, released in 1972

October 6, 1973 Long Branch, Berkeley, CA: Earth Quake

(Saturday)

Earth Quake, from Berkeley, were the ultimate Long Branch band. The band had played the opening night of the Long Branch on May 28, 1971. Originally, they had been a Berkeley High band called Purple Earthquake. The members of Earth Quake had met Long Branch proprietor Malcolm Williams back in the 1960s, when he had been promoting shows at Maple Hall in nearby San Pablo. By 1971, they had been a quartet, with Robbie Dunbar on lead guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake would release their debut album on A&M Records sometime that year. Earth Quake would play the Long Branch at least every month for five years, and in many cases every Friday night.

In contrast to most Bay Area bands, who typically played longer songs in an improvised blues style, Earth Quake had been inspired by British Invasion bands like The Who and Small Faces. In 1972, A&M Records had released the second Earth Quake album, *Why Don't You Try Me*. The album didn't go anywhere, and A&M dropped the band. Besides their original material, however, Earth Quake had a huge trove of relatively obscure covers (like The Easybeats "Friday On My Mind"), so they were still endlessly engaging to their local fans in Berkeley. At least some of the members of Earth Quake, possibly all of them, lived in Berkeley. Earth Quake were the "house band" at the Long Branch if anyone was.

Once the band had been dropped by A&M, Earth Quake's imaginative manager Mathew "King" Kaufman had the idea that they should release their own records. Although against any kind of record business orthodoxy at the time, Kaufman created Beserkley Records, and started releasing 45 rpm singles on a shoestring. The quixotic label's first production was a single of "Mr Security,"

by Earth Quake, released on October 11, 1973. Unlikely as it may have seemed, and although it took a few years, Beserkley Records turned out to be hugely successful. Kaufman anticipated the punk rock/Indy label surge years before it happened elsewhere.

Grayson Street band, ca Fall 1973 (promo photo from December 23 '73 Examiner)

October 7, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

Grayson Street was named after a short street in Berkeley that ran from Aquatic Park to San Pablo Avenue, terminating four blocks south of Dwight Way and San Pablo, the site of the Long Branch. Grayson Street played the Branch just about every week from 1972 through 1975, sometimes more than once a week. They, too, were a house band.

Grayson Street was fronted by saxophonist Terry Hanck and harmonica player Rick Kellogg, both of whom sang, and played in a funky blues style that was good for dancing. They had been formed before 1972, but their first advertised show at the Long Branch was June 24, 1972. In late '72, Grayson Street had included Berkeley High's Lenny Pickett, previously in the band Linx. By 1973, however, Pickett had joined Tower of Power. Grayson Street was full of experienced musicians. Guitarist Tim Kaihatsu and organist Clay Cotton had both played extensively with Charlie Musselwhite and other blues musicians. Kellogg had played harmonica for Elvin Bishop for a while, and Kellogg and bassist John Knight had been in Linx (with Pickett). Drummer John Otis rounded out the band.

Also in the band in Fall '73 was singer Jo Baker, who had been in The Elvin Bishop Group from 1970-73. Bishop and Baker had been a couple, having met a jam session in Boston in 1967 (Baker had been in the group Clouds, and Bishop had been with the Butterfield Blues Band). In mid-1973, Baker and Bishop had split up personally and musically.

Grayson Street pretty much confined its performances to the East Bay, but most of the members went on to thriving musical careers. Terry Hanck would tour with Elvin Bishop for many years, Kaihatsu (1945- 2014) would tour and record with Robert Cray, Clay Cotton was a popular club attraction in the Bay Area for decades and Jo Baker would join the revived Stoneground in early 1974.

October 10, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 11, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Thursday)*
Rubin & The Rubinoos were led by singer (and rhythm guitarist) Jon Rubin, and guitarist Tommy Dunbar. Tommy was the younger brother of Earthquake's Robbie Dunbar, so it was no surprise they were getting a chance at the Branch. The Rubinoos played short, poppy rock songs with hooks and harmonies, completely at odds with any other Berkeley bands at that time.

The Modern Lovers album Live At The Long Branch, released in 1998, and recorded at the Branch on April 21, 1972. The Modern Lovers were in California attempting to record an album for Warners.

October 12, 1973 Long Branch, Berkeley, CA: Earth Quake/The Modern Lovers *(Friday)*
The Modern Lovers were from Boston, and their sound was modeled on the Velvet Underground. They had been signed by Warner Brothers, and in early '72 the label had flown them out to Los Angeles to record demos with John Cale. Thus the Modern Lovers had played a show at the Long Branch on April 21, 1972, opening for Earth Quake, one of their few shows outside of the Boston area (a recording of the show was released in 1998). The Modern Lovers at this time were a quartet, with songwriter Jonathan Richman on guitar and vocals, future Talking Head Jerry Harrison on organ, Ernie Brooks on bass and drummer Dave Robinson (later in The Cars).

Richman became well-known for his lively, innocent acoustic sound, but this version of the Modern Lovers was dark and loud. Warner Brothers had flown the band back out to LA in 1973 to record more demos (which were later released), but the Modern Lovers never managed to complete an album for the label. Ultimately Richman would achieve international success after he moved to Berkeley and recorded for Beserkely Records, the label started by Earth Quake's manager.

October 13, 1973 Long Branch, Berkeley, CA: The Rockets/The Modern Lovers *(Saturday)*
On Saturday night, the Modern Lovers opened for The Rockets. Jonathan Richman opening for Eddie Money--that didn't happen again. Must have been a memorably bizarre evening.

October 14, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

October 16, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 17, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 18, 1973 Long Branch, Berkeley, CA: Off The Wall

(Thursday)

Off The Wall are unknown to me.

Good N Cheap, Eggs Over Easy (A&M, 1972)

October 19, 1973 Long Branch, Berkeley, CA: Alice Stuart & Snake/Eggs Over Easy *(Friday)*
Opening act **Eggs Over Easy** featured three New Yorkers, two of whom (guitarist Jack O'Hara and pianist Austin De Lone) had met in Berkeley in 1970. They had released one album for A&M in 1972, *Good N' Cheap*. Most people had not (nor have not) heard the album. Nonetheless, Eggs Over Easy played a significant role in the history of English rock, and not by coincidence, and their Wikipedia entry is well- deserved.

DeLone and O'Hara had returned to New York in 1970, where they met Brien Hopkins and formed Eggs Over Easy as a no-drummer trio (all three played various instruments). Their manager had English connections, so when the band was signed they went to record at Olympic Studios in Barnes, London. Recording was completed by January 1971. There were management issues, however, and they were advised to stay in London while it got sorted. Eggs Over Easy played a few college gigs (with ex-Animal John Steel on drums). The trio took a house in Kentish Town, in North London, near a large pub called The Tally Ho.

The Tally-Ho had a "jazz-only" policy for performers, a common restriction of London Pubs at the time. Eggs Over Easy, used to playing in bars in the States, persuaded the Tally Ho to let them perform. They debuted at the Tally Ho in May 1971 (with Steel on drums), and started to draw large crowds. Ultimately they were playing three nights and Sunday afternoon at the Tally Ho, and drawing huge crowds. Nick Lowe and other members of his band (Brinsley Schwarz) regularly joined them on stage. Eggs Over Easy single-handedly invented "Pub Rock," and a wave of groups like Brinsley Schwarz followed them throughout England. Eggs Over Easy became a sort of underground sensation, but the band played their last show in England on November 7, 1971

Ultimately Eggs Over Easy's album recorded in London was never released, and the band returned to the States. Their debut A&M album included new recordings of what they had done in England. In 1973, they returned to the Bay Area, and Eggs Over Easy toured the US with major bands (like The Yes and The Eagles), but never got traction. The band struggled on until 1981, but despite their legendary status they never got any honor in their own country.

October 20, 1973 Long Branch, Berkeley, CA: Earth Quake/Rubinoos *(Saturday)*
Rubin & The Rubinoos would shorten their name to just The Rubinoos by the end of the year.

October 21, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

October 23, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 24, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 25, 1973 Long Branch, Berkeley, CA: Swan *(Thursday)* **Swan** are unknown to me.

October 26, 1973 Long Branch, Berkeley, CA: Perry And The Pumpers *(Friday)*
Perry And The Pumpers was a blues band led by harmonica player Perry Welsh. They often backed up touring blues musicians. Welsh was from Cedar Rapids, IA, and had moved to San Francisco in 1967. He was friendly with another Iowa transplant, organist Stephen Miller. Miller had been in the band Linn County in the 60s, and his organ anchored the Elvin Bishop Group from 1970-73. Welsh recorded with Bishop and Miller on two Bishop Group albums (1970's *Feel It* and 1972's *Rock My Soul*).

Bishop sat in with Perry And The Pumpers on occasion. As far as I know, some members of Perry And The Pumpers ended up in the 1974 edition of the Elvin Bishop Group, including guitarist Johnny Vernazza, pianist Phil Aaberg and bassist Fly Brooks, while Welsh and Stephen Miller returned to Iowa.

October 27, 1973 Long Branch, Berkeley, CA: Dave Brown Resurrection/Big Art and The Trashmasters *(Saturday)*
Both **Dave Brown Resurrection** and **Big Art and The Trashmasters** are unknown to me. There was a local musician (a bass player and producer) named Dave Brown, but I don't know if this was his band. From peripheral evidence I think The Trashmasters were a sort of Long Branch All-Stars group from other "house" bands. "Big Art's" was also the name of a Berkeley club in the basement of LaVal's Pizza (near Hearst & Euclid, on Northside).

October 28, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

October 30, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 31, 1973 Long Branch, Berkeley, CA: Earth Quake/Rockets *(Wednesday) 3rd Annual Hootchie Kootchie Ball* Halloween was always a Big Deal in Berkeley, so it's no surprise that two of the house bands played it.

November 1973 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

November 1, 1973 Long Branch, Berkeley, CA: Chains

(Thursday) free

Chains are unknown to me.
November 2, 1973 Long Branch, Berkeley, CA: Grayson Street

(Friday)

November 3, 1973 Long Branch, Berkeley, CA: Copperhead/Earth Quake *(Saturday)*
Copperhead had been formed in late 1971 by ex-Quicksilver Messenger Service guitarist John Cipollina. They had gone through a number of personnel changes, but by mid-1972 the lineup had stabilized. Cippolina was joined by pianist and singer Jim McPherson (ex-Stained Glass), who was the principal songwriter, guitarist Gary Phillipet, bassist Hutch Hutchinson and drummer David Weber. The band had a harder sound than Quicksilver, with more of an R&B feel. Columbia records signed the band, and they had released their debut album in Spring 1973. Copperhead played all the Bay Area clubs, but they had not yet toured Nationally.

Unfortunately, Clive Davis was pushed out as CEO of Columbia Records in the Summer of 1973. Many of the Bay Area bands signed by Clive, including Copperhead (as well as the Sons Of Champlin, the Rowan Brothers and David Rea) were dumped by the label. Copperhead had a local following in the clubs, but their album was left high and dry. They would break up by the end of the year.

November 4, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

November 5, 1973 Long Branch, Berkeley, CA: Rockets

(Monday) free

The fact that the flyer lists some weeknight shows as free is an indicator that the principal weeknight business of the Long Branch was selling beer to the locals.

November 6, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

November 7, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

November 8, 1973 Long Branch, Berkeley, CA: Chains

(Thursday) free

The Tubes at Winterland ca 1974, with Fee Waybill as Quay Lewd, probably singing "White Punks On Dope"

November 9-10, 1973 Long Branch, Berkeley, CA: The Tubes/Spotlight *(Friday-Saturday)*
The Tubes had only formed around March, 1972. Most of the band members were from Phoenix, AZ. Initially, guitarist Bill Spooner, keyboard player Vince Welnick and bassist Rick Andersen had been in a popular Phoenix band called The Beans. The Beans had moved to San Francisco in Fall 1970. They had played numerous local gigs, but hadn't really made much headway. After some band members left the Beans, it had turned out that another popular Phoenix band had lost some members, so guitarist Roger Steen and drummer Prairie Prince had relocated to San Francisco to join The Beans. Their roadie John "Fiji" Waldo was added as lead singer, and The Tubes were born.

The Tubes played a sort of progressive rock rather than modified blues. They also had a fairly elaborate stage show, which was pretty much unheard of at the time. Initially, of course, their props were just cardboard and confetti, but they were a performing band from the beginning. The Tubes had first played the Long Branch on June 4, 1972, and periodically returned. By late '73, there was an underground buzz about them. They played a lot of gigs in gay bars, which were quite lucrative but not advertised in the mainstream press. In the early 70s, gay culture was the source of style and cool in the Bay Area, so the Tubes managed to always be right on the cutting edge of that cool. On June 1, 1973, the unknown Tubes had opened for Led Zeppelin at Kezar

Stadium (fifth on the the bill), which for the wider Bay Area was the first time rock fans would even hear of them (this included me).

Spotlight is unknown to me.
November 11, 1973 Long Branch, Berkeley, CA: Grayson

Street (Sunday)

November 13, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos/Above & Beyond *(Tuesday)*
Above & Beyond are unknown to me.

November 14, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

November 15, 1973 Long Branch, Berkeley, CA: Chains

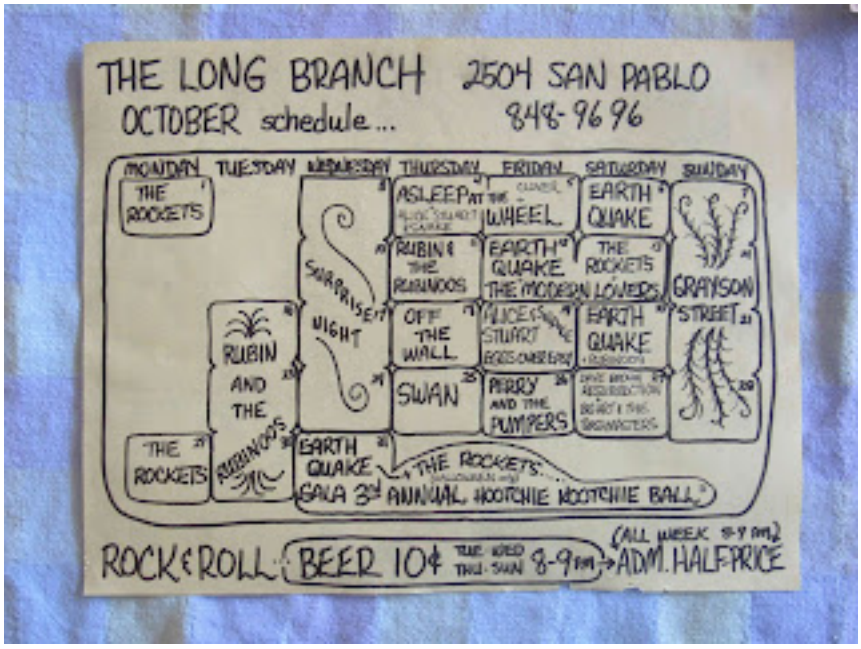
(Thursday) free

November 16-17, 1973 Long Branch, Berkeley, CA: Sutro Sympathy Orchestra/Enola Faye Moss *[16 only] (Friday- Saturday)*
Sutro Sympathy Orchestra were from Reno, although they played regularly in the San Francisco area. Singer Lynne Hughes had been in The Charlatans back in the 1960s.

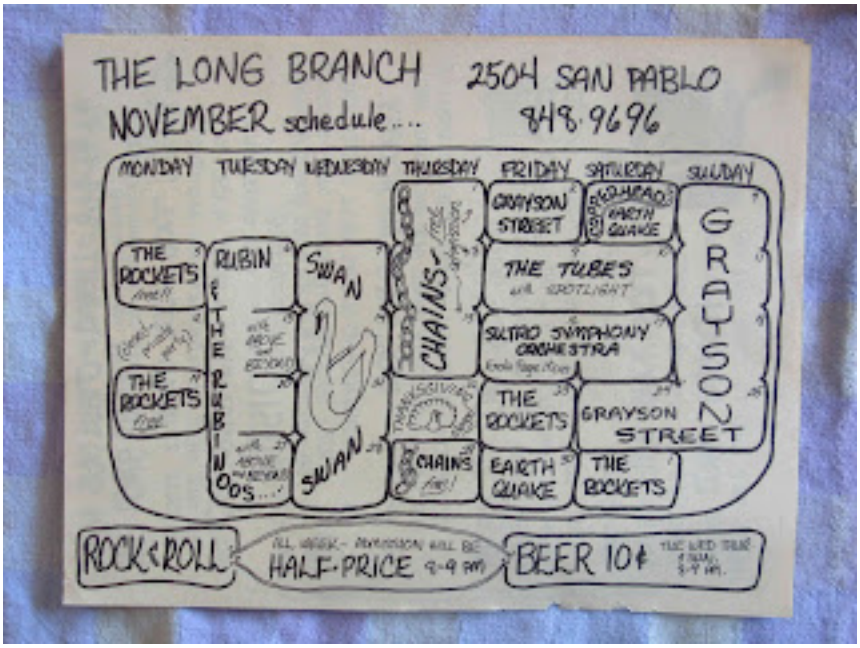
CONTRIBUTORS

Corry342
The Yellow Shark




THE LONG BRANCH 2504 SAN PABLO
OCTOBER schedule... 848-9696
MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY
THE ROCKETS
ASLEEP AT THE WHEEL
EARTH QUAKE
RUBIN & THE RUBINOOS
EARTH QUAKE THE MODERN LOVERS
THE ROCKETS
GRAYSON STREET
SURPRISE NIGHT
OFF THE WALL
ALICE STUART
EARTH QUAKE
RUBIN AND THE RUBINOOS
SWAN
PERRY AND THE PUMPERS
THE ROCKETS
EARTH QUAKE
THE ROCKETS...
GALA 3rd ANNUAL HOOTCHIE KOOTCHIE BALL
ROCK & ROLL BEER 10¢ TUE. WED THU. SUN 8-9 PM
(ALL WEEK 8-9 PM) ADM. HALF PRICE


Live at the longbranch and more
MODERN LOVERS



Enola Faye Moss is unknown to me.
November 18, 1973 Long Branch, Berkeley, CA: Grayson

Street *(Sunday)*

November 19, 1973 Long Branch, Berkeley, CA: Rockets

(Monday) free

Even The Rockets, a house band, played for free on a Monday night.

November 20, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

November 21, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

Closed for Thanksgiving Thursday (22).

November 23, 1973 Long Branch, Berkeley, CA: Rockets

(Friday)

November 24, 1973 Long Branch, Berkeley, CA: Grayson Street *(Saturday)*

November 25, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

November 27, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos/Above & Beyond *(Tuesday)*

November 28, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

November 29, 1973 Long Branch, Berkeley, CA: Chains

(Thursday) free

November 30, 1973 Long Branch, Berkeley, CA: Earth Quake

(Friday)

December 1973 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

December 1, 1973 Long Branch, Berkeley, CA: Rockets

(Saturday)

We are missing listings for December 2 and 3 (Sunday and Monday), but it's reasonable to assume that some of the usual suspects played.

December 5, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

December 6, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 7, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Topkela *(Friday)*
December 8, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Saturday)*

Topkela is unknown to me.
December 9, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

December 10, 1973 Long Branch, Berkeley, CA: Titans/Rockets/Country Thunder
(Monday) Legal Aid Benefit It's easy to make fun of Berkeley--I for one never tire of it--but there's no question that things happen in Berkeley long before they happen elsewhere (for example, Berkeley's Freight And Salvage club banned smoking in 1968, and the city of Berkeley would ban smoking in restaurants around 1977). As a result of its forward-looking nature, some things catch on in Berkeley that never catch on elsewhere. One such trend was "white reggae," hippie bands that played sped-up reggae for dancing. They were very popular in 1970s Berkeley, and pretty much nowhere else. **The Titans**, formerly Knee Deep, were the first such band. Titans would evolve into The Shakers, and became Long Branch regulars a few years later, even releasing an album, but they too are forgotten.

Country Thunder are unknown to me.
December 12, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

December 13, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 14-15, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday-Saturday)*

December 16, 1973 Long Branch, Berkeley, CA: Rockets

(Sunday)

December 17, 1973 Long Branch, Berkeley, CA: Rockets

(Monday)

December 19, 1973 Long Branch, Berkeley, CA: Rubinoos

(Wednesday)

December 20, 1973 Long Branch, Berkeley, CA: Rockets

(Thursday)

December 21, 1973 Long Branch, Berkeley, CA: Rockets/Grayson Street *(Friday)*

Country Casanova, the third Paramount Records album by Commander Cody and His Lost Planet Airmen. George "Cody" Frayne leans on a Lincoln.

December 22, 1973 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel *(Saturday)*
Commander Cody and His Lost Planet Airmen and Asleep At The Wheel could both pack the Long Branch on a weekend, and had done so many times. There would have been no reason to book both of them, so the bands must have wanted to do it. Since the bands were good friends and shared management, it wouldn't have been hard to arrange.

Cody and The Airmen had been playing the Long Branch since before their first album was released, and indeed at least one track on their immortal debut *Lost In The Ozone* had been recorded there (either "What's The Matter Now" or "20 Flight Rock"). The band's third Paramount Records' album, *Country Casanova*, had been released in May 1973. In November, the Airmen had recorded their next album (*Live From Deep In The Heart Of Texas*) at the Armadillo World Headquarters in Austin, TX (it would be released in March, 1974).

Asleep At The Wheel, meanwhile, had decided to move to Austin, as it was their spiritual home. Since the band moved to Texas in early 1974, it's possible that this show was a celebration and fare-thee-well for the Wheel's departure.

December 23, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

December 26, 1973 Long Branch, Berkeley, CA: Rubinoos

(Wednesday)

December 27, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 28, 1973 Long Branch, Berkeley, CA: Earth Quake/Rubinoos *(Friday)*

December 29, 1973 Long Branch, Berkeley, CA: Grayson Street *(Saturday)*

December 30, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

December 31, 1973 Long Branch, Berkeley, CA: Earth Quake/Rockets *(Monday)*

Beserkeley Chartbusters, Vol 1, released by Beserkeley Records in July 1975, was put together by Earth Quake's management. It featured songs by Earth Quake, Greg Kihn, Jonathan Richman and The Rubinoos, all of whom had played the Long Branch many times.

Outcomes Assessment: Long Branch Bands

Berkeley's Long Branch was essentially a neighborhood club, booking bands every week for regular patrons who lived nearby. Yet rock music was booming in the Bay Area, so many of the aspiring bands who played the Branch ended up leaving a much larger mark than you might think for a 350-capacity beer joint in West Berkeley.

Bill Graham signed Eddie Money to a management contract in 1975. His 1977 debut album on Columbia included "Two Tickets To Paradise" and "Baby Hold On," and sold millions

The Rockets broke up in early 1974. All of them thrived. Lead singer Eddie Mahoney debuted the Eddie Money Band in June 1974, and they played the Long Branch regularly too. In early 1975, Money was signed by Bill Graham's management team. Ultimately Money would be hugely successful, selling millions of records on the back of giant hits like "Two Tickets To Paradise" and "Baby Hold On To Me."

Drummer John Cuniberti has been a successful producer, particularly with "New Wave" bands. Guitarist Dan Alexander is well-regarded in production and audio circles, and bassist Chris Sohlberg played with Santana and many other artists.

In 2021, Ray Benson and Asleep At The Wheel released Half A Hundred Years, on Home Records

Asleep At The Wheel moved to Austin in early 1974. They are still together, still touring and established legends. Pretty good for a band from Paw Paw, WV.

Love On The Wire, Clover's 4th and last album, and their 2nd on Mercury Records, was released in late 1977. It's a very good album, even if almost no one has heard it.

Clover struggled on until 1977. They were "discovered" in 1976 by producer Nick Lowe, who had loved the first two Fantasy albums and had no idea they hadn't broken up. Lowe facilitated two excellent Clover albums recorded in England in 1976 and '77, but the band never caught on. The Lowe association, however, was how members of Clover ended up backing Elvis Costello on his debut album *My Aim Is True*.

After Clover, broke up, Huey Lewis and pianist Sean Hopper teamed up with members of Soundhole and became hugely successful as Huey Lewis & The News. Guitarist John McFee, meanwhile, joined the Doobie Brothers (they were still touring in 2023), and singer Alex Call wrote some hit singles.

8.5, by Earth Quake, released by Beserkeley in 1976

Earth Quake had been dropped by A&M, but their manager Mathew "King" Kaufman started the Beserkley Records label. Besides releasing Earth Quake and Rubinoos albums, the label had big hits with Jonathan Richman and Greg Kihn. Earth Quake broke up in the early 80s, ultimately releasing 5 albums.

Grayson Street never recorded, but many members of the band moved on to bigger groups. Tenor saxophonist Lenny Pickett still leads the *Saturday Night Live* Band. Founder Terry Hanck joined Elvin Bishop and toured with him in the late 70s for many years.

Jonathan Richman and The Modern Lovers, released by Beserkeley in 1976

Jonathan Richman and The Modern Lovers released albums on Beserkley Records, starting in 1976. "Egyptian Reggae" became a hit, and songs like "Road Runner" and "Abominable Snowman In The Market" are underground classics.

Tubes lead singer Fee Waybill, at Winterland ca 1974, as Dr. Strangelove, singing Tom Jones' "It's Not Unusual" (a regular showstopper for the band--you had to have seen it, just trust me...)

The Tubes released their first album in 1975, and it was a huge sensation. Their stage show, with every song its own self-contained "music video'--six years before MTV--was inspired and unforgettable. They toured America and the UK to well-deserved acclaim, and they had popular radio hits as well. The economics were unworkable, however, and the financial woes of the band eventually ground them to a halt. Keyboard player Vince Welnick joined the Grateful Dead in 1990. Versions of The Tubes have continued to perform intermittently over the decades.

Appendix: Long Branch Performers, January-July 1974

Lydia Frazier Bosley was kind enough to send some additional flyers, and for historical value I have included them below. Since the Long Branch had a repetitive booking strategy, I didn't write out each booking. I did note when there was a band that had not appeared at the Long Branch before.

January 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

January 15, 1974 Long Branch, Berkeley, CA: Asleep At The Wheel/Naomi Ruth Eisenberg *(Tuesday)*
Asleep At The Wheel had supposedly moved to Austin by this time, but they toured so much that they regularly appeared in Bay Area clubs anyway.

Naomi Ruth Eisenberg had been in various local ensembles, but she was best-known for having been one of the original "Hot Licks" with Dan Hicks. She sang and played fiddle, and was also a singer- songwriter.

Terry Dolan and Terry and The Pirates finally released a 1979 album of live performances, with an All-Star cast (including John Cipollina, Greg Douglass, Lonnie Turner, Nicky Hopkins and Grateful Dead engineer Dan Healy as producer)

January 18-19, 1974 Long Branch, Berkeley, CA: Terry and The Pirates *(Friday-Saturday)*
Copperhead finally disintegrated by the end of 1973, so John Cipollina promptly hooked up with numerous local ensembles. One such band was **Terry And The Pirates**, led by singer/songwriter Terry Dolan. Dolan had moved from the Washington, DC area in 1969 and had been playing around the Bay Area ever since. Terry And The Pirates was a somewhat casual ensemble that played Dolan's songs. Cipollina was the only regular "member," with a rotating cast depending on who was available. Typical members included guitarist Gregg Douglass (ex-Country Weather, future Steve Miller Band) and the old Copperhead rhythm section (Hutchinson and Weber).

Dolan's songs were pretty good, but not really great. Terry And The Pirates were popular locally, and his demos got some airplay on FM, but he never really got over the top.

January 20, 1974 Long Branch, Berkeley, CA: Valley Boys

(Sunday)

The **Valley Boys** were a country rock band, possibly from Fresno, who regularly played Bay Area clubs.

I Gotta Be Me, Gideon & Power's 1972 album on Bell (recorded in 1971 at Keystone Korner in San Francisco with members of the Elvin Bishop Group)

January 25-26, 1974 Long Branch, Berkeley, CA: Gideon & Power/Grayson Street *[25]*/**Frank Biner and The Nightshift** *[26] (Friday-Saturday)*
Gideon Daniels was a powerful singer with a gospel background, and the band **Gideon & Power** played in a sort of gospel-rock style. Gideon & Power recorded a 1971 album live at the Keystone Korner, supported by some players from the Elvin Bishop Group. Since Gideon Daniels had been Elvin Bishop's housemate at one point, it's not surprising to find out that various members came and went through Gideon & Power over the years, and the band was somewhat of a farm team for Bishop. Singer Mickey Thomas and organist Melvin Seals had successful shifts with Gideon and then Elvin, too (Seals of course went on to play with the Jerry Garcia Band for 15 years).

Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '74 Biner was just another guy working the clubs. Biner, with his band **Nightshift**, was a regular on weeknights at the Keystone Berkeley, but he played some gigs at the Long Branch, too. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

February 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

February 8, 1974 Long Branch, Berkeley, CA: Earth Quake/Son Of Pete *(Friday)*
The Friday show was reviewed by Berkeley *Gazette* critic Todd Tolces. It seems that Stoneground was booked to open for Malo at UC Berkeley's Zellerbach Auditorium. Stoneground had a band illness, and had to cancel, so Earth Quake did the opening set, and then hustled the 2 miles down to the Long Branch to headline.

Tolces also described Son Of Pete's set, extended somewhat due to Earth Quake's delayed arrival. **Son Of Pete** appears to have been a reggae "Toaster," a very odd thing outside of Jamaica and some neighborhoods in New York City. Toasters dj'd reggae records for dancing over customized sound systems, playing with the stereo mix and various effects, while also singing or talking over the records. As I understand it, the "Toaster" setup, pioneered in Jamaica, was a technological building block for rap music. Nascent rappers apparently took Toaster-type setups (sound system, multiple turntables, mic) and layered different music onto it. Outside of New York (or Kingston), however, many did not recognize the configuration.

It's easy to laugh at Berkeley--and fun too--but here was a guy playing gigs as a Reggae Toaster, playing a style of music unseen outside parts of New York Metro. Tolces praised Son Of Pete particularly for having numerous cool, unheard Reggae 45s, and I assure you that Berkeley took record snobbery seriously indeed. I have seen references that suggest that Son Of Pete was Earth Quake manager (and Beserkley Records founder) Matthew Kaufman, but I can't confirm that.

February 22-23, 1974 Long Branch, Berkeley, CA: The Tubes/Kid Gloves *(Friday-Saturday)*
Kid Gloves are unknown to me. They regularly opened for The Tubes.

SF Examiner March 8, 1974

March 8, 1974 Long Branch, Berkeley, CA: Earth Quake/New Stoneground *(Friday)*
I do not have flyers for March and April 1974, but I did some research on booked bands. I am including notes on any of the groups that hadn't played in the previous several months.

Stoneground had been formed in 1970 out of various San Francisco bands, to provide a "house band" for KSAN boss Tom Donahue's *Medicine Ball Caravan*. The Medicine Ball Caravan was meant to be a sort of traveling Woodstock, busing freaks around the country to put on mini-Woodstocks everywhere. The Grateful Dead backed out at the last moment. A strange film was made of the peculiar trek. Stoneground was signed by Warner Brothers and recorded 3

moderately successful album. Stoneground had no less than five lead singers, and had a sort of gospel-ish feel laid on top of a typical rock band. Stoneground broke up in mid-1973.

In early 1974, Stoneground lead guitarist Tim Barnes re-formed the band, initially just as a quartet. Barnes was the only lead singer. They probably did some of Stoneground's old songs, but they would have sounded different with just one singer. Other band members were organist Fred Webb (ex-It's A Beautiful Day), bassist Terry Davis and drummer Sammy Piazza (ex-Hot Tuna). Somewhat later, Stoneground would add two lead singers, including Jo Baker, and return somewhat to their older sound, and they eventually rose to at least a similar level to what they had been in the early 70s.

SF Examiner March 21, 1974

March 21, 1974 Long Branch, Berkeley, CA: Jimmy Baric Group *(Thursday)*
The Jimmy Baric Group are unknown to me. They played the Long Branch regularly during March 1974. I suspect that it might be guitarist Jimmy Berick, later in the Epic Records band Masters Of The Airwaves.

SF Examiner, March 23, 1974

March 23, 1974 Long Branch, Berkeley, CA: Naomi Ruth Eisenberg/Mitch Woods and His Red Hot Mama *(Saturday)* Brooklyn-born pianist Mitch Woods had been playing in the Bay Area since 1970. Woods backed singer Gracie Glassman, as **Mitch Woods And His Red Hot Mama**, but I'm not sure if they had a band or were a duo. In the next few years, Woods would form Mitch Woods and His Rocket 88s, who had a throwback R&B sound. Woods has had a successful career ever since, and he still appears to be going strong.

SF Examiner, March 30, 1974

March 30, 1974 Long Branch, Berkeley, CA: Valley Boys/Soundhole *(Saturday)*
Soundhole was a Marin band, who seemed to have debuted at the Branch on this Sunday night. By year's end, Soundhole would headline every Sunday night for a couple of months. Bay Area geography is odd, and West Berkeley was actually very near to Marin County (particularly after rush hour), so this was really a local gig for them.

Soundhole was a rock band, but they had a sound that was influenced by jazz and soul. Kinda like Van Morrison, which is why Van Morrison- -another Bay Area club regular--hired them as his backing band around 1974. Heady stuff for some guys from Marin who were still pretty new to the music scene. Soundhole was led by guitarist Brian Marnell, who would become somewhat known in the Bay Area for leading the band SVT (with Jack Casady) in the later 1970s. John Farey (later in Zero) played organ, and Brian Hogan played tenor sax.

Bassist Mario Cipollina (John's younger brother), drummer Bill Gibson and saxophonist/guitarist Johnny Colla would team up with two members of Clover (see above) to form Huey Lewis And The News, going on to fame and fortune.

May 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

May 2, 1974 Long Branch, Berkeley, CA: Fluid Drive

(Thursday)

Fluid Drive are unknown to me. They were regular performers at the Long Branch on Thursdays in May 1974.

The Long Branch did not advertise bands on Monday, Tuesday and Wednsday nights. I don't know if the club was closed those nights, or if they just didn't book music.

May 10-11, 1974 Long Branch, Berkeley, CA: Frank Biner and The Nightshift/Lucky Strike *(Friday-Saturday)*
After his club debut a few months earlier, Frank Biner was now headlining weekends at The Long Branch

Lucky Strike was a blues-rock band fronted by singer and harmonica player David Burgin. They had some good success in East Bay clubs, but never climbed any higher on the ladder.

May 17, 1974 Long Branch, Berkeley, CA: Grayson Street/Steel Band *(Friday)*
The **Steel Band** are unknown to me. Possibly it's "a" (Caribbean) steel band.

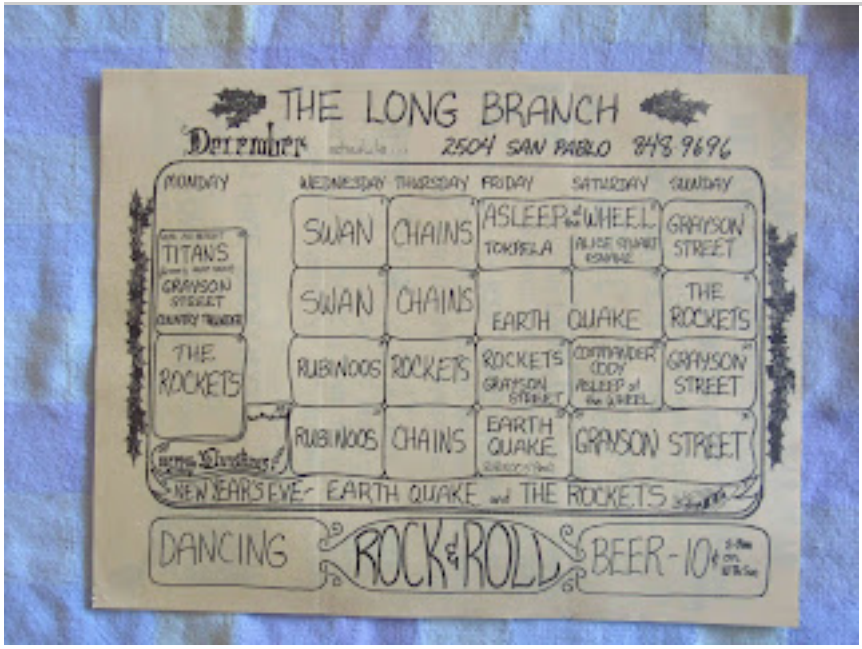
June 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

June 16, 1974 Long Branch, Berkeley, CA: Frank Biner and The Nightshift featuring The Stovall Sisters *(Sunday)*
Lillian, Netta and Joyce Stovall were three of 22 (!) children raised in a gospel-singing family that had moved to Oakland in the late 1950s. The trio had released a sort of gospel-soul album on Reprise in 1970 which included the hit "Hang On In There." They were also the backup singers for Norman Greenbaum's "Spirit In The Sky." I assume Biner and Nightshift backed them for a set, and also played their own set.

June 29, 1974 Long Branch, Berkeley, CA: Eddie Money/Lucky Strike *(Saturday)*
The Rockets had broken up at the end of 1973. In June 1974, Eddie Mahoney re-introduced himself as "**Eddie Money**," with a new band led by guitarist Jimmy Lyons. They dominated the Long Branch, just as the Rockets had done.

July 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

July 5, 1974 Long Branch, Berkeley, CA: Norman Greenbaum & Crossfire/Yesterday & Today *(Friday)*
Norman Greenbaum was an anomaly at the Long Branch, as he was at every club he played at. Greenbaum, a guitarist and singer, had been in a 60s band that played in a sort of Lovin' Spoonful style band called Dr West's Medicine Show and Junk Band. In 1969, Greenbaum wrote a song that got him signed by Reprise, and assigned to staff producer Erik Jacobsen, former producer of the Spoonful. After a re- arrangement, Greenbaum's gospel-folk "Spirit In The Sky" sold millions of copies and went #1 all over the world. It is still heard regularly today on soundtracks on commercials.



December 1, 1973 Long Branch, Berkeley, CA: Rockets

(Saturday)

We are missing listings for December 2 and 3 (Sunday and Monday), but it's reasonable to assume that some of the usual suspects played.

December 5, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

December 6, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 7, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Topkela *(Friday)*
December 8, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Saturday)*

Topkela is unknown to me.
December 9, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

December 10, 1973 Long Branch, Berkeley, CA: Titans/Rockets/Country Thunder
(Monday) Legal Aid Benefit It's easy to make fun of Berkeley--I for one never tire of it--but there's no question that things happen in Berkeley long before they happen elsewhere (for example, Berkeley's Freight And Salvage club banned smoking in 1968, and the city of Berkeley would ban smoking in restaurants around 1977). As a result of its forward-looking nature, some things catch on in Berkeley that never catch on elsewhere. One such trend was "white reggae," hippie bands that played sped-up reggae for dancing. They were very popular in 1970s Berkeley, and pretty much nowhere else. **The Titans**, formerly Knee Deep, were the first such band. Titans would evolve into The Shakers, and became Long Branch regulars a few years later, even releasing an album, but they too are forgotten.

Country Thunder are unknown to me.
December 12, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

December 13, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 14-15, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday-Saturday)*

December 16, 1973 Long Branch, Berkeley, CA: Rockets

(Sunday)

December 17, 1973 Long Branch, Berkeley, CA: Rockets

(Monday)

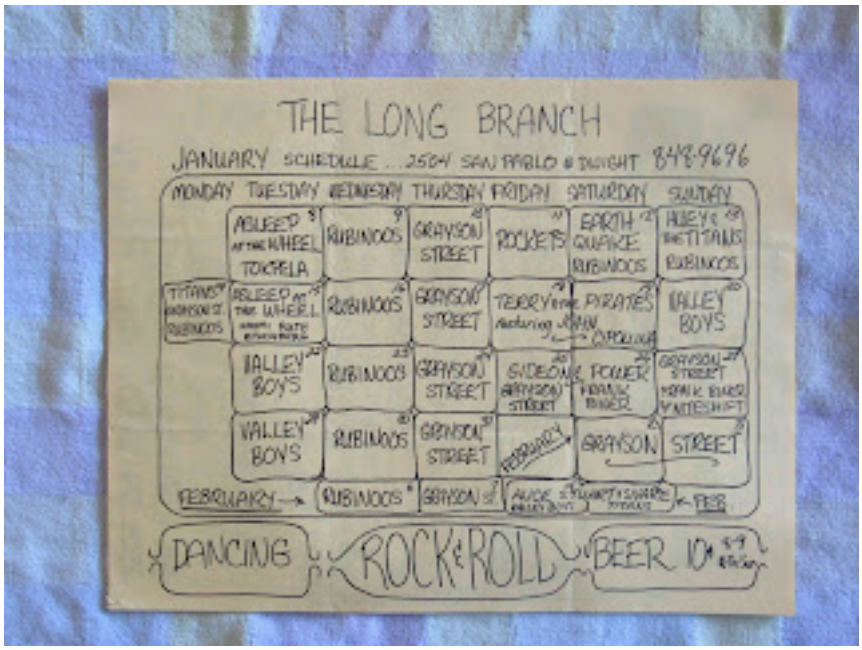
December 19, 1973 Long Branch, Berkeley, CA: Rubinoos

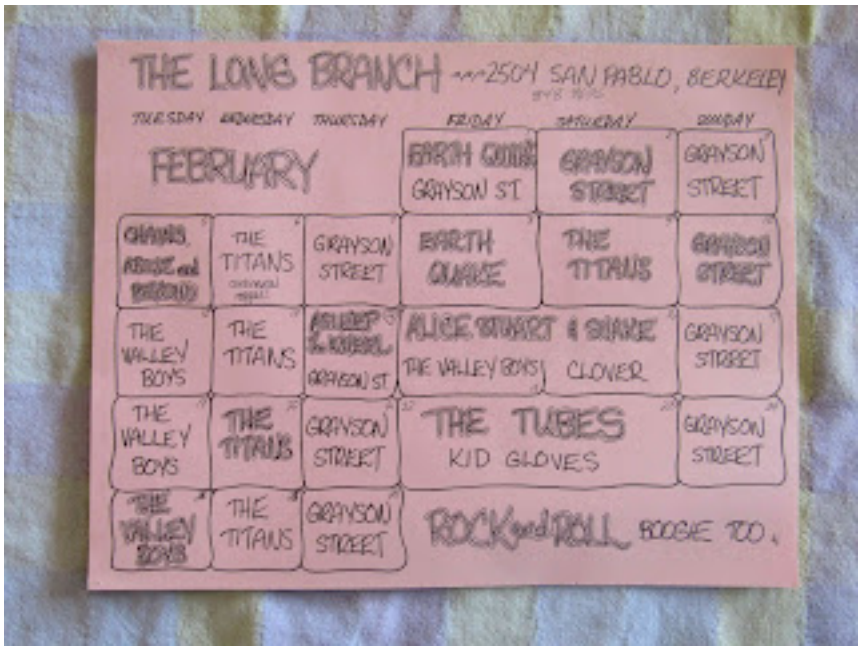
(Wednesday)

December 20, 1973 Long Branch, Berkeley, CA: Rockets

(Thursday)

December 21, 1973 Long Branch, Berkeley, CA: Rockets/Grayson Street *(Friday)*





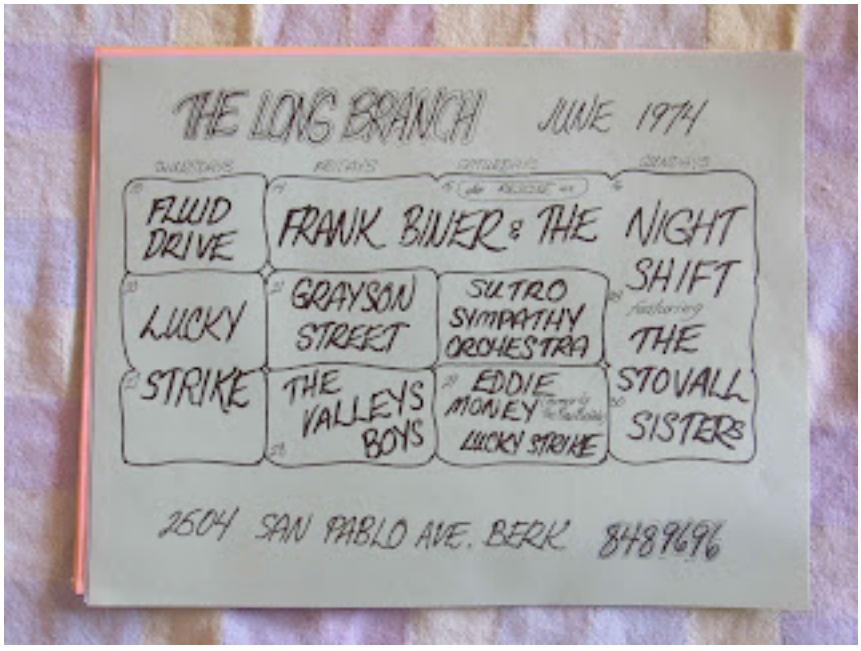
Bluegrass — High Country, at Paul's Saloon, 3251 Scott St. 9 p.m.
Blues-Rock — Michael Bloomfield-Mark Naftalin group, at Keystone Berkeley, 2119 University Ave. 9 p.m.
Rock-Dance — Earth Quake, and New Stoneground, at Long Branch Saloon, 2504 San Pablo Ave., Berkeley. 9 p.m.

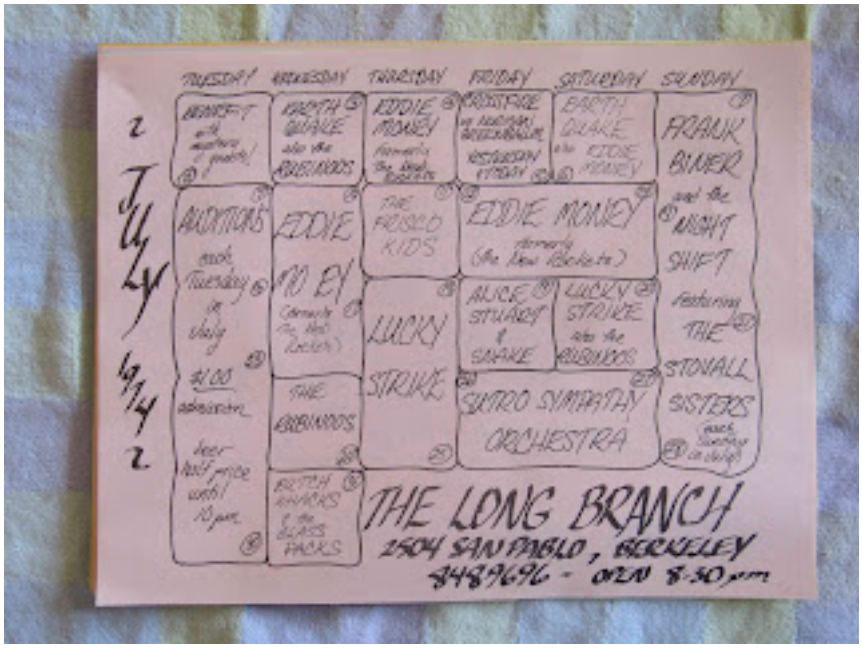
Rock - Dance — Jimmy Berick Group, at Long Branch, 2504 San Pablo Ave., Berkeley. 9:30 p.m.
Rock - Dance — Stroke, at Deliverance, 1332 Park St., Alameda, through Saturday. 9 p.m.
Rock - Dance — Mile Hi, at the Tuckett Inn, 18564 Mission Blvd., Hayward. 9 p.m.

Rock-Dance — Wilhelm and the Loose Gravel Band, at Omnibus, 1821 Haight St. 9 p.m.
Good Time Music — Naomi Ruth Eisenberg, and Mitch Woods and his Red Hot Mama, at Long Branch, 2504 San Pablo Ave., Berkeley. 9 p.m.
Country Rock — The Rockabilly Rhythm Boys, at New Orleans House, 1505 San Pablo Ave., Berkeley. 9:30 p.m.

Rock Show — Black Oak Arkansas, JoJo Gunne, and Journey, at Winterland, Post and Steiner Streets, 8 p.m.
Rock-Dance — Kingpin, at the Clement Mixer, 708 Clement St. 9 p.m.
Rock-Dance — Sahara, at Yellow Brick Road, 2215 Powell St. 9 p.m.
Folk — Dan Linn, at Family Farmacy, 4355 California St. 9 p.m.
Bluegrass — Phantoms of the Opry, at Paul's Saloon, 3251 Scott St. 9 p.m.
Rock-Dance — The Valley Boys, and Soundhole, at Long Branch, 2504 San Pablo Ave., Berkeley. 9 p.m.


THE LONG BRANCH
8489696
2604 SAN PABLO AVE @ DWIGHT BERKELEY
MAY 1974
THURSDAY
FRIDAY
SATURDAY
SUNDAY
FLUID DRIVE
THE TUBES
THE JIMMY SPICE GROUP
KID GLOVES
THE NIGHT SHIFT w/ FRANK BINER
LUCKY STRIKE
THE NIGHT SHIFT
featuring FRANK BINER
BIG ART and the TRASHMASTERS
FLUID DRIVE and the SUTRO SYMPHONY ORCHESTRA
GRAYSON STREET also The STEEL BAND
ROCK & ROLL
FLUID DRIVE
THE NIGHTSHIFT w/ FRANK BINER and the VALLEY BOYS
EARTH QUAKE also the RUBINOOS
THE NIGHTSHIFT w/ FRANK BINER
call the Branch-8489696 for changes


THE LONG BRANCH JUNE 1974
FLUID DRIVE
FRANK BINER & THE NIGHT SHIFT
LUCKY STRIKE
GRAYSON STREET
SUTRO SYMPATHY ORCHESTRA
featuring THE STOVALL SISTERS
THE VALLEYS BOYS
EDDIE MONEY formerly the Nucleus LUCKY STRIKE
2604 SAN PABLO AVE. BERK 8489696



regularly today on soundtracks on commercials.

He did release a second album, which included a minor hit "Canned Ham."Greenbaum lived quietly on his farm in Petaluma and didn't perform much, because he didn't have to. Nonetheless, he sometimes toured around local clubs. We can guess his last number. **Crossfire** seems to have been an existing group, but I don't know anything else about them.

Yesterday & Today was a band from Oakland. Initially a cover band, they had started to play their own material in a hard rocking English style, kind of like Humble Pie. The quartet slugged it out in East Bay clubs for years. In 1984 when "hair metal" was popular on MTV, they finally made it big as Y & T, releasing the hit album *In Rock We Trust*.

July 11, 1974 Long Branch, Berkeley, CA: Frisco Kids

(Thursday)

The **Frisco Kids** are unknown to me.

July 31, 1974 Long Branch, Berkeley, CA: Butch Whacks And His Glass Packs
(Wednesday)
Butch Whacks and His Glass Packs were a 15-piece rock and roll band dedicated to performing old style rock and roll hits from the 50s and early 60s. The band got their start as students at St. Mary's College in Moraga playing frat parties, and eventually morphed into a very popular bay area club and theater act.

For the post about shows at the Long Branch from its opening in May 1971 through December 1971, see here

For the post about shows at the Long Branch from January through June 1972, see here

POSTED BY CORRY342 AT 9:19 AM 2 COMMENTS: LABELS: 1973, 1974, 70S ROCK NIGHTCLUBS, BERKELEY

HTTP://WWW.CHICKENONAUNICYCLE.COM/CABALE%20HISTORY.HTM

CABALECREAMERY

Latest Update: February 9, 2013

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Picture to Left: The Kentucky Colonels are joined on stage at the Cabale Creamery by Sandy Rothman in November 1964.



The Cabale and Cabale Creamery, 2504 San Pablo Avenue, Berkeley, CA

(see also Questing Beast, Tito's and Longbranch)

None of this would be possible without the input from Sandy Rothman, Jesse Cahn, Evelyn Kerr and Sherwood Donahue

Evelyn Kerr's TimeMazine article on Chan Loughlin



Read Part 1 Here



Read Part 2 Here



Read Part 3 Here

TimeMazine Details



This is an excerpt from Sandy Rothman's brief memoir of the Cabale, written as part of a project on the great Clarence White, which is well worth reviewing.

The Cabale Creamery

Sandy Rothman

> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)*

In the early 1960s, there was a 'folk circuit' that emphasized serious folk music like Doc Watson and Mississippi John Hurt (as opposed to the more popular Kingston Trio-style of folk music). The Cabale was one of the anchors of the circuit, along with Club 47 in Cambridge, many clubs in Greenwich Village (such as the Gaslight and Folk City), the Ark in Ann Arbor and the Ash Grove in Los Angeles. The story of this circuit is well told in Jim Rooney and Eric Von Schmidt's book *Baby Let Me Follow You Down* (U-Mass Press, 1979).



The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies) along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). It opened on January 4, 1963 and ran until mid-1965, when the folk action moved to the Jabberwock. Somewhere along the way Carroll Peery, manager of the Chambers Brothers and Big Mama Thornton, happened to acquire a majority interest in the Cabale. Jesse Cahn, son of Cabale founder Rolf and folksinger Barbara Dane, recalls *"I was the one who cleaned the johns and swept up and practically lived there until 1965 ...".* Jesse went on to play with Tongue & Groove (with Lynne Hughes and Michael Ferguson) and the Chambers Brothers. After some time on the East Coast he returned to manage the Jabberwock for Bill "Jolly Blue" Ehlert when he moved across to San Francisco to run the Matrix. The name of the venue was changed to the Cabale Creamery in August of 1964. As a side issue, the one time notoriety of the Cabale/Cabale Creamery coffee house led the local vice squad and FBI to ban the licensing of any business under the name "Cabale" in the future. However, Chan Laughlin (Travus T Hipp) still retains Cabale News Service as his business cover. His broadcasts can be found on kpig.com.

One of the Cabale's founders was Rolf Cahn, a Jewish refugee from Nazi Germany who had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Bluegrass was scheduled only occasionally at the Cabale, but on the other hand, it was the only club in Berkeley where it was presented at all during that period (1963-4). The usual entertainment at the Cabale included local musicians and quite a few travelling "folk individuals" from the more developed Cambridge folk scene. (The similarity between the Cabale's monthly calendar and that of Cambridge's Club 47 may have been an inspiration for Rick Shubb's placement of Berkeley and Cambridge as next-door neighbours in his legendary "Humbead's Revised Map of the World" poster which may be viewed in the book "Baby, Let Me Follow You Down" by Von Schmidt & Rooney). Physically, the Cabale was a fairly small, long and narrow, dark room with the ambience of a '50s Beat coffeehouse. Coffee drinks were made at the far end of the room. When the Colonels played there the stage was against the long wall on the north side of the room (the right side as you walked in); later, it was on the short wall just inside and to the right of the entrance.

The name was amended from simply "the Cabale" to the Cabale Creamery in August 1964. The site of the Cabale Creamery became, briefly The Good Buddy (a poster from May 1965 survives), Caverns West and then, in the Fall of 1965, it became a club called The Questing Beast. Much of the performance history of the Questing Beach (November 1965 to May 1966) has been demystified (see here) due to the availability of posters, handbills and advertisements in the Berkeley Barb. Subsequently it became Tito's, The Babylon and then in the early 1970s The Longbranch.















A List of Cabale Shows

	Date	Cabale, 2504 San Pablo Ave, Berkeley, CA	Some Interesting Notes
Friday	04 January 1963		Cabale opens to the public under the managemen Zeem and Chandler A. Laughlin III.
Sunday	17 March 1963	Hoot	
Monday	18 March 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	19 March 1963	Perry Lederman & Al Young	
Wednesday	20 March 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Thursday	21 March 1963	Redwood Canyon Ramblers	Bluegrass
Friday	22 March 1963	Toni Brown, Dave Fredrickson & Steve Talbott	Crabgrass
Saturday	23 March 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	24 March 1963	Hoot	
Monday	25 March 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	26 March 1963	Perry Lederman & Al Young	
Wednesday	27 March 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	28 March 1963	Redwood Canyon Ramblers	
Friday	29 March 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	30 March 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	31 March 1963	Hoot	
Monday	01 April 1963	Janet Smith, Bobby Neuwirth & Buzzy Marten	
Tuesday	02 April 1963	Perry Lederman & Al Young	
Wednesday	03 April 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	04 April 1963	Redwood Canyon Ramblers	
Friday	05 April 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	06 April 1963	Doug Brown, Cal Grayon & Carl Granich	

Sunday	07 April 1963	Hoot	
Monday	08 April 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	09 April 1963	Perry Lederman & Al Young	
Wednesday	10 April 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	11 April 1963	Redwood Canyon Ramblers	
Friday	12 April 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	13 April 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	14 April 1963	Hoot	
Monday	15 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	16 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	17 April 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	18 April 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	19 April 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	20 April 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	21 April 1963	Hoot	
Monday	22 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	23 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	24 April 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	25 April 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	26 April 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	27 April 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	28 April 1963	Hoot	
Monday	29 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	30 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	01 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	02 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	03 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	04 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	05 May 1963	Hoot	
Monday	06 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	07 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	08 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	09 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	10 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	11 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	12 May 1963	Hoot	
Monday	13 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	14 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	15 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	16 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	17 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	18 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues

Sunday	19 May 1963	Reverend L Overstreet	Guitarist with his four sons
Monday	20 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	21 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	22 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	23 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	24 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	25 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Saturday	01 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	02 June 1963	Janet Smith, Tim Small	
Monday	03 June 1963	Pine Ridge Ramblers	
Tuesday	04 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	05 June 1963	KC Douglas & Clarence Van Hook	
Thursday	06 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	07 June 1963	Perry Lederman & Al Young	
Saturday	08 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	09 June 1963	Janet Smith, Tim Small	
Monday	10 June 1963	Pine Ridge Ramblers	
Tuesday	11 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	12 June 1963	KC Douglas & Clarence Van Hook	
Thursday	13 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	14 June 1963	Perry Lederman & Al Young	
Saturday	15 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	16 June 1963	Janet Smith, Tim Small	
Monday	17 June 1963	Pine Ridge Ramblers	
Tuesday	18 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	19 June 1963	KC Douglas & Clarence Van Hook	
Thursday	20 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Friday	21 June 1963	Perry Lederman & Al Young	
Saturday	22 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	23 June 1963	Janet Smith, Tim Small	
Monday	24 June 1963	Pine Ridge Ramblers	
Tuesday	25 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	26 June 1963	KC Douglas & Clarence Van Hook	
Thursday	27 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	28 June 1963	Perry Lederman & Al Young	

Saturday	29 June 1963	Los Flamencos De La Bogeda	
Sunday	30 June 1963	Janet Smith, Tim Small	
Wednesday	03 July 1963	Los Flamencos De La Bogeda, Fred Meija	
Thursday	04 July 1963	Mayne Smith, ?????	
Friday	05 July 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	06 July 1963	Perry Lederman	
Friday	02 August 1963	Jesse Fuller	
Saturday	03 August 1963	Elmer Snowden Trio	
Sunday	04 August 1963	Janet Smith & Mayne Smith	
Monday	05 August 1963	Hoot with Ken Spiker	
Tuesday	06 August 1963	Carol Leigh & Ken Ellis	1920 Blues
Wednesday	07 August 1963	Perry Lederman	
Thursday	08 August 1963	Larry Hanks, Roger Perkins	
Friday	09 August 1963	Jesse Fuller	
Saturday	10 August 1963	Elmer Snowden Trio	
Sunday	11 August 1963	Janet Smith & Mayne Smith	
Monday	12 August 1963	Hoot with Ken Spiker	
Tuesday	13 August 1963	Carol Leigh & Ken Ellis	
Wednesday	14 August 1963	Perry Lederman	
Thursday	15 August 1963	Larry Hanks, Roger Perkins, Canyon Cinema (Brakhage, 3:10 to Yuma)	
Friday	16 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Saturday	17 August 1963	Elmer Snowden Trio	
Sunday	18 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Monday	19 August 1963	Hoot with Ken Spiker	
Tuesday	20 August 1963	Carol Leigh & Ken Ellis	
Wednesday	21 August 1963	Perry Lederman	
Thursday	22 August 1963	Larry Hanks, Roger Perkins	
Friday	23 August 1963	Jesse Fuller	
Saturday	24 August 1963	Elmer Snowden Trio	
Sunday	25 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Monday	26 August 1963	Hoot with Ken Spiker	
Tuesday	27 August 1963	Carol Leigh & Ken Ellis	
Wednesday	28 August 1963	Perry Lederman	
Thursday	29 August 1963	Larry Hanks, Roger Perkins, Canyon Cinema (Films of Larry Gordon)	
Friday	30 August 1963	Jesse Fuller	
Saturday	31 August 1963	Elmer Snowden Trio	
Monday	02 September 1963	Hoot with Ken Spiker	
Monday	09 September 1963	Hoot with Ken Spiker	
Monday	16 September 1963	Hoot with Ken Spiker	
Monday	23 September 1963	Hoot with Ken Spiker	
Tuesday	01 October 1963	Ale Ekstrom, Debbie Green	
Wednesday	02 October 1963	Los Flamencos De La Bogeda	
Thursday	03 October 1963	Carol Leigh	

Friday	04 October 1963	Perry Lederman, Janet Smith, Al Young	
Saturday	05 October 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Sunday	06 October 1963	Tim Small & Ellen Faust	
Monday	07 October 1963	Hoot with Ken Spiker	
Tuesday	08 October 1963	TA Talbot, JC Burris	
Wednesday	09 October 1963	Los Flamencos De La Bogeda	
Thursday	10 October 1963	KC Douglas & Clarence Van Hook; Canyon Cinema (High Noon, Knight of the Trail, Great Train Robbery)	
Friday	11 October 1963	Fred Gerlach	
Saturday	12 October 1963	Fred Gerlach	
Sunday	13 October 1963	Janet Smith, Cy Koch	
Monday	14 October 1963	Hoot with Ken Spiker	
Tuesday	15 October 1963	Ale Ekstrom, Ellen Faust	
Wednesday	16 October 1963	Los Flamencos De La Bogeda	
Thursday	17 October 1963	Perry Lederman, Al Young	
Friday	18 October 1963	Tim Small, Debbie Green	
Saturday	19 October 1963	Rolf Kahn	
Sunday	20 October 1963	Ale Ekstrom, Janet Smith	
Monday	21 October 1963	Hoot with Ken Spiker	
Tuesday	22 October 1963	TA Talbot, JC Burris	
Wednesday	23 October 1963	Los Flamencos De La Bogeda	
Thursday	24 October 1963	Perry Lederman, Al Young, Canyon Cinema (Brother Orchid, All Wet, Christmas Carol Community Singing)	
Friday	25 October 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	26 October 1963	Rolf Kahn	
Sunday	27 October 1963	Cy Koch, Clarence Van Hook	
Monday	28 October 1963	Hoot with Ken Spiker	
Tuesday	29 October 1963	Janet Smith, Tim Small	
Wednesday	30 October 1963	Los Flamencos De La Bogeda	
Thursday	31 October 1963	KC Douglas, Debbie Green	
Friday	01 November 1963	Rolf Kahn	
Saturday	02 November 1963	Al Young	
Sunday	03 November 1963	Tim Small, Debbie Green	
Monday	04 November 1963	Hoot	
Tuesday	05 November 1963	Ellen Faust,	
Wednesday	06 November 1963	Los Flamencos De La Bogeda	
Thursday	07 November 1963	JC Burris, TA Talbott	
Friday	08 November 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	09 November 1963	Bukka White	
Sunday	10 November 1963	JP Pickens	
Monday	11 November 1963	Lightning Hopkins	
Tuesday	12 November 1963	Lightning Hopkins	
Wednesday	13 November 1963	Lightning Hopkins	
Thursday	14 November 1963	Lightning Hopkins	

Friday	15 November 1963	Al Young, Sandy Bull	
Saturday	16 November 1963	Bukka White	
Sunday	17 November 1963	Ellen Faust, Cy Koch	
Monday	18 November 1963	Hoot	
Tuesday	19 November 1963	Pat Kilroy, Janet Smith	
Wednesday	20 November 1963	Los Flamencos De La Bogeda	
Thursday	21 November 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Friday	22 November 1963	Al Young, Sandy Bull	
Saturday	23 November 1963	Bukka White	
Sunday	24 November 1963	Janet Smith	
Monday	25 November 1963	Hoot	
Tuesday	26 November 1963	Sandy Bull	
Wednesday	27 November 1963	Los Flamencos De La Bogeda	
Thursday	28 November 1963	JC Burris, TA Talbott	
Friday	29 November 1963	Perry Lederman, Al Young	
Saturday	30 November 1963	Bukka White	
Sunday	01 December 1963	Hoot with Ken Spiker	
Monday	02 December 1963	Closed	
Tuesday	03 December 1963	Perry Lederman	
Wednesday	04 December 1963	Los Flamencos De La Bogeda	
Thursday	05 December 1963	TA Talbott, Lil Sun Glover, Dickens 44	Tony Glover
Friday	06 December 1963	Tom Paxton	
Saturday	07 December 1963	Tom Paxton	
Sunday	08 December 1963	Hoot with Ken Spiker	
Monday	09 December 1963	Closed	
Tuesday	10 December 1963	Snopes Country Camp Followers	
Wednesday	11 December 1963	Los Flamencos De La Bogeda	
Thursday	12 December 1963	Perry Lederman	
Friday	13 December 1963	Bukka White	
Saturday	14 December 1963	Jesse Fuller	
Sunday	15 December 1963	Hoot with Ken Spiker	
Monday	16 December 1963	Closed	
Tuesday	17 December 1963	Pat Kilroy, Janet Smith	
Wednesday	18 December 1963	Los Flamencos De La Bogeda	
Thursday	19 December 1963	Pete Berg, Toni Brown	
Friday	20 December 1963	Bukka White	
Saturday	21 December 1963	Jesse Fuller	
Sunday	22 December 1963	Hoot with Ken Spiker	
Monday	23 December 1963	Closed	
Tuesday	24 December 1963	Closed	
Wednesday	25 December 1963	Closed	
Thursday	26 December 1963	Snopes Country Camp Followers	
Friday	27 December 1963	Al Young, Debbie Green	
Saturday	28 December 1963	Jesse Fuller	

Sunday	29 December 1963	Hoot with Ken Spiker
Monday	30 December 1963	Closed
Tuesday	31 December 1963	Closed
Wednesday	01 January 1964	Tim Small
Thursday	02 January 1964	Al Young
Friday	03 January 1964	Bobby Neuwirth
Saturday	04 January 1964	KC Douglas and His Band
Sunday	05 January 1964	Hoot with Ken Spiker
Monday	06 January 1964	Closed
Tuesday	07 January 1964	Snopes Country Camp Followers
Wednesday	08 January 1964	Pat Kilroy, Debbie Green
Thursday	09 January 1964	Perry Lederman
Friday	10 January 1964	Barbara Dane
Saturday	11 January 1964	Danny Kalb
Sunday	12 January 1964	Hoot with Ken Spiker
Monday	13 January 1964	Closed
Tuesday	14 January 1964	Kellery Powers, Lonny Feiner
Wednesday	15 January 1964	Al Young
Thursday	16 January 1964	Danny Kalb
Friday	17 January 1964	Barbara Dane
Saturday	18 January 1964	Hoot with Al Young
Sunday	19 January 1964	Hoot with Ken Spiker
Monday	20 January 1964	Closed
Tuesday	21 January 1964	Reverend Gary Davis
Wednesday	22 January 1964	Reverend Gary Davis
Thursday	23 January 1964	Reverend Gary Davis
Friday	24 January 1964	Jesse Fuller
Saturday	25 January 1964	TA Talbott, Lil Sun Glover, Dickens 44
Sunday	26 January 1964	Hoot with Ken Spiker
Monday	27 January 1964	Closed
Tuesday	28 January 1964	Perry Lederman
Wednesday	29 January 1964	Pete Berg, Toni Brown
Thursday	30 January 1964	Snopes Country Camp Followers
Friday	31 January 1964	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg Crabgrass
Wednesday	11 March 1964	Jim Kweskin's Jug Band
Tuesday	31 March 1964	Elizabeth Cotten
Wednesday	01 April 1964	Elizabeth Cotten
Thursday	02 April 1964	Elizabeth Cotten
Thursday	09 April 1964	Perry Lederman, Clarence Van Hook
Thursday	16 April 1964	Perry Lederman, Clarence Van Hook
Thursday	23 April 1964	Kentucky Colonels
Wednesday	29 April 1964	Mance Lipscombe
Thursday	30 April 1964	Mance Lipscombe
Friday	01 May 1964	Mance Lipscombe

Saturday	02 May 1964	Los Tigres De La Sierra (2pm); Mance Lipscombe (9pm)	
Sunday	03 May 1964	Mance Lipscombe	
Monday	04 May 1964	Tom Glass and The Jazz Mice	
Tuesday	05 May 1964	Los Flemencos De La Bogeda	
Wednesday	06 May 1964	Pat Kilroy, Ben Willis	
Thursday	07 May 1964	Perry Lederman	
Friday	08 May 1964	Rolf Cahn	
Saturday	09 May 1964	Rolf Cahn	
Sunday	10 May 1964	Hoot	
Monday	11 May 1964	Tom Glass and The Jazz Mice	
Tuesday	12 May 1964	Los Flemencos De La Bogeda	
Wednesday	13 May 1964	Pat Kilroy, Ben Willis	
Thursday	14 May 1964	Perry Lederman	
Friday	15 May 1964	Rag Time Quartet	Bob Detwilder, Vince Hickey, Red Honore, Peter B
Saturday	16 May 1964	The Chevelles	Rhythm and Blues, Dancing
Sunday	17 May 1964	Hoot	
Monday	18 May 1964	Tom Glass and The Jazz Mice	
Tuesday	19 May 1964	Los Flemencos De La Bogeda	
Wednesday	20 May 1964	Nick Gravenites	
Thursday	21 May 1964	Al Young, Wardez Taylor	
Friday	22 May 1964	Rag Time Quartet	
Saturday	23 May 1964	The Chevelles	Rhythm and Blues, Dancing
Sunday	24 May 1964	Hoot	
Monday	25 May 1964	Tom Glass and The Jazz Mice	
Tuesday	26 May 1964	Lightning Hopkins, Clarence Van Hook	
Wednesday	27 May 1964	Lightning Hopkins, Clarence Van Hook	
Thursday	28 May 1964	Lightning Hopkins, Clarence Van Hook	
Friday	29 May 1964	Lightning Hopkins, Clarence Van Hook	
Saturday	30 May 1964	Lightning Hopkins, Clarence Van Hook	
Sunday	31 May 1964	Hoot	
Wednesday	10 June 1964	Barbara Dane	
Thursday	11 June 1964	Barbara Dane	
Friday	12 June 1964	Barbara Dane	
Wednesday	15 July 1964	Mississippi John Hurt	
Thursday	16 July 1964	Mississippi John Hurt	
Friday	17 July 1964	Mississippi John Hurt	
Friday	14 August 1964		First reference to The Cabale being called The Cab and Carrol Peery
Tuesday	18 August 1964	Chambers Brothers	
Wednesday	19 August 1964	Chambers Brothers	
Saturday	22 August 1964	Chambers Brothers	
Sunday	23 August 1964	Chambers Brothers	
Tuesday	25 August 1964	Terry Garthwaite, Perry Lederman	
Wednesday	26 August 1964	Chambers Brothers	
Thursday	27 August 1964	Chambers Brothers	

Friday	28 August 1964	Chambers Brothers	
Saturday	29 August 1964	Chambers Brothers	
Thursday	29 October 1964	Jesse Fuller	
Friday	30 October 1964	Jesse Fuller	
Saturday	31 October 1964	Jesse Fuller	
Tuesday	17 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Wednesday	18 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Thursday	19 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Friday	20 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Saturday	21 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Tuesday	24 November 1964	Mance Lipscombe	
Wednesday	25 November 1964	Mance Lipscombe	
Thursday	26 November 1964	Mance Lipscombe	
Friday	27 November 1964	Mance Lipscombe	
Saturday	28 November 1964	Mance Lipscombe	
Sunday	29 November 1964	Mance Lipscombe	
Tuesday	16 February 1965	Mississippi Fred McDowell	
Wednesday	17 February 1965	Mississippi Fred McDowell	
Thursday	18 February 1965	Mississippi Fred McDowell	
Friday	19 February 1965	Mississippi Fred McDowell	
Saturday	20 February 1965	Mississippi Fred McDowell	
Friday	19 November 1965		Opens under the ownership of Terry Sullivan and called "The Good Buddy" and "Caverns West".

QUESTINGBEAST

Latest Update: September 13, 2011

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http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The Questing Beast, 2504 San Pablo Avenue, Berkeley, CA

This has been researched and prepared by Ross Hannan and Corry Arnold
Thanks are due to Cactus Pete Anderson who contributed significantly to the research

In the early 1960s, there was a "folk circuit" anchored by Cambridge, Massachusetts and Berkeley, California. Folksingers could play the Club 47 in Cambridge, go down to Greenwich Village, and work there way across the country, possibly hitchhiking, and sleeping on the couches and floors of other folkniks. The history of this circuit is best covered in the book *Baby Let Me Follow You Down* (Eric von Schmidt and Jim Rooney, UMass Press 1979).

The Cabale Creamery (2504 San Pablo at Dwight in Berkeley), founded by Rolf Cahn, Debbie Green, Howard Ziehm and Chandler A. Laughlin III, was a crucial stop on this circuit. By August 1964, the club was owned and run by Carroll Peery, manager of the Chambers Brothers who subsequently moved to Cambridge themselves, and Howard Ziehm. Bay Area bluegrass musician Sandy Rothman has written a brief but excellentmemoir of the Cabale as part of a project on the great Clarence White and Jorma Kaukonen recorded his album "Cabale Creamery" here in 1964.

When the Cabale finally folded, probably sometime in the summer of 1965, the 2504 San Pablo premises briefly became *The Good Buddy* then *Caverns West* before

being taken over, by Terry Sullivan and Tony Sage, and re-opened as the *Questing Beast* on November 19.

Unfortunately, by May 1966 The Beast had been slain with its downfall well documented in the May 6 (Vol 2, Number 18) and May 13 (Vol 2, Number 19) issues of the Barb.

The Questing Beast was primarily a folk coffeehouse and hosted similar acts to the Jabberwock on Telegraph Avenue with a fair amount of flamenco, bluegrass and classical guitar playing thrown in. By all accounts it never managed to turn a profit.

The end was bought about following problems with the local police department and Board of Health who had visited in mid April 1966 and demanded a number of costly improvements to be made. It also transpires that the joint managers of The Questing Beast, Terry Sullivan and Tony Sage, borrowed a patron's car on Saturday April 30 in order to go for cider and donuts and were pulled over by Patrolman George Williamson, allegedly because of a defective rear light.

A subsequent routine ID check was conducted and the vehicle searched. A small amount of marijuana was found and the two arrested. Friends struggled to find the bail money and their fiancées apparently considered "turning tricks" to raise the funds. By May 2, the day of the arraignment, Sullivan's bail was in place. However, immediately before the court session, Inspector Darrell Hickman of the Detective Division told Sullivan "I'm revoking your entertainment license" – despite that neither Sullivan nor Sage had been tried or convicted. Sage was taken after arraignment to the maximum security Greystone facility at Santa Rita. Sage recounted to the Barb stories of the scant conditions and food at Graystone in an article published on May 13.

A hastily arranged three day benefit was arranged with Solomon (Feldthouse – later of eclectic LA band *Kaleidoscope*) with the Holiday Dancers, Country Joe and The Fish, John Paul, Dave Cohen, Dan Paik and The Gospel Tonics (who had originally been scheduled) appearing.

By the time the *Berkeley Barb* was published on May 6, it was clear that without their cabaret license it would be impossible for The Questing Beast to have any paid performers, scheduled performances, admission or cover charge, and no advertising of live entertainment could be placed. Notwithstanding this, Country Joe and the Fish went on to perform as scheduled that evening. Although the staff at the Beast had told the Barb that emphatically and unanimously that "The Questing Beast will not close", the Country Joe and the Fish show that Friday proved to be the last music performed there.

Sunday and Monday saw The Questing Beast host Jerry Abrams' Berkeley Cinematheque (something they had done each Sunday since March 20) and the doors closed for the final time on May 9, 1966.

2504 San Pablo later became home to Tito's, Babylon and then the Longbranch Saloon. Today the building houses a business called "Good Vibrations" (more Duracell than the Beach Boys).



The Questing Beast as it was on October 7, 2005 - "Good Vibrations"

2504 San Pablo Avenue through the years ...

Cabale → Cabale Creamery → Good Buddy → Caverns West → Questing Beast → Tito's → Babylon → Longbranch Saloon → Good Vibrations

Art of the Questing Beast





A List of Questing Beast Shows

Friday	19 November 1965	Alice Stuart	Opening of The Questing Beast. Alice Stuart was, and still is, a folk singer. At th back of her Arhoolie debut album "All The Good Times".
Saturday	20 November 1965	Alice Stuart	
Sunday	21 November 1965	Hoot	
Monday	22 November 1965	Closed	

Tuesday	23 November 1965		
Wednesday	24 November 1965		
Thursday	25 November 1965	Clarence Van Hook	The ad says “Open Tuesday thru Sunday, 9-1”. This suggests that the venue was “name” acts on the weekend. The same ad promotes a Sunday night “Hoot.”
Friday	26 November 1965	Clarence Van Hook, KC Douglas	KC Douglas was born in Sharon, MS in 1913, and played with blues legend Tomn Vallejo, CA in 1945 to work in the Navy shipyards. By 1947 he had relocated to as a blues performer. He had a hit in 1949 with "Mercury Boogie," better know by Steve Miller (1967), David Lindley (1981) and Alan Jackson (1992), and later u Company. From 1963 to 1970, Douglas was an employee of the Berkeley Public performance at the Berkeley Blues Festival in 1970, Douglas had a boost in popu successfully until his death in 1975. Clarence van Hook, a guitar player, generall continued to perform well into the 1990s.
Saturday	27 November 1965	Clarence Van Hook, KC Douglas	
Sunday	28 November 1965	Hoot	
Monday	29 November 1965	Closed	
Tuesday	30 November 1965	Jim Lynch	Ad states "rambler tunes and flat picking".
Wednesday	01 December 1965	Bob Cooper	
Thursday	02 December 1965		
Friday	03 December 1965	Jean Redpath and Karen Williams	Jean Redpath was a singer of Scottish ballads.
Saturday	04 December 1965	Jean Redpath and Karen Williams	
Sunday	05 December 1965	Hoot	
Monday	06 December 1965	Closed	
Tuesday	07 December 1965	Jim Lynch	
Wednesday	08 December 1965	David and Tina Meltzer	Ad says "electric bass, bluegrass and ballads". Both would go on to be members of Serpent Power.
Thursday	09 December 1965	John Shine	Blues
Friday	10 December 1965	Lee Underwood	Blues and kazoo
Saturday	11 December 1965		
Sunday	12 December 1965	Hoot	
Monday	13 December 1965	Closed	
Tuesday	14 December 1965		
Wednesday	15 December 1965		
Thursday	16 December 1965		

Friday	17 December 1965	Huck Rorick and His Rock & Roll Friends	By all accounts, a rock & roll band.
Saturday	18 December 1965	Huck Rorick and His Rock & Roll Friends	
Sunday	19 December 1965	Hoot	
Monday	20 December 1965	Closed	
Tuesday	21 December 1965	Ken Spiker	Flamenco and classical guitar
Wednesday	22 December 1965	Bob Cooper	Bob Cooper plays Carter Family Bluegrass this evening at the Questing Beast.
Thursday	23 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Friday	24 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Saturday	25 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Sunday	26 December 1965	Hoot	
Monday	27 December 1965	Closed	
Tuesday	28 December 1965		
Wednesday	29 December 1965		
Thursday	30 December 1965		
Friday	31 December 1965		
Saturday	01 January 1966		
Sunday	02 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	03 January 1966	Closed	
Tuesday	04 January 1966		
Wednesday	05 January 1966		
Thursday	06 January 1966	John Paul	
Friday	07 January 1966	New Brothers	
Saturday	08 January 1966	New Brothers	
Sunday	09 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	10 January 1966	Closed	

Tuesday	11 January 1966	Jason Weininger - Classical guitar	
Wednesday	12 January 1966	Clarence Van Hook	
Thursday	13 January 1966	Jim Lynch	
Friday	14 January 1966	The Friendly Strangers, Sandy Rothman, Lloyd Williams, Butch Waller, Ray Scott [Bluegrass Special]	Bluegrass Special
Saturday	15 January 1966	The Friendly Strangers, Sandy Rothman, Lloyd Williams, Butch Waller, Ray Scott	
Sunday	16 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	17 January 1966	Closed	
Tuesday	18 January 1966	Jason Weininger - Classical guitar	
Wednesday	19 January 1966	Clarence Van Hook	
	20 January 1966	Joe McDonald	Although advertised by the Questing Beast as a Joe McDonald show, evidence points to this being more likely a Country Joe and The Fish show with Joe McDonald, Barry Melton, Bruce Barthol and possibly John Francis Gunning. It is likely that they played "Bass Strings" and other songs. In Joel Selvin's book "San Francisco: The Musical History Tour", Selvin says, about an Instant Action Jug Band show in late 1965, that took place at the Cabale Creamery and that McDonald, Melton and Barthol played "Bass Strings". If this were correct then it would date it to well before November 1965 as the Cabale had long closed at this point in time. After November 19, 1965 the 2504 San Pablo location was home to the Questing Beast - the venue having also been called The Good Buddy and Caverns West since it was the Cabale Creamery. Therefore either the date is wildly incorrect, or (more probably in my view) the location correct (2504 San Pablo) but the venue name incorrect. Furthermore, in an interview with Mojo Navigator (Issue 10), Gunning states that the first Country Joe and the Fish show was at the Questing Beast. The implication is that earlier shows had either been Instant Action Jug Band shows or Country Joe and the Fish as the McDonald/Melton duo - perhaps augmented by Richard Saunders, Carvel Bass or other members of the band.
Friday	21 January 1966	Malachi	"Psychedelic Music". Malachi, an eastern influenced ex jazz musician, was a self-styled "Existential Guitarist" who had appeared regularly at the Studio C Gallery at 1625 San Pablo during the summer and autumn of 1965. He was often accompanied on rattle by his wife.

Saturday	22 January 1966	Malachi	
Sunday	23 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	24 January 1966	Spontaneous Hoot with Chess, Darts and Bridge	
Tuesday	25 January 1966	Ken Spiker	
Wednesday	26 January 1966	John Shine	
Thursday	27 January 1966	Don Garrett	
Friday	28 January 1966	Vern and Ray with Herb Pederson	
Saturday	29 January 1966	Vern and Ray with Herb Pederson	
Sunday	30 January 1966	Square Dancing with Reed Cooper calling [1:00 pm]; Hoot	See Page 2 of January 28 Barb - multimedia projection show called the "Questing Beast" presented. Composed as it is watched.
Monday	31 January 1966	Spontaneous Hoot with Chess, Darts and Bridge	
Tuesday	01 February 1966		
Wednesday	02 February 1966		
Thursday	03 February 1966	New Brothers	
Friday	04 February 1966	New Brothers	
Saturday	05 February 1966	New Brothers	
Sunday	06 February 1966	Square Dancing with Reed Cooper calling [1:00 pm]; Hip Culture Enterprises - Local Filmmakers; Hoot	
Monday	07 February 1966	Closed	
Tuesday	08 February 1966	Ken Spiker, Clarence Van Hook	
Wednesday	09 February 1966	Jim Lynch, Paul Malecot	
Thursday	10 February 1966	Saint James Five	
Friday	11 February 1966	Disassociates, Saint James Five	The ad says “Jazz, Rhythm and Blues Jam Session with The Disassociates.” Films are advertised for Sunday night (February 13). Supposedly, the Grateful Dead were using The Questing Beast as a rehearsal hall at this time. This ended when the Dead abruptly decamped to Los Angeles with their patron, LSD king Augustus Owsley Stanley III. The Bear was an old Berkeley hand, and there is a whiff that the Questing Beast arrangement was Owsley’s doing. There

			may have been a Grateful Dead show scheduled at the Questing Beast for Friday (February 11) which was canceled as well. A Grateful Dead tape circulates as "Questing Beast Rehearsal February 11, 1966," but both the date and venue are spurious.
Saturday	12 February 1966	Disassociates	Advertised as a "folk rock" group but possibly incorrectly billed in the Berkelely Barb and should be "The Disaffiliates".
Sunday	13 February 1966	Square Dancing with Reed Coo calling [2:00 pm] WC Fields anc Chaplin shorts with Bernie Burr Piano [8:00 pm and 10:30 pm]	
Monday	14 February 1966	Closed	
Tuesday	15 February 1966		
Wednesday	16 February 1966		
Thursday	17 February 1966	Jesse Fuller	Advertised as "The Lone Cat, Jesse Fuller, playing his fodella, kazoo singing blues, Jazz and folk".
Friday	18 February 1966	Jesse Fuller	
Saturday	19 February 1966	Jesse Fuller	
Sunday	20 February 1966	Hoot with Allan Kaplan	
Monday	21 February 1966	Closed	
Tuesday	22 February 1966	Ken Spiker, Clarence Van Hook	
Wednesday	23 February 1966	Paul Malecot, Jim Lynch	
Thursday	24 February 1966	John Shine	
Friday	25 February 1966	Jesse Fuller	
Saturday	26 February 1966	Wizards and Witches Guild Party	
Sunday	27 February 1966	Hoot with Allan Kaplan	
Monday	28 February 1966	Closed	
Tuesday	01 March 1966	Paul Malecot	
Wednesday	02 March 1966	William Spires with Kathy Goldman, Paul Malecot	William Spires with Kathy Goldman sang and played traditional English and American ballads
Thursday	03 March 1966	William Spires with Kathy Goldman, Charles Perry	

Friday	04 March 1966	William Spires with Kathy Goldman, Lee Underwood	The Berkeley Barb ad says “Funky Blues and Ballads”. Lee Underwood was a singer of "urban and delta blues".
Saturday	05 March 1966	William Spires with Kathy Goldman, Lee Underwood	
Sunday	06 March 1966	Disaffiliates	
Monday	07 March 1966	Hoot with Allen Kaplan MC	
Tuesday	08 March 1966	Disaffiliates	
Wednesday	09 March 1966	Bill Spires, John Paul	
Thursday	10 March 1966	Disaffiliates	
Friday	11 March 1966	Lee Underwood, Juan Molina	
Saturday	12 March 1966		
Sunday	13 March 1966	Disaffiliates	
Monday	14 March 1966	Hoot with Allen Kaplan MC	
Tuesday	15 March 1966	Disaffiliates	
Wednesday	16 March 1966	Disaffiliates	
Thursday	17 March 1966	New Brothers, Rick Sinclaire	The Barb ad says Rick Sinclaire “Contemporary Guitar.”
Friday	18 March 1966	New Brothers, Rick Sinclaire	
Saturday	19 March 1966	New Brothers, Rick Sinclaire	
Sunday	20 March 1966	Berkeley Cinematheque: The Green Archer, The Flower Thief	A series of films are presented on Sunday nights at the Questing Beast (for the complete set of Barb ads for the films, see the Chicken site). In the 60s, few films were shown on TV, and all those were bland Warner Brothers fare or contemporary “family” type movies. Opportunities to see Classic, Foreign or Underground films were rare, and film events like this were a significant part of the counterculture at the time.
Monday	21 March 1966	Hoot with Allen Kaplan MC	
Tuesday	22 March 1966	Breadbasket - chanties	
Wednesday	23 March 1966	Breadbasket - chanties	
Thursday	24 March 1966	Breadbasket - chanties	
Friday	25 March 1966	Dan Paik, Ken Spiker, Paul Malecot	The Barb ad says Dan Paik-“folk-blues,” Ken Spicer-“flamenco” and Paul Malecot-“folk guitarist.”
Saturday	26 March 1966	Dan Paik, Ken Spiker, Paul Malecot	
Sunday	27 March 1966	Barn Dance Music (afternoon), Berkeley Cinematheque: George, The Inviolate House (evening)	
Monday	28 March 1966	Hoot	
Tuesday	29 March 1966	Breadbasket Jazz	
Wednesday	30 March 1966	Breadbasket	
Thursday	31 March 1966	Juan Molina - Flamenco	
Friday	01 April 1966	Jesse Fuller, John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others [Folk Fest	The Barb ad says “Scores of Performers and more.”

		Marathon and Rent Benefit for the Questing Beast]	
Saturday	02 April 1966	John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others [Folk Fest Marathon and Rent Benefit for the Questing Beast]	
Sunday	03 April 1966	Berkeley Cinematheque: Confessions of a Black Mother Succuba, Schmeerquntz, The Green Archer; Folf Festival: John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others	
Monday	04 April 1966	Hoot with Allen Kaplan MC	
Tuesday	05 April 1966	Breadbasket	
Wednesday	06 April 1966	Breadbasket	
Thursday	07 April 1966	Breadbasket	
Friday	08 April 1966	Clarence Van Hook, KC Douglas	
Saturday	09 April 1966	Clarence Van Hook, KC Douglas	
Sunday	10 April 1966	Berkeley Cinematheque: High Noon, The Cat People, The Green Archer	
Monday	11 April 1966	"Play or Listen" for free	
Tuesday	12 April 1966	Robbie Basho, Jan Ward	
Wednesday	13 April 1966	Jim Lynch, Jim Brown	
Thursday	14 April 1966	Party: Witches and Wizards	
Friday	15 April 1966	Solomon (Feldthouse), Nino and Catana [Psychedelic Music, Malachi, Flamenco Guitar and dancing, Cante Jondo]	Solomon Feldhouse would later go on to play with Kaleidoscope
Saturday	16 April 1966		

Sunday	17 April 1966	Berkeley Cinematheque: Oh Dem Watermelons, Thick Pucker, St Chicago, Poon Tang Trilogy, Some Don't Olds Mobile, The Green Archer; Health People	The Board of Health scheduled a visit to inspect the Beast.
Monday	18 April 1966	Health People	The Board of Health took the opportunity to conduct an inspection of The Questing Beast.
Tuesday	19 April 1966	Health People	Mance Lipscomb show cancelled whilst the Board of Health inspected the Beast.
Wednesday	20 April 1966	Health People	Mance Lipscomb show cancelled whilst the Board of Health concluded the inspection of the Beast. It transpires they were less than pleased and, like the Jabberwock a year later, demanded a series of costly improvements to be made. Although attempts were made to keep the Beast afloat with the "folk festival" and benefit at the end of April, by the second week of May the Beast was slain.
Thursday	21 April 1966	Mance Lipscomb, Dan Paik	
Friday	22 April 1966	Mance Lipscomb, Dan Paik	
Saturday	23 April 1966	Mance Lipscomb, Dan Paik	
Sunday	24 April 1966	Mance Lipscomb, Dan Paik	
Monday	25 April 1966	Berkeley Cinematheque: "Twicew A Man", "Everybody Hit Their Brother Once", "Faces of Mexico", "The Green Archer"	
Tuesday	26 April 1966	Jesse Fuller, Lynne Hughes	Jesse Fuller, a "folk blues" multi-instrumentalist and singer who invented the Fodella known as ‘The Lone Cat,” was based in San Francisco. Lynne Hughes (her name misspelled on the poster), was a fellow traveler and part-time member of The Charlatans from the Red Dog Saloon of the previous year.
Wednesday	27 April 1966	Jesse Fuller, Lynne Hughes	Lynne Hughes was the singer, barmaid and book keeper for the Red Dog Saloon in Virginia City, NV during the summer of 1965 when the Charlatans played their legendary six week stint. Lynne was later involved with both Stoneground and Tongue and Groove, as well as appearing at live shows with The Charalatans.
Thursday	28 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	The Barb ad says "psychedelic music" and "other nights, other guests". Solomon was Solomon Feldthouse, a major figure on the West Coast folk scene, and later a mainstay of the eclectic LA group Kaleidoscope. He often appeared with flamenco or gypsy dancers. K.C. Douglas was an Oakland bluesman. Blind Ebbetts Field, is a Nom Du Folk of Barry Melton.

Friday	29 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	The configuration of Country Joe and The Fish at this time would have been Joe, Barry, David Bennett Cohen (guitar, organ), Bruce Barthol (guitar), Paul Armstrong (bass), John Francis Gunning (drums). Interestingly, the Dave Cohen listed on the poster is likely to be the Fish organist rather than the Los Angeles session musician with the same name. That Dave Cohen was Country Joe's guitar teacher in about 1963 in Los Angeles.
Saturday	30 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	
Sunday	01 May 1966	Berkeley Cinematheque: Senseless, Quixote, Eric and the Monsters, Sandusk, The Green Archer; Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	
Monday	02 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic	[Benefit Help] There are a few surviving posters from this week (4.26-5.5.66) at The Questing Beast. They list numerous acts over several days. Logic and David Bennett Cohen's comments suggest that the listed acts played one or two nights at the club each, rather than all appearing every night. However, we have been unable to determine the exact breakdown of acts aach night. Solomon was Solomon Feldthouse, a major figure on the West Coast folk scene, and later a mainstay of the eclectic LA group Kaleidoscope. He often appeared with flamenco or gypsy dancers. John Paul was a local Berkeley musician, very influential in the intellectual appreciation of musical developments at the time (e.g. the Beatles). David Cohen recalls that he was probably booked to play separately from Country Joe and The Fish, although could well have just played a set with the band.
Tuesday	03 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic [Benefit Help]	One of the posters says "Help" and lists a Berkeley Public Health and Safety Ordinance by number. We must presume that the venue was in violation of some requirement, but what exactly is unknown. The last Berkeley Cinematique ad for the film series in the Barb is for Sunday May 8. Whatever violations may have been subject to statute, it

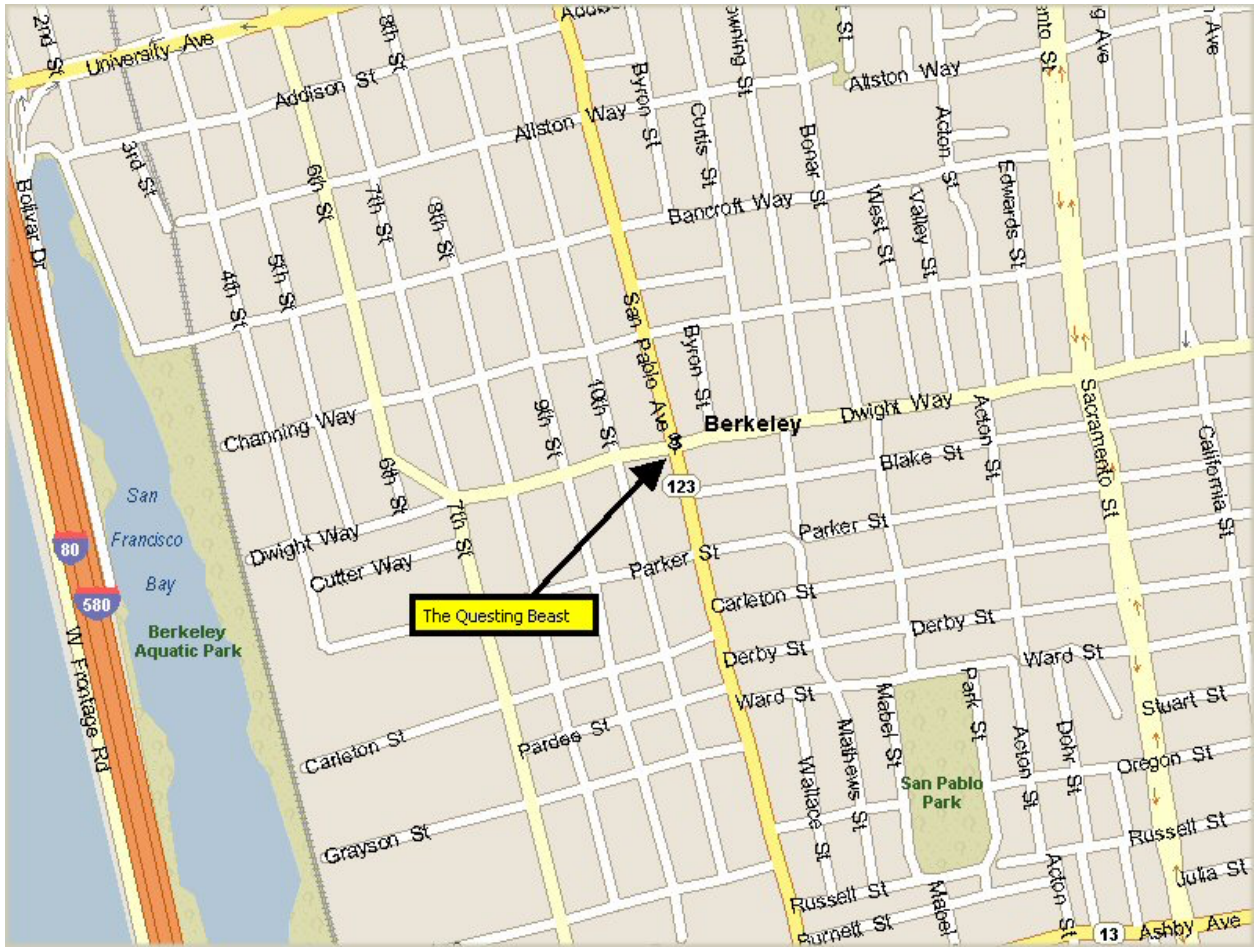
			appears the venue closed, later to become Tito's and then the Longbranch.
Wednesday	04 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic [Benefit Help]	
Thursday	05 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paik [Benefit Help]	
Friday	06 May 1966	Country Joe and the Fish	
Saturday	07 May 1966	Country Joe and the Fish	
Sunday	08 May 1966	Berkeley Cinematheque: Uptight, LA is Burning - Shit, Acid Camp, Colorfilm, White Trash, The Green Archer	
Monday	09 May 1966	Berkeley Cinematheque: Uptight, LA is Burning - Shit, Acid Camp, Colorfilm, White Trash, The Green Archer	The Questing Beast closes.
Tuesday	10 May 1966	Jan Ward	Show cancelled following the closure of the Questing Beast
Wednesday	11 May 1966	Dave Cohen	how cancelled following the closure of the Questing Beast
Thursday	12 May 1966	Dave Cohen	Show cancelled following the closure of the Questing Beast
Friday	13 May 1966	Robbie Basho	Show cancelled following the closure of the Questing Beast
Saturday	14 May 1966	Robbie Basho	Show cancelled following the closure of the Questing Beast
Sunday	15 May 1966	Films	Show cancelled following the closure of the Questing Beast
Monday	16 May 1966	Folk Festival	Show cancelled following the closure of the Questing Beast
Tuesday	17 May 1966	Dan Paik, Solomon	Show cancelled following the closure of the Questing Beast

Wednesday	18 May 1966	Dan Paik, Solomon	Show cancelled following the closure of the Questing Beast
Thursday	19 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Friday	20 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Saturday	21 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Sunday	22 May 1966	Films	Show cancelled following the closure of the Questing Beast
Monday	23 May 1966	Folk Festival	Show cancelled following the closure of the Questing Beast
Tuesday	24 May 1966	Solomon	Show cancelled following the closure of the Questing Beast
Wednesday	25 May 1966	Ken Spiker, Jon Paul	Show cancelled following the closure of the Questing Beast
Thursday	26 May 1966	Ken Spiker, Jon Paul	Show cancelled following the closure of the Questing Beast
Friday	27 May 1966	W&W Party	Show cancelled following the closure of the Questing Beast
Saturday	28 May 1966	"Special"	Show cancelled following the closure of the Questing Beast

One day, when King Arthur stopped to rest by a spring, he was surprised by a sound like thirty baying hounds. A strange animal with a snakes head the body of a leopard the back legs of a lion and the hooves of a deer burst through the underbrush, pursued by King Pellinore. Pellinore had hunted the Questing Beast, as the creature was called, all his life but never managed to capture it. Malory describes it as "the strongeste beste that ever he [Arthur] saw or herde of."

This strange beast reappears frequently, beginning with Suite du Merlin and Perlesvaus, in French, Spanish, and Italian romance and in Malory. The Questing Beast also goes by the name of "Beste Glatissant".

In Search of the Questing Beast


The Questing Beast
Berkeley
San Francisco Bay
Berkeley Aquatic Park
San Pablo Park
University Ave
Addison St
Allston Way
Bancroft Way
Dwight Way
Channing Way
Blake St
Parker St
Carleton St
Derby St
Ward St
Stuart St
Oregon St
Russell St
Julia St
Ashby Ave
Cutter Way
Grayson St
Pardee St
Bolivar Dr
W Frontage Rd
San Pablo Ave
Byron St
Curtis St
Bonar St
Acton St
Edwards St
West St
Valley St
Sacramento St
California St
Dohr St
Park St
Mabel St
Mathews St
Wallace St
Burnett St
2nd St
3rd St
4th St
5th St
6th St
7th St
8th St
9th St
10th St
80
580
123
13

LANDMARKS PRESERVATION COMMISSION

MEMORANDUM

ACTION
OCTOBER 7, 2024

TO: Landmarks Preservation Commission (LPC)

FROM: Fatema Crane, Principal Planner/LPC Secretary

SUBJECT: Postpone Consideration of City Landmark or Structure of Merit designation for 2500-2512 San Pablo Avenue, Agenda Item #8 APN 057-1780-004-02

RECOMMENDATION: Open hearing, take testimony and then continue without deliberation to November 7, 2024.

Background
The advance Public Hearing Notice for Item #8 (referenced above) was originally released on September 23, 2024, and contained a typographical error that incorrectly stated the date for this meeting as October 3, 2024. In response, staff re-released the Notice on September 27, 2024 with a correction striking the incorrectly cited meeting date and confirming the October 7, 2024 meeting date.

Although the correct Notice was issued ten days prior to tonight's hearing in accordance with the Berkley Municipal Code (BMC) provisions [BMC Section 3.24.140.B – Public Hearing Notice Requirements], the property owner expressed confusion and concern about the Notice procedure. On October 2, 2024, they contacted staff and requested a continuance of this item.

Rationale for Recommendation
Staff recommends that the Commission open the hearing tonight in accordance with the requirements of Berkeley Municipal Code 3.24.130 for a timely hearing, and take testimony from any interested party. Upon completion of the public comments, staff recommends that the Commission not deliberate on this matter and continue the hearing to the meeting on November 7, 2024. This continuance will allow additional time for the property owner's preparation and for staff to address their concerns about the hearing Notice.

On or before October 28, 2024, staff will mail and post advance Notice of the November 7, 2024, designation hearing continuation in accordance with BMC Section 3.24.140.

Please retain the materials for this item.

COX CASTLE

Cox, Castle & Nicholson LLP
50 California Street, Suite 3200
San Francisco, California 94111-4710
P: 415.262.5100 **F**: 415.262.5199

Linda C. Klein
415.262.5130
lklein@coxcastle.com

File No. 099999

October 7, 2024

Land Use Planning
Received
October 7, 2024

VIA E-MAIL

Landmarks Preservation Commission
City of Berkeley
North Berkeley Senior Center
1901 Hearst Avenue
Berkeley, CA

Re: Action Item 8: 2500–2512 San Pablo Avenue/1094−1098 Dwight Way, Landmark or Structure of Merit Designation

Dear Chairperson Montgomery, Vice Chairperson Finacom, and Commissioners:

We write on behalf of our client West Berkeley Center Partners LLC ("WBCP"), owner of the building at 2500–2512 San Pablo Avenue and 1094-1098 Dwight Way ("Subject Building"), in the City of Berkeley ("City"). We have corresponded with your secretary, Fatema Crane, regarding our concerns related to the noticing of Action Item 8. (See **Attachment A**.) Ms. Crane has been very understanding and indicated that she would recommend that the Landmarks Preservation Commission ("LPC") postpone the matter. (See **Attachment B**.) We also want to directly make the request for postponement to you.

Mr. Brandel is the primary partner of WBCP. He had major surgery with a very lengthy recovery that upended his daily routine. For this reason, he had no knowledge of the fact that the LPC discussed the Subject Building at the September hearing. Nor did he receive mailed notice until late last week of tonight's hearing.

The first notice Mr. Brandel received regarding the fact that the LPC would consider the Subject Building for listing as a landmark or structure of merit was from a photograph taken on September 27th by his property manager of a posted notice indicating that the hearing would occur on October 3, 2024. Ms. Crane indicated to me that City staff replaced the incorrect notice later that day, but Mr. Brandel did not see the corrected notice until Monday, September 30, which was less than ten days before today.

We ask that you postpone this matter for at least a month for three reasons. First, we are concerned that our client did not get sufficient notice. Second, we need time to review the 165-page staff report, the material circulated in September, analyze the legal issues, and discuss these issues with our new client, Mr. Brandel, so he can fully participate in a hearing that has important implications on his property rights. Finally, Mr. Brandel would appreciate having a

few more weeks to recover and get his life back in order so he is better able to address this matter.

We know you are prepared for this hearing and our request for a delay is an inconvenience. But for due process and fairness purposes, we ask that you grant our request.

Sincerely,

Cox, Castle & Nicholson LLP

Linda C. Klein

Attachments
Attachment A: Correspondence to Ms. Crane Regarding Notice
Attachment B: Correspondence from Ms. Crane Regarding Postponement

ATTACHMENT A: Correspondence to Ms. Crane Regarding Notice

Klein, Linda C.

From: Klein, Linda C.
Sent: Tuesday, October 1, 2024 10:26 PM
To: 'fcrane@berkeleyca.gov'
Cc: 'attorney@berkeleyca.gov'
Subject: Notice Discrepancy related to an October LPC Agenda Item
Attachments: notice landmarks.jpg

Fatema,

I write on behalf of the owner of 2500-2512 San Pablo Avenue/1094-1098 Dwight Way, Hal Brandel. He contacted me about a notice (picture attached) that his tenant found attached to the door of his building on Friday, September 27th. We have several concerns about this notice:

1. **Timing of Posted Notice**. As you can see, the notice states that the Landmarks Preservation Commission ("LPC") hearing will be held on Thursday, October 3, at 6:30 pm. According to Municipal Code section 3.24.140, notice must be posted "not less than ten days prior to the date of the hearing." September 27 is less than 10 days prior to October 3. In addition, Thursday is a holiday and not everyone who is interested in attending the hearing can attend.

2. **Lack of Mailed Notice**. I asked Hal if he had received any mailed notice about any hearings related to identifying his building as a structure of merit or landmark, and he said "no." Although the Municipal Code states that "the failure of any such property owner or resident to receive [mailed] notice shall not affect the validity of the proceedings," the owner of the effected building has a greater interest at stake in the hearing than neighbors. "Due process principles require reasonable notice and opportunity to be heard before governmental deprivation of a significant property interest" through adjudicative actions, such as the decision to landmark property. (*Horn v. County of Ventura* (1979) 24 Cal.3d 605, 612.) The notice here does not seem "reasonably calculated to afford affected persons the realistic opportunity to protect their interests" as required. (*Calvert v. County of Yuba* (2006) 145 Cal.App.4th 613, 632.)

3. **Discrepancy between the Notice and the Agenda**. On Monday, after speaking with Hal about his concerns, I went to find the agenda for the LPC meeting. I did not see an agenda for October 3. Accordingly, I began clicking on links until I stumbled upon the right agenda. According to the agenda, the hearing will be on Monday, October 7, and not October 3. A notice stating October 3 is the hearing date is not sufficient to notify anyone of a hearing on October 7.

In addition, while scanning agendas to find the right one, I saw that the LPC considered Hal's building on September 5. Hal told me he had no notice of that hearing—not posted or mailed. In addition, I see that the address of the property was originally printed incorrectly in the September 5 agenda, again frustrating the purpose of notice.

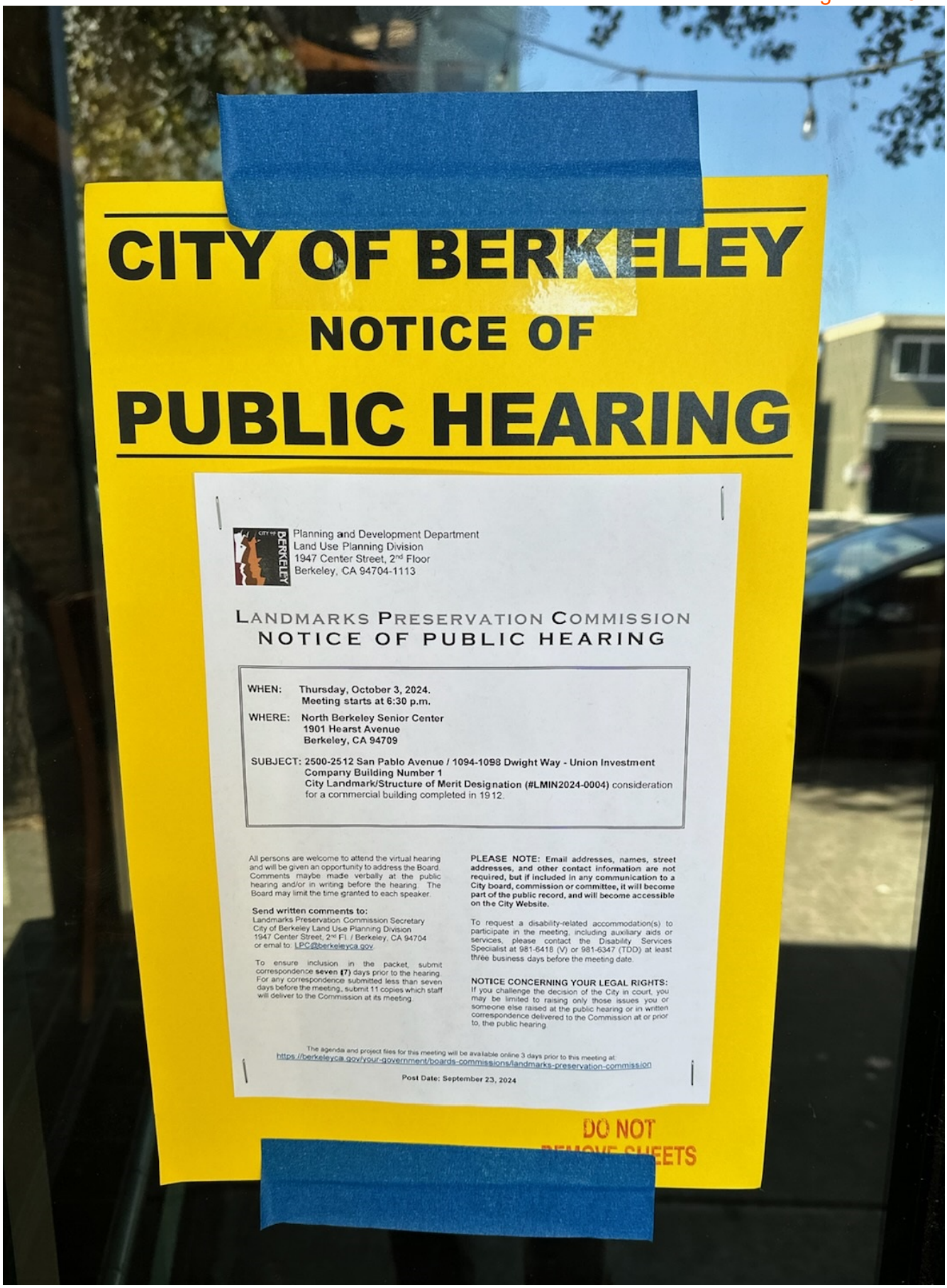
For the foregoing reasons, we ask that you put over consideration of Hal's building until at the matter can be properly noticed and agendized (for example, until November 7, 2024).

Please let me know if you have questions or would like to discuss. My contact information is below my signature.

Best,
Linda C. Klein



direct: 415.262.5130 | *mobile:* 310.985.9381
lklein@coxcastle.com | vcard | bio | website


CITY OF BERKELEY
NOTICE OF
PUBLIC HEARING
Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
Berkeley, CA 94704-1113
LANDMARKS PRESERVATION COMMISSION
NOTICE OF PUBLIC HEARING
WHEN: Thursday, October 3, 2024.
Meeting starts at 6:30 p.m.
WHERE: North Berkeley Senior Center
1901 Hearst Avenue
Berkeley, CA 94709
SUBJECT: 2500-2512 San Pablo Avenue / 1094-1098 Dwight Way - Union Investment Company Building Number 1
City Landmark/Structure of Merit Designation (#LMIN2024-0004) consideration for a commercial building completed in 1912.
All persons are welcome to attend the virtual hearing and will be given an opportunity to address the Board. Comments maybe made verbally at the public hearing and/or in writing before the hearing. The Board may limit the time granted to each speaker.
Send written comments to:
Landmarks Preservation Commission Secretary
City of Berkeley Land Use Planning Division
1947 Center Street, 2nd Fl. / Berkeley, CA 94704
or email to: LPC@berkeleyca.gov.
To ensure inclusion in the packet, submit correspondence seven (7) days prior to the hearing. For any correspondence submitted less than seven days before the meeting, submit 11 copies which staff will deliver to the Commission at its meeting.
PLEASE NOTE: Email addresses, names, street addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, it will become part of the public record, and will become accessible on the City Website.
To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services Specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date.
NOTICE CONCERNING YOUR LEGAL RIGHTS:
If you challenge the decision of the City in court, you may be limited to raising only those issues you or someone else raised at the public hearing or in written correspondence delivered to the Commission at or prior to, the public hearing.
The agenda and project files for this meeting will be available online 3 days prior to this meeting at:
https://berkeleyca.gov/your-government/boards-commissions/landmarks-preservation-commission
Post Date: September 23, 2024
DO NOT

ATTACHMENT B: Correspondence from Ms. Crane Regarding Postponement

Klein, Linda C.

From: Crane, Fatema <FCrane@berkeleyca.gov>
Sent: Thursday, October 3, 2024 11:00 AM
To: Klein, Linda C.
Subject: RE: Notice Discrepancy related to an October LPC Agenda Item

Lisa,
Thank you.
I, personally, reached out to your client on September 11, 2024, and I did not hear from him. On September 27, 2024, we issued ten-day advance Notice of the October 7, 2024, hearing. This hearing requires ten-day advance Notice and such Notice was issued on September 27, 2024. The item appears on the October 7, 2024 LPC Meeting Agenda, and I am glad to know that you have reviewed the Agenda and materials.

I disagree that this matter has been improperly Noticed and Agendized. However, I understand that you have requested additional time for your client to prepare for the Commission hearing. Therefore, I will advise the Commission of your request and recommend that they post-pone their consideration until their November meeting.

I invite you and your client to attend the October 7, 2024 LPC meeting.

Please let me know if you have further questions or concerns. I am standing by.

-Fatema Crane/COB

From: Klein, Linda C. <lklein@coxcastle.com>
Sent: Thursday, October 3, 2024 10:26 AM
To: Crane, Fatema <FCrane@berkeleyca.gov>
Cc: Darrow, Brendan <Bdarrow@berkeleyca.gov>
Subject: RE: Notice Discrepancy related to an October LPC Agenda Item

Hi Fatema,

While I appreciate the notice correction, my client saw a photo of the incorrect notice, where the photo was taken on Friday September 27, 2024, and has not seen the corrected notice yet. Indeed, Hal called his real estate attorney, who is a friend of mine, on Friday, noting the October 3 date, and Hal and I did not connect until Monday morning. Given the gravity of the listing on Hal's property interest, including on his ability to attract and retain tenants, we renew the request that you reschedule this item to November. That would allow Hal to consult with experts and for me to do research and prepare for the hearing. If you could accommodate that request, we would greatly appreciate it.

Best,
Linda

Linda C. Klein

COX CASTLE

direct: 415.262.5130 | *mobile:* 310.985.9381
lklein@coxcastle.com | vcard | bio | website

From: Crane, Fatema <FCrane@berkeleyca.gov>
Sent: Thursday, October 3, 2024 9:54 AM
To: Klein, Linda C. <lklein@coxcastle.com>
Subject: RE: Notice Discrepancy related to an October LPC Agenda Item

RE: City Landmark or Structure of Merit Designation for 2500-25012 San Pablo Avenue – LPC Hearing on OCTOBER 7, 2024

Linda,
Good morning. Thank you for your message.
After being away from the office yesterday, I returned this morning and read your message, below.

Please be advised that the Notice in the photograph contains a typographical error and a new Notice was posted on Friday correcting the error and explaining that the Landmarks Preservation Commission will hold a hearing on the matter of the designation consideration for 2500-2512 San Pablo on Monday, October 7, 2024. There will be no hearing this evening, October 3, 2024. This corrected Notice was also mailed to the property owner on September 27, 2024. The address on record for the owner is 1933 Francisco Street, Berkeley, CA.

I'd like to address each of your concerns here:

- **Timing of the Notice.** The October 7, 2024 Landmark Preservation Commission (LPC) hearing was noticed on September 27, 2024. Notices were provided via USPS mailing as well as posting at the property site. As I explained above, the Notices that were posted on Friday, September 27, 2024 replaced the previous Notices that incorrectly stated the October 7, 2024 hearing date as October 3, 2024 (the hearing will not occur on October 3, 2024).

- **Lack of Mailed Notice**. The property owners address as provided by the Alameda County Assessor is 1933 Francisco Street, Berkeley. Our staff mailed a Notice to that address on Friday, September 27, 2024, in accordance with the ten-day advance noticing requirement of Berkeley Municipal Code 3.24.140 for Public Hearing Notice Requirements.

- **Discrepancy between the Notice and the Agenda**. The discrepancy between the Notice in the photograph you have provided and the LPC meeting agenda is explained by the typographical error and subsequent correction on September 27, 2024. The Agenda is correct. Please let me know if you have questions about the Agenda and meeting materials for this item.

The hearing on the matter of this designation consideration will occur on October 7, 2024. As a public hearing, this event requires ten-day advance notice. The previous meeting during which the LPC considered whether to initiate this process occurred on September 5, 2024. That discussion was not subject to the ten-day advance Notice because it was not a hearing to decide the matter of the designation; it was a discussion to initiate (or not initiate) the designation process. On September 11, 2024, I mailed the attached correspondence to the property owner, advised them of the initiation and anticipated October 7 hearing date, and invited them to contact me with any questions. I appreciate this opportunity to extend this information and invitation to you.

I understand the confusion and I apologize for it. Please be advised of the LPC Hearing on October 7, 2024. If you have further questions or concerns, please reply.

Sincerely,
Fatema Crane

_____
Fatema Crane (pronouns: s/her)

LANDMARKS PRESERVATION COMMISSION

STAFF REPORT

FOR COMMISSION ACTION
DECEMBER 5, 2024

2500-2512 San Pablo Avenue/1094-1098 Dwight Way – Union Investment Company Building No.1

Landmark application #LMIN2024-0004 for the consideration of City Landmark or Structure of Merit designation status for a commercial building constructed in 1912 (APN: 054-1780-004-02)

I. Application Basics

A. Land Use Designations: West Berkeley Commercial (C-W)

B. CEQA Determination: Categorically exempt from further environmental review pursuant to CEQA Guidelines Section 15061.(b)(3) for Review Exemptions.

C. Parties Involved

- **Initiated by:** Landmarks Preservation Commission
- **Application Authors:** Commissioners Charles Enchill & Susan Orbuch
- **Property Owner:** West Berkeley Center Partners LLC
  c/o Hal Brandel
  1933 Francisco Street
  Berkeley, CA 94709

D. Staff Recommendation: Hold a public hearing; consider favorable action.

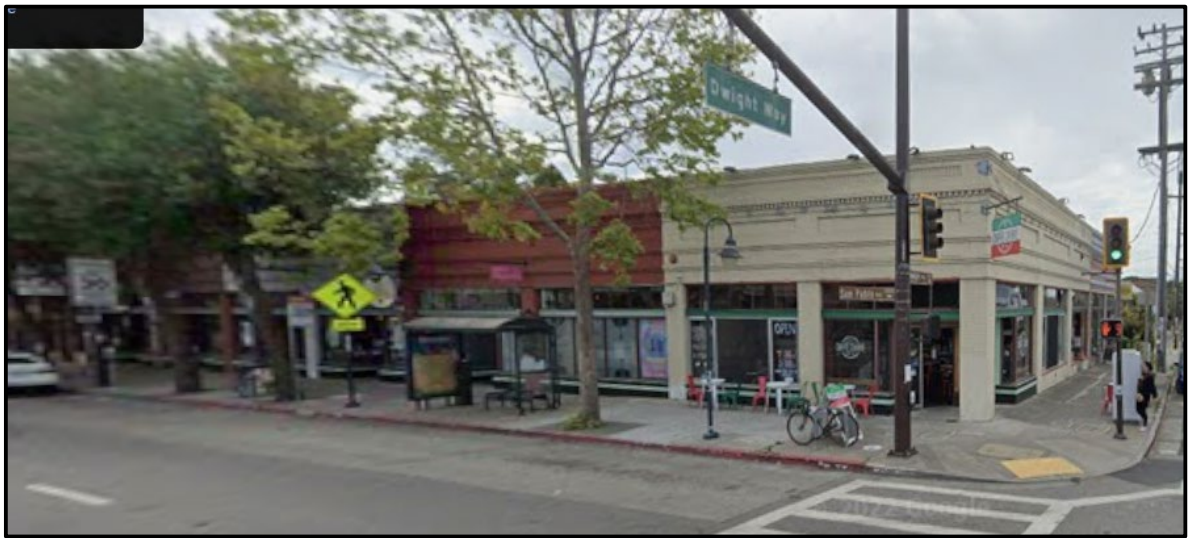
Figure 1: Vicinity Map – highlighting nearby City Landmarks and Structures of Merit



Figure 2: Subject Building – Site Conditions circa 1960 (Berkeley Architectural Heritage Association)



Figure 3: Subject Building – Site Conditions, 2018 (Google)



II. Application Chronology

At their meeting on March 4, 2021, the Landmarks Preservation Commission received a historical research and evaluation study for several properties in the area of a proposed housing development at 2527 San Pablo Avenue. This study was completed by Evans & De Shazo, Inc. in accordance with Section 106 of the National Preservation Act and concluded that two of the structures within the project's Area of Potential Effect were eligible for National Register consideration owing to their architectural design; see Table 1.

Table 1. Partial Results of 2021 Historic Resource Evaluation by Evans De Shazo

Property		Findings	
2500-2512 San Pablo	"1912 Storefront Commercial"	National Register Eligible	Criterion 3 for Design
2530 San Pablo	"1926 Storefront Commercial"		

On April 1, 2021, the Commission added these properties to their List of Potential Initiations. On September 5, 2024, the Commission received a Landmark application for the property at 2500-2512 San Pablo Avenue; see Attachment 2 of this report. The application is based on the previous Section 106 study as well as additional research conducted by Commissioners Enchill and Orbuch. In accordance with Berkeley Municipal Code (BMC) Section 3.24.120 for Initiation Procedures, the Commission voted unanimously to initiate Landmark or Structure of Merit designation consideration for the property. Vote: 7-0-0-1; Yes: Enchill, Finacom, Leuschner, Montgomery, Orbuch, Plese, Schwartz; No: none; Abstain: none; Absent: Crandall.

On September 11, 2024, staff mailed a correspondence informing the property owner of the initiation and anticipated public hearing at tonight's meeting.

On October 7, 2024, the Commission opened the hearing on this matter. Upon the advice of staff and a request from the property owner's representative, the Commission did not deliberate and continued the hearing instead. This continuance allowed additional time for the property owner to prepare as well as for City staff to address potential or perceived errors in the notices for the October 7, 2024 hearing and the agenda posting for the September 5, 2024 meeting when the Commission initiated their consideration.

A revised and updated Landmark application was submitted on November 6, 2024, and is presented as Attachment 2 of this report. The revised application corrects dates and other information cited in the original application based on further research from the archives of the Berkeley Architectural Heritage Association.

On or just before November 25, 2024, staff mailed and posted advance notice of tonight's hearing as required under BMC Section 3.24.140 for Public Hearing Notice Requirements.

While this application has been under review, staff has received inquiries about the previous public hearing notices and meeting agenda as stated above. The City has received no other correspondences or statements of objection to this request for designation as a City Landmark or Structure of Merit.

III. Historical Resource Status

The Union Investment Company Building No.1 at 2500-2512 San Pablo Avenue is not currently listed on the National Register of Historic Places, the California Register of Historical Resources, or the State Historic Resource Inventory. The nearest City Landmark property is located three blocks west of this site at 2547 Eighth Street, the Kawneer Manufacturing Company. The City Landmark Standard Die & Specialty Company site at 2701 Eighth Street is within five blocks southeast of the subject property. See Figure 1, above.

IV. Property Description

The following description is brief and derives from the information contained in the Landmark application, previous evaluation by Evans & De Shazo, City land use and building permit records, Berkeley Architectural Heritage Association (BAHA) archives, and visual observation.

Parcel Description. The subject property is a corner lot on the southwest quadrant of the intersection of San Pablo Avenue (CA HWY 123) and Dwight Way. It has a gentle slope downward from the east at San Pablo Avenue toward the west. The parcel is approximately 17,000 sq. ft. in total area, with approximately 113 feet of street frontage on Dwight Way and approximately 150 feet of frontage along San Pablo Avenue. Though largely covered by the subject building, a small portion of the site along its eastern property line is undeveloped, paved with asphalt, and provides a service alley for the building with vehicle access from Dwight Way. The main building is a multi-tenant commercial building and there are several addresses assigned to this property:

San Pablo Avenue	Dwight Way
2500	1094
2504	1094A
2506	1096
2508	1098
2512	

Building Description. The Union Investment Company Building No.1 is a one-part commercial building reflecting the early twentieth century style of commercial development. It is a single story, re-enforced masonry building with a flat roof situated immediately adjacent to the street with no setback from Dwight Way on the north nor San Pablo Avenue on the east. The street-facing north and east facades feature many classical architectural design details such as pilasters and an entablature that is complete with a decorative belt course and cornice at the parapet. A row of evenly-spaced retrofit bolts is visible within the frieze.

The Dwight Way and San Pablo Avenue building elevations are divided into a total of 13 storefront bays, each with large display windows and a row of transom windows. The Dwight Way storefronts feature their original masonry bulkheads, while those on San Pablo are clad with ceramic tiles. Six of the 13 storefronts have recessed entries that are arranged at splayed angles while one has a shallow, nearly flush entry door. The corner bays share a canted void entry. The building has been painted using color to emphasize and distinguish between the commercial occupants. There are currently seven tenant spaces within the building, and one is vacant.

The building is reported to be in good condition. More detailed building descriptions and photographs are provided in the Landmark Application; see Attachment 2.

Brief Property History. According to City records, the building was completed in 1912 under building permit #2407 that was issued to Union Investment Company. It was likely the company's first such enterprise in Berkeley and, therefore, has been dubbed Union Investment Company Building No.1. Additions at the rear of the building, alterations to the building plan, and changes to the interior demising walls have occurred since original construction. Along the primary facades, the storefronts have been replaced, with records confirming that the most recent improvements were completed in 2007. In 1994 and 2007, the structure received seismic retrofits.

Beyond the Union Investment Company, neither the Landmark application nor the previous evaluation document the ownership history for this site. The earliest known commercial uses were a dry goods retailer listed in a 1915 directory and a bakery that advertised in a local Swedish-language newspaper in 1923. Various other retail, restaurant, personal household service and entertainment tenants have occupied the building, and the information available in City records and the BAHA archive is summarized in Table 2, below.

Table 2. Available Tenant & Occupancy Information for Union Investment Company Building No.1

<table>
<tr><th></th><th colspan="5">San Pablo Avenue</th><th colspan="3">Dwight Way</th></tr>
<tr><th></th><th>2500</th><th>2504</th><th>2506</th><th>2510</th><th>2512</th><th>1094</th><th>1096</th><th>1098</th></tr>
<tr><td>1950s*</td><td colspan="2">Furniture sales</td><td rowspan="2">Office</td><td colspan="2" rowspan="2">Swedish Bakery

Established as early as 1923</td><td rowspan="3">Barber Shop</td><td rowspan="3">Office</td><td>Not confirmed</td></tr>
<tr><td colspan="2">Household Goods Sales</td><td rowspan="4">Upholstery</td></tr>
<tr><td>1960s</td><td rowspan="5">Live Entertainment

Night Club</td><td>Not confirmed</td><td rowspan="4">Church ?</td></tr>
<tr><td>1970s</td><td>Woodworking Shop</td><td rowspan="3">Poolhall Shoeshine</td><td rowspan="4">Thrift Shop</td></tr>
<tr><td>1980s</td><td>Swimming Pool Supplies</td></tr>
<tr><td>1990s</td><td>Fitness Gym

Sportswear (retail)</td><td rowspan="3">Retail Sales</td><td rowspan="3">Secretary Service</td></tr>
<tr><td rowspan="2">2000s</td><td rowspan="2">Café Trieste</td><td rowspan="2">Good Vibrations (retail)</td><td rowspan="2">Brick Hut Cafe</td><td rowspan="2">Café Tallulah</td><td colspan="2" rowspan="2">Food Prep</td></tr>
<tr><td>Antique Sales</td></tr>
<tr><td colspan="3"></td><td>Sea Salt Restaurant</td><td>Berkeley Fish Restaurant</td><td colspan="2">Sewing Studio</td><td rowspan="2">Tattoo Studio</td></tr>
<tr><td colspan="5"></td><td colspan="2">Restaurant</td></tr>
</table>

** No City permit records prior to 1951 are available.*

The information in Table 2 is not definitive or exhaustive. As the result of internal reconfigurations, the tenant spaces and precise addresses within the Union Investment Company Building changed during the study period and this information is provided as a general reference only.

V. Analysis and Evaluation

The analysis section of this report will refer to the research and information provided in the Landmarks application, City land use and building permit records, and the BAHA archives. This section analyzes the extent to which the property appears to meet significance criteria set forth in the Landmarks Preservation Ordinance, BMC Chapter 3.

Historic Context[1]. Given its period of construction, property type and location along a commercial corridor, the subject property is most closely linked to the historic theme of economic development during the early twentieth century. Additionally, the Landmark application authors have studied the property's connections to East Bay music venues during a later period. For the purpose of this evaluation, staff has considered the property's historical associations with economic development and arts and entertainment.

Landmarks Preservation Ordinance (LPO) Significance Criteria. When it designates a property as a Landmark, Historic District, or Structure of Merit, the Commission must find that the property meets one or more of the required criteria codified in the LPO, BMC Section 3.24.110. These criteria are relatively specific and appear to align with California Register and National Register criteria. The significance criteria for a Structure of Merit are broader than those for Landmarks status, and include properties that qualify individually as good examples of architectural design, or that qualify as contributors to the context of a larger streetscape or area.

LPO Landmark criteria. The research presented in the Landmark application provides evidence of the Union Investment Company Building's associations and potential historical significance in relation to the BMC designation criteria for *architectural merit* and *cultural value*. For brevity, only these criteria are discussed and none of the other BMC criteria are addressed in this report where no argument for or relevant evidence is presented.

- **BMC Section 3.24.110.A.(1)(b) – *Architectural Merit as Outstanding Exemplar***
  Staff concurs with the Landmark application authors and the previous evaluators when they conclude that the subject building exhibits architectural merit as a worthy example of early twentieth century commercial architectural design. It reflects the type of development commonly found along a main street or within a town center during this era. More specifically, this one-part commercial building possesses many of the character-defining features of the Neo-Classical style, which was popular between 1895 and 1940, and both its vintage and style are readily identifiable. It retains its original form, masonry construction and materials, one-story massing and horizontal orientation as well as its symmetry, pattern of openings (storefront bays, fenestration and entrances), classical decorative details and storefront arrangements.

  Alterations to some of the storefronts have replaced framing and bulkheads, but have retained the design and arrangement of the storefronts such that they resemble their historical period and style. The building possesses integrity through retention of its architectural design, feeling, materials, workmanship, location and association with commercial activity from the first decades of the twentieth century.

[1] National Register Bulletin #15, Item V: *How to Evaluate a Property within its Historic Context* (2002); National Register Bulletin #16A, Section III: *How to Complete the National Register Registration – Period of Significance* (1997).

Owing to its exemplar status and historical integrity, the Union Investment Company Building No.1 warrants consideration as a City Landmark. If the Commission agrees, then favorable action should be taken at this meeting, and staff has prepared draft findings for the LPC's consideration. See Attachment 1 of this report.

- **BMC Section 3.24.110.A.(1)(c) – *Architectural Merit as Part of a Neighborhood Fabric***
  The subject building also exhibits architectural merit as a part of the neighborhood fabric along San Pablo Avenue. Located at the intersection of a major thoroughfare and a well-traveled arterial street, this highly-visible property serves as a focal point and defines both the built context and aesthetic identity of San Pablo Avenue and West Berkeley. It represents early twentieth century commercial development and matches the scale and design of the abutting buildings that are also from this era and located at 2518 and 2530 San Pablo Avenue. This extant concentration of one-part Neoclassical buildings forms an unbroken pattern of period-defining structures. The subject building is an essential part of this grouping and, therefore, would satisfy the designation criterion for City Landmark for its part in this contextual framework.

- **BMC Section 3.24.110.A.(2) – *Cultural Value***
  The subject property is associated with the East Bay Music Row during a period of time that spanned the decades of the 1960s and 1970s. According to the Landmark application authors' research, Music Row was the name given to an active night club scene in Berkeley and the surrounding area that featured live performances by rock, folk and experimental musicians. The corner tenant space of the Union Investment Company Building (2500 San Pablo Avenue) was a bar that hosted these activities and was operated by a series of proprietors during the height of this cultural phenomenon. The subject property did not appear to have played an influential role in furthering this artistic movement, but it had a functional role as a host and, therefore, has an association with the historical theme of arts and entertainment.

  The Commission should discuss whether this association with Music Row is historically significant and meets the BMC designation criterion for cultural significance: "*structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City* [BMC Section 3.324.110.A.2]."

LPO Structure of Merit criteria. As discussed above, staff believes the subject property could meet multiple criteria for designation as a City Landmark. However, if the Commission concludes that it does not (in whole or in part), then the Commission may consider the extent to which it meets the criteria for designation as a Structure of Merit, in accordance with BMC Section 3.24.110.B.

The subject building is an extant example of Neoclassical commercial architecture of the early twentieth century that retains substantial design integrity. It is located immediately adjacent to two other buildings of this era and the grouping represents a formative period of Berkeley's commercial development through their physical appearance. As such, the Union Investment Company Building No.1 would meet both of the following Structure of Merit criteria:

- **BMC Section 3.24.110.B.2.c** – "*The structure is a good example of architectural design*."

- **BMC Section 3.24.110.B.2.d** – "*The structure has historical significance to the City and/or the structure's neighborhood, block, street frontage, or group of buildings*."

No draft findings for approval as a Structure of Merit are provided with this report; however, the Commission can direct staff to prepare such findings if needed to support action under these provisions.

VI. Recommendation

Staff recommends that the Commission consider the extent to which this property meets the criteria for City Landmark or Structure of Merit designation pursuant to BMC Section 3.24.110 and then take favorable action.

Attachments:

1. **Draft Findings for Designation Approval**

2. **Revised and Updated Landmark Application** for 2500-2512 San Pablo Avenue; received November 6, 2024.

Prepared by: Fatema Crane, Principal Planner/LPC Secretary; fcrane@berkeleyca.gov, (510) 981-7410

ATTACHMENT 1

DRAFT FINDINGS FOR DESIGNATION

OCTOBER 7, 2024

2500-2512 San Pablo Avenue – Union Investment Company Building No.1

Landmark application #LMIN2024-004 for the consideration of City Landmark or Structure of Merit designation status for a commercial building completed in 1912 (APN: 054-1780-004-02)

PROJECT DESCRIPTION

City Landmark designation of the property at 2500-2512 San Pablo Avenue

CEQA FINDINGS

1. The project is found to be exempt from the provisions of the California Environmental Quality Act (CEQA, Public Resources Code §21000, et seq.) pursuant to Section 15061.b.3 of the CEQA Guidelines (activities that can be seen with certainty to have no significant effect on the environment).

LANDMARK PRESERVATION ORIDNANCE FINDINGS

2. Pursuant to Berkeley Municipal Code (BMC) Section 3.24.110.A.1.(b) of the Landmarks Preservation Ordinance (LPO), the Landmarks Preservation Commission of the City of Berkeley (Commission) finds that the Union Investment Company Building No. 1 exhibits significance and meets the architectural merit criterion as an embodiment of early twentieth century commercial development and an exemplar of the Neoclassical architectural style from this period. The building retains integrity of its design, materials, workmanship, location and feeling. Its character-defining design features include: one-part commercial design, single-story massing and horizontal orientation; masonry construction and brick and stonemasonry façade materials; classical architectural design, symmetrical pattern of openings, and decorative details that feature pilasters and an entablature with a beltcourse embellished with a triglyph and dentil string, and a cornice at the wall parapet; and storefronts designed with recessed and splayed entrances, transom windows and large display windows.

3. Pursuant to BMC Section 3.24.110.A.1.(c), the Commission finds that the subject property also exhibits architectural merit as part of the West Berkeley neighborhood fabric that is distinctively represented in the concentration of one-part masonry commercial buildings designed in the Neoclassical style that are extant on the west side of the 2500-block of San Pablo Avenue. The subject building is contemporary with the abutting buildings to the south at 2518 and 2530 San Pablo Avenue, and these buildings feature similar architectural designs and building materials. They form a continuous street frontage of period structures that evoke a formative era of Berkeley's historical and economic development through their physical appearance.

4. Pursuant to BMC Section 3.24.110.A.2, the Commission further finds that the property exhibits significance through its direct association with the East Bay Music Run, which existed along San Pablo Avenue during the 1960s and 1970s. The corner tenant space of the Union Investment Company Building saw a series of night club proprietors, beginning with the Cabale and including the original Long Branch Saloon, which became destinations for revered rock and folk performers and their fans. By hosting venues for live entertainment in this period, the subject property played a functional role in furthering a cultural movement that flourished in clubs and bars of Berkeley and the surrounding area.

FEATURES TO BE PRESERVED

This designation shall apply to the subject property and the following distinguishing features of the main building shall be preserved, and missing features shall be restored to the extent possible:

- Location at the northwest corner of San Pablo Avenue and Dwight Way.
- One-story massing and horizontal orientation with a modified rectangular footprint.
- The primary façade (east elevation) on San Pablo Avenue, and a second primary façade (north elevation) on Dwight Way, designed in a Neoclassical Revival architectural style and constructed of brick masonry.
- One-part commercial building façade composition consisting of bulkheads, recessed storefronts, clerestory window course, and upper façade consisting of an elongated entablature and parapet wall, clad in brick laid out in a running bond pattern.
- Thirteen storefronts bays--eight along San Pablo Avenue and five along Dwight Way. Six of these storefronts include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and ~~three~~ five storefront bays along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts.
- Glazed and wood-framed front recessed entries and wood-framed, single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows included in each of the nine storefronts.
- Knee walls that are clad in tile and two that are clad in brick included in seven of the storefronts.
- A Classical Revival entablature located on the upper façade located above the transom windows along each storefront, consisting of a stone masonry beltcourse, row of dentils, frieze boards with decorative triglyph, and molded cornices.
- The parapet wall above the storefronts along the north and west elevations clad in brick with decorative masonry elements.
- Rear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall.
- The eight storefronts that are symmetrical and retain a majority of their original materials and design shall be preserved and the canted storefront that appears to have changed in the sidelights that flank the wood and glazed single-entry door, which are currently glazed sidelights framed in aluminum frames, should be preserved and restored to the extent possible.

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION
Union Investment Company Building #1
2510 San Pablo Ave (2500, 2504, 2506, 2508, 2510, 2512 San Pablo Ave & 1094, 1096 & 1098 Dwight Way)



Land Use Planning
Received
November 6, 2024





City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION

1. **Street Address:** 2510 San Pablo Ave (consisting of 2500, 2504, 2506, 2508, 2510,2512 San Pablo Ave and 1094, 1096 and 1098 Dwight Way)

   County: Alameda

   Zip: 94702

2. **Assessor's Parcel Number:** 054-1780-4-2
   Block and Lot: Block 1780 and Lot 4-2,
   Tract: Ranchos of Vicente and Domingo Peralta (Plot 60), Subdivisions of the Lands of T. and E. Hardwick (Bk6 pg 157)

   Dimensions: Irregular-shaped lot 38.50 x 89 x 96.50 (Dwight Way) x 151.80 (San Pablo Avenue) x 135.05 x 62.80

   Cross Streets: southwest corner of Dwight Way and San Pablo Avenue

3. **Is the property on the State Historic Resource Inventory?**
   Form# No. Property found to be significant through Section 106 process of the National Historic Preservation Act (NHPA) and associated Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue by Evans & De Shazo, Inc. (EDS).

   Is the property on the Berkeley Urban Conservation Survey?
   Form# 15763 (no information on the form)

4. **Application for Landmark Includes:**
   a. Building: X Garden: Other Features:
   b. Landscape or Open Space: Natural Designed Other
   c. Historic Site X
   d. District:
   e. Other: Entire Property

5. **Historic Name:** Union Investment Company Building No. 1
   Commonly Known Name: Cafe Trieste Building (previously long-standing tenant)

6. **Date Of Construction:**
   a. Factual: 1912 b. Approximate:
   Source; HRE citation is 1907. Building permit citation 1911

7. Architect: Unknown

8. Builder: Unknown

9. Style: Commercial storefront building with elements of Classical Revival architectural design.

10. Original Owners: First Owner: Union Investment Company (per 1911 Building Permit) followed by Davidson, J.H. and Davidson B in the 1930's per building permits
Original Use: Various Commercial Tenants

11. **Present Owners:** Harold Brandel and Phillip D Wood Residents & Owners of 2510 San Pablo Ave, Berkeley, CA 94702

12. **Present Use:** Commercial - various

- 1094 Dwight Way - Anchalee Thai Cuisine
- 2500 San Pablo Ave - Caffe Chiave - Cafe
- 2504 - Good Vibrations - Adult Toys Store, Health and Wellness
- 2506 Lhasa Karnak - Herb Company
- 2508 Page Street Cowork Space for Writers (aka Litcamp)
- 2510-12 Vacant – most recently Longbranch Saloon

Current Zoning:C-W, West Berkeley Commercial
Adjacent Property Zoning: C-W, West Berkeley Commercial

13. Present Condition of Property

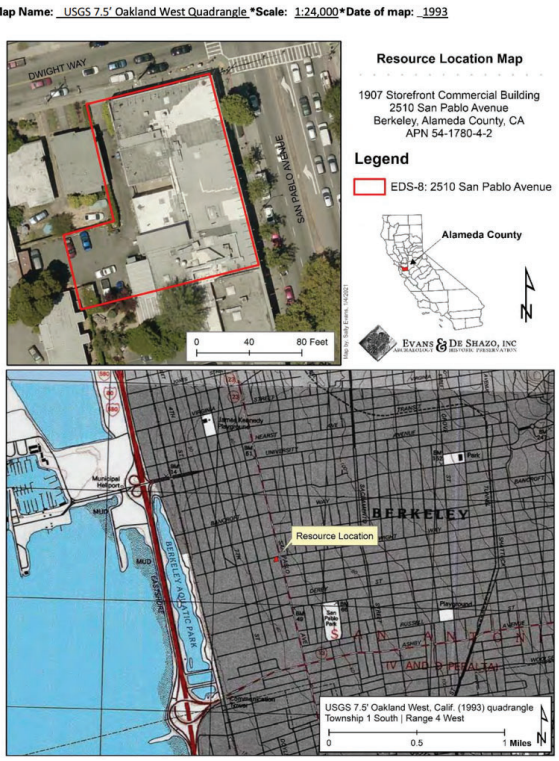
Exterior: Excellent	Good	Fair	Poor	
Interior: Excellent	Good	Fair	Poor	(Various depending on tenant)
Grounds: Excellent	Good	Fair	Poor	(N/A)

Has the property's exterior been altered? Not significantly. There are some additions to the rear of the property

14. Description: Union Investment Company Building #1 (2500-2512 San Pablo Avenue and 1094, 1096 and 1098 Dwight Way) is located on the west side of San Pablo Avenue at Dwight Way and is, "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition elements of Classical Revival design includes the brick masonry, which is laid out in a running

bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation "HRE" report.[1]

(page 6 of 7) "The building is in fair condition and retains integrity of design, materials and workmanship." All the storefronts are present, with most occupied and some more recently closed. These include Caffe Chiave (formerly Cafe Trieste) since 2004, Good Vibrations, an adult toy and wellness store, since 2014 Lhasa Karnak, a Berkeley based Herb Company that originally opened on Earth Day 1970 and has been in several Berkeley locations since, The non-profit Page Street Cowork Space for Writers (aka Litcamp) and the recently closed Longbranch Saloon Restaurant, named after the historic Berkeley music club of the same name which was located in the same building at 2500 and 2504 San Pablo Ave from 1971-1976.



[1] 1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.



Photo showing the series of storefronts along the east elevation facing north



Photo showing the series of storefronts along the north elevation facing south



East elevation (primary facade) of the 1907 storefront commercial building, facing northwest.





Entryway at corner of San Pablo and Dwight Way



1.Tile entryway detail 2510 SPA



2.View looking North along SPA



3. Brick masonry detail SPA



Corner of Dwight and San Pablo Ave



San Pablo Ave frontage looking South

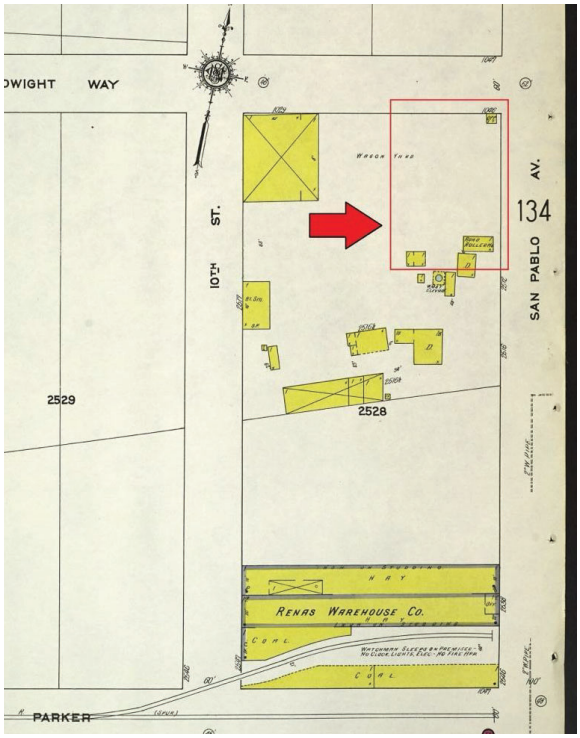


2506 San Pablo Ave



2504 San Pablo Ave

This Sanborn maps provides more history of the building and its block.





1931 aerial photograph showing 1907 building. Current lot in red outline (U.C. Santa Barbara).



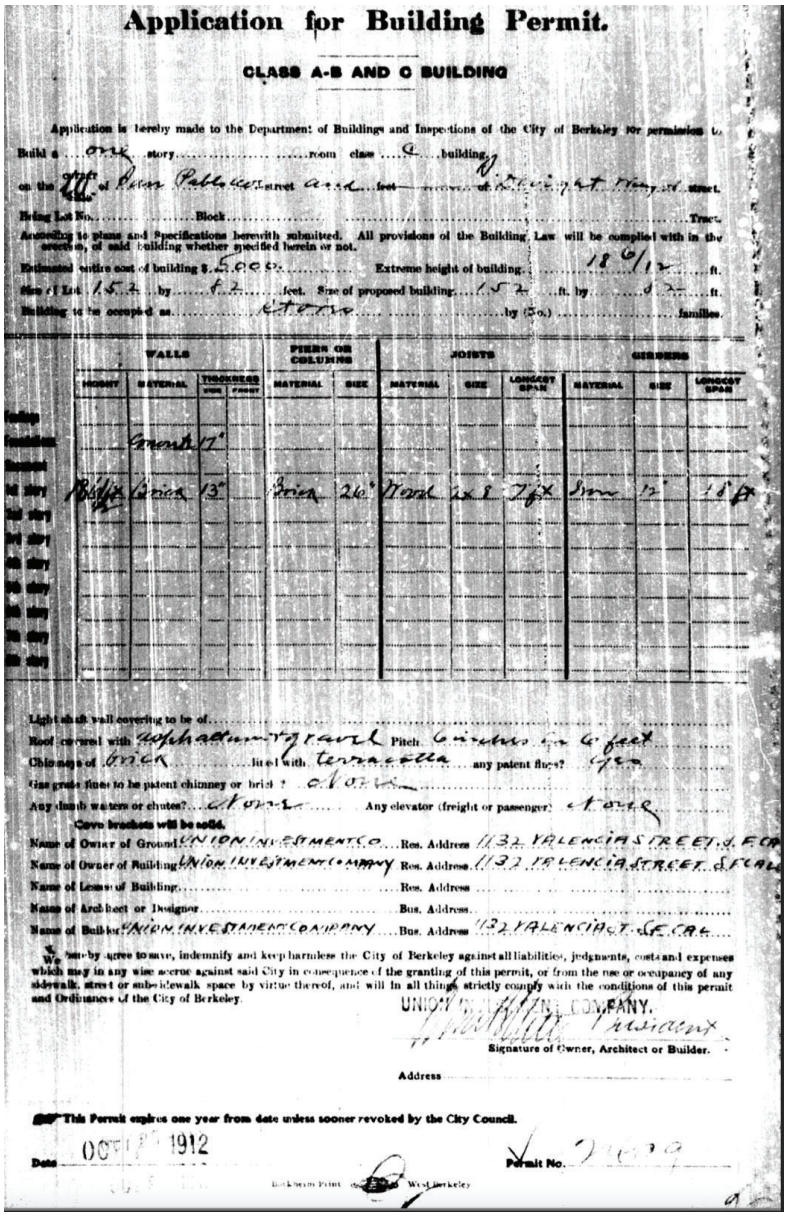
Contemporary View - August 2024, credit: Charles Enchill



Rear of 2500 San Pablo Ave looking south from Dwight Way. Credit: Susan Orbuch August 2024

The earliest building permit is dated on October 25, 1912. The Owner was the Union Investment Company of 1132 Valencia Street, San Francisco, which according to subsequent

building permit applications for the building, relocated its offices five blocks to the north at 2016 San Pablo Avenue by March, 1915.



Application for Building Permit.

CLASS A-B AND C BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to

Build a one story room class C building,

on the W/S of Shattuck Ave street and feet of Virginia street.

Being Lot No. Block Tract.

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection, of said building whether specified herein or not.

Estimated entire cost of building $ 5000.00 Extreme height of building 18 6/12 ft.

Size of Lot 152 by 42 feet. Size of proposed building 152 ft. by 42 ft.

Building to be occupied as stores by (No.) families.

WALLS				PIERS OR COLUMNS		JOISTS			GIRDERS		
BASEMENT	MATERIAL	THICKNESS (TOP)	THICKNESS (BOTTOM)	MATERIAL	SIZE	MATERIAL	SIZE	LONGEST SPAN	MATERIAL	SIZE	LONGEST SPAN
	Concrete	12"									
Basement	Brick	13"		Brick	26"	Wood	2x8	7'6"	Steel	12"	18'6"

Light shaft wall covering to be of

Roof covered with asphaltum gravel Pitch 6 inches in 6 feet

Chimneys of brick lined with terra cotta any patent flues? yes

Gas grate flues to be patent chimney or brick? brick

Any dumb waiters or chutes? none Any elevator (freight or passenger) none

Cove brushes will be sold.

Name of Owner of Ground UNION INVESTMENT CO. Res. Address 1132 VALENCIA STREET, S.F. CAL.

Name of Owner of Building UNION INVESTMENT COMPANY Res. Address 1132 VALENCIA STREET, S.F. CAL.

Name of Lessee of Building Res. Address

Name of Architect or Designer Bus. Address

Name of Builder UNION INVESTMENT COMPANY Bus. Address 1132 VALENCIA ST. S.F. CAL.

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

UNION INVESTMENT COMPANY.

President

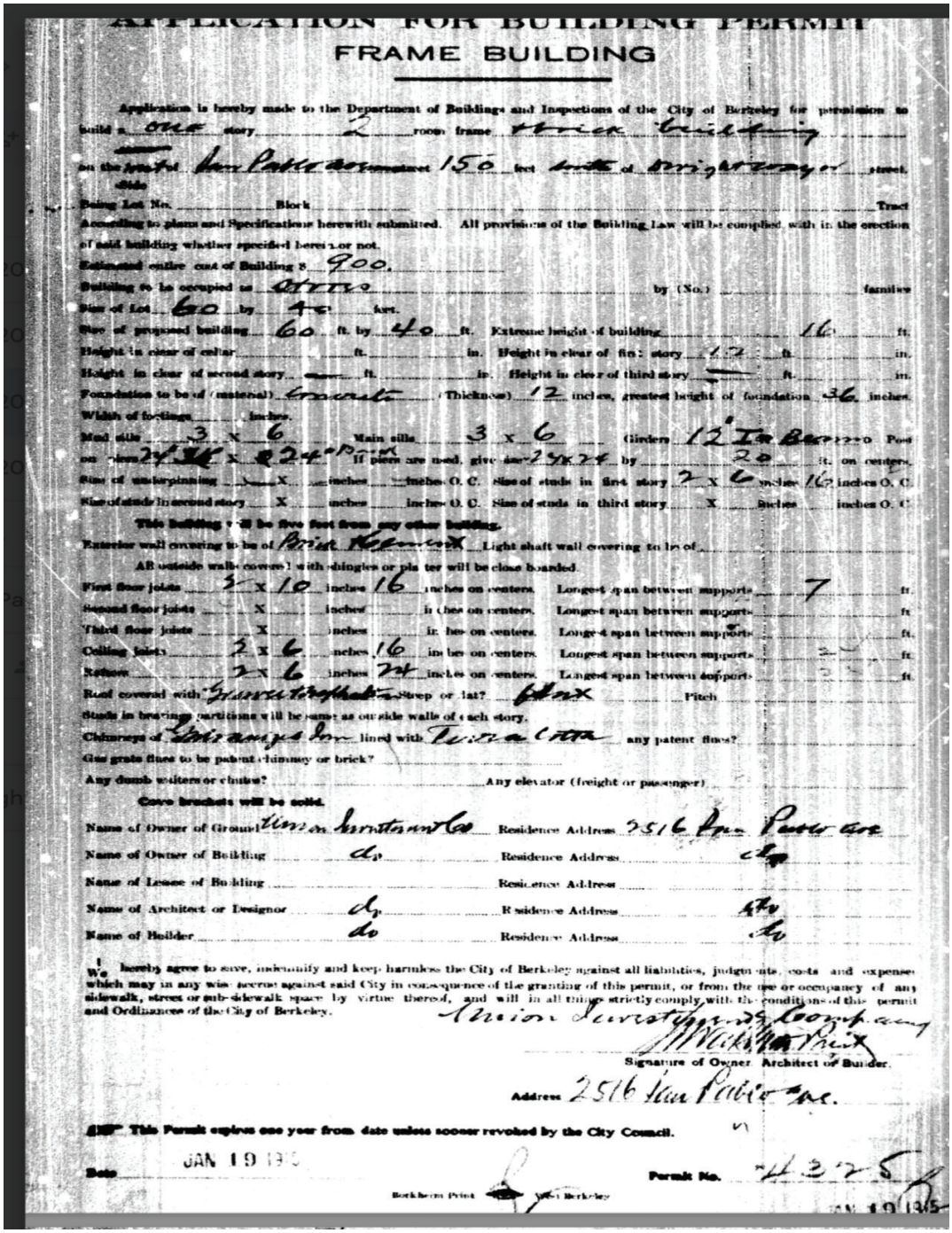
Signature of Owner, Architect or Builder.

Address

This Permit expires one year from date unless sooner revoked by the City Council.

Date OCT 1912 Permit No. 2079

Building Permit Application for the Union Investment Company Bldg #1, BAHA



APPLICATION FOR BUILDING PERMIT

FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a one story 2 room frame Store building

on the west side San Pablo Ave. measured 150 feet south of Dwight Way street.

Being Lot No. ____ Block ____ Tract ____

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 900.

Building to be occupied as Store by (No.) ____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building 16 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of first story 12 ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 36 inches.

Width of footings ____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" I Beam 220 Posts on piers 24" x 24" D If piers are used, give size 24 x 24 by 20 ft. on centers.

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Brick Veneer Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists 3 X 10 inches 16 inches on centers. Longest span between supports 7 ft.

Second floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Third floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Ceiling joists 2 X 6 inches 16 inches on centers. Longest span between supports 2 ft.

Rafters 2 X 6 inches 24 inches on centers. Longest span between supports 2 ft.

Roof covered with Composition Asphalt Shingle or Tar? Flat Pitch ____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of Brick and Iron lined with Terra Cotta any patent flues?

Gas grate flues to be patent chimney or brick?

Any dumb waiters or chutes? Any elevator (freight or passenger)

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave

Name of Owner of Building do Residence Address do

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designor do Residence Address do

Name of Builder do Residence Address do

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Union Investment Company

Signature of Owner Architect or Builder.

Address 2516 San Pablo Ave.

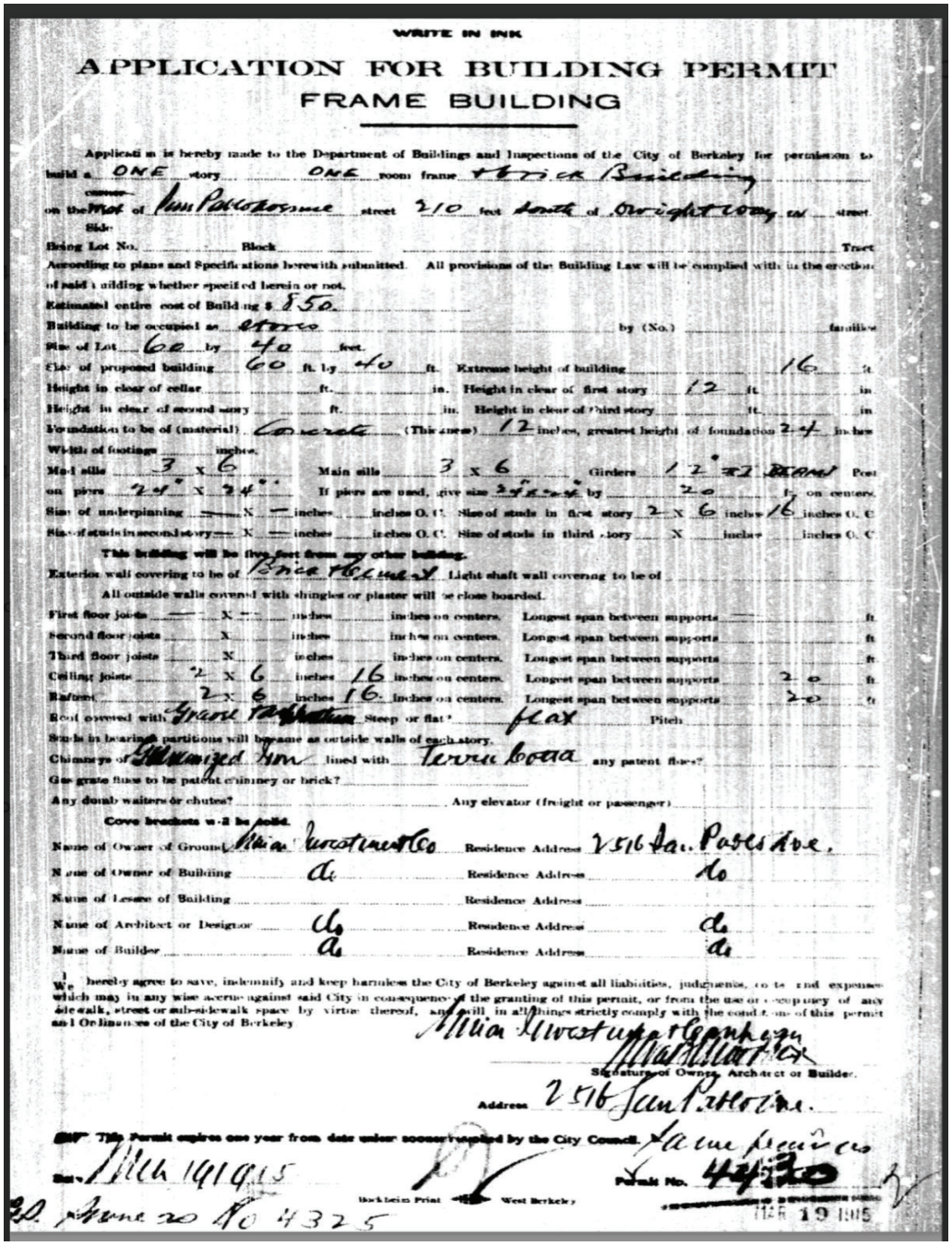
This Permit expires one year from date unless sooner revoked by the City Council.

Date JAN 19 1925 Permit No. 4225

Berkheim Print West Berkeley

JAN 19 1925

Subsequent Building Permit Application for Corner of San Pablo Ave and Dwight Way issued to Union Investment Company- BAHA



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a ONE story ONE room frame Flat Building on the West side of San Pablo Avenue street 210 feet South of Dwight Way street.

Being Lot No. _____ Block _____ Tract _____

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 850.

Building to be occupied as Stores by (No.) _____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building _____ 16 ft.

Height in clear of cellar _____ ft. _____ in. Height in clear of first story 12 ft. _____ in.

Height in clear of second story _____ ft. _____ in. Height in clear of third story _____ ft. _____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 24 inches

Width of footings _____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" #2 Beam Posts on piers 24" x 24" If piers are used, give size 24"x24" by 20 ft. on centers.

Size of underpinning _____ x _____ inches _____ inches O. C. Size of studs in first story 2 x 6 inches 16 inches O. C.

Size of studs in second story _____ x _____ inches _____ inches O. C. Size of studs in third story _____ x _____ inches _____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Brick Veneer Light shaft wall covering to be of _____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists	— x —	inches	inches on centers.	Longest span between supports — ft.
Second floor joists	— x —	inches	inches on centers.	Longest span between supports — ft.
Third floor joists	— x —	inches	inches on centers.	Longest span between supports — ft.
Ceiling joists	2 x 6	inches 16	inches on centers.	Longest span between supports 20 ft.
Rafters	2 x 6	inches 16	inches on centers.	Longest span between supports 20 ft.

Roof covered with Gravel & Asphaltum Steep or flat? flat Pitch _____

Studs in bearing partitions will become as outside walls of each story.

Chimneys of Galvanized Iron lined with Terra Cotta any patent flues? _____

Gas grate flues to be patent chimney or brick? _____

Any dumb waiters or chutes? _____ Any elevator (freight or passenger) _____

Cove brackets will be added.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave.

Name of Owner of Building do Residence Address do

Name of Lessee of Building _____ Residence Address _____

Name of Architect or Designer do Residence Address do

Name of Builder do Residence Address do

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Union Investment Co

By Wm. Stark Pres.

Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave.

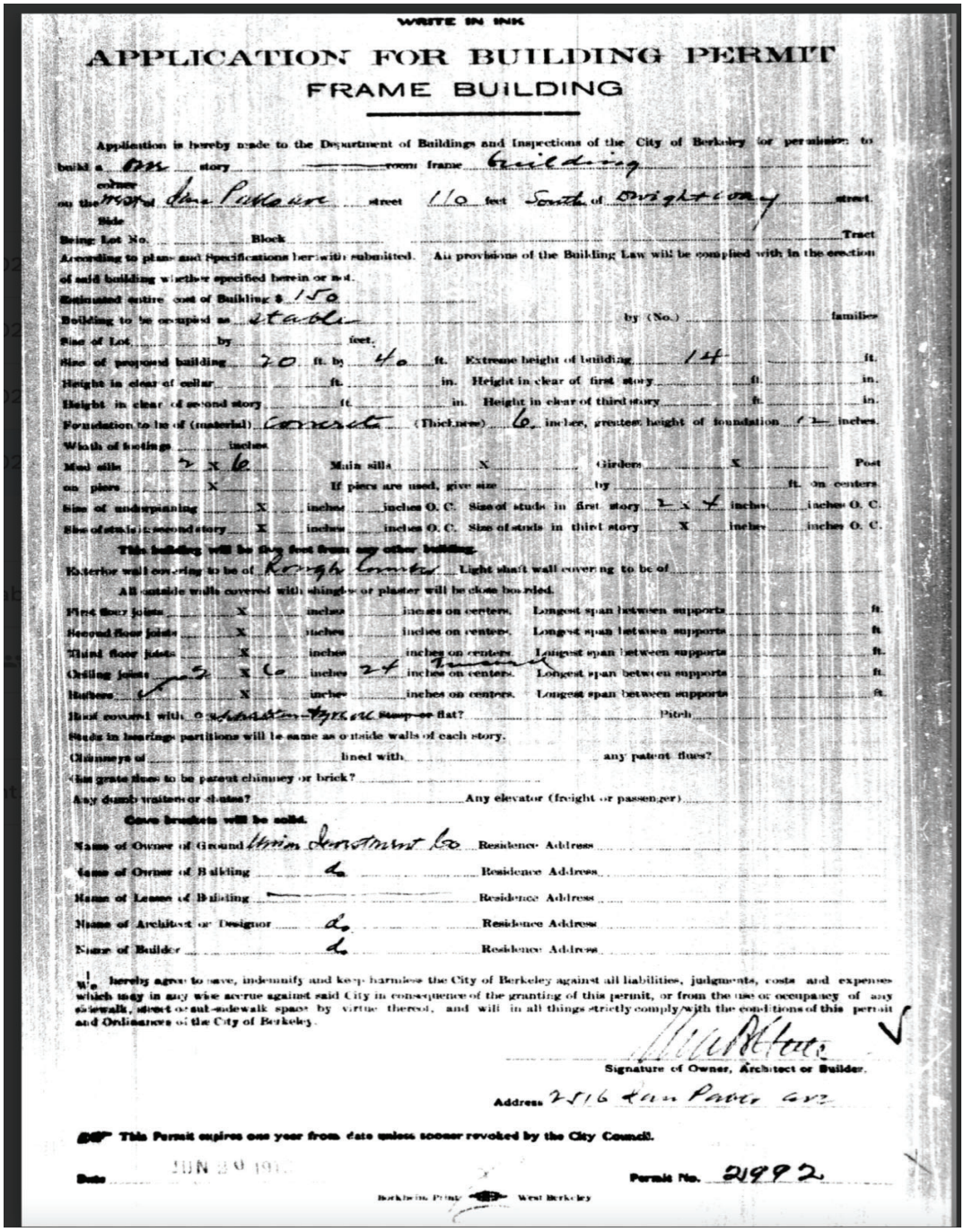
This Permit expires one year from date unless renewed by the City Council. James Dennis

Date March 19 1915 Permit No. 4430

Bicknell Print West Berkeley

32 Avenue 20 No 4325

MAR 19 1915



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a one story ——— room frame Building

on the corner West side of San Pablo Ave street 110 feet South of Dwight Way street

Being Lot No. ——— Block ——— Tract

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 150

Building to be occupied as stable by (No.) ——— families

Size of Lot ——— by ——— feet.

Size of proposed building 20 ft. by 40 ft. Extreme height of building 14 ft.

Height in clear of cellar ——— ft. ——— in. Height in clear of first story ——— ft. ——— in.

Height in clear of second story ——— ft. ——— in. Height in clear of third story ——— ft. ——— in.

Foundation to be of (material) Concrete (Thickness) 6 inches, greatest height of foundation 12 inches.

Width of footings ——— inches

Mud sills 2 X 6 Main sills ——— X ——— Girders ——— X ——— Post on piers ——— X ——— If piers are used, give size ——— by ——— ft. on centers

Size of underpinning ——— X ——— inches ——— inches O. C. Size of studs in first story 2 X 4 inches ——— inches O. C.

Size of studs in second story ——— X ——— inches ——— inches O. C. Size of studs in third story ——— X ——— inches ——— inches O. C.

This building will be ten feet from any other building.

Exterior wall covering to be of Rough boards Light shaft wall covering to be of ———

All outside walls covered with shingles or plaster will be close boarded.

First floor joists ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Second floor joists ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Third floor joists ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Ceiling joists ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Rafters ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Roof covered with ——— flat? ——— Pitch ———

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of ——— lined with ——— any patent flues? ———

Gas grate flues to be patent chimney or brick? ———

Any dumb waiters or chutes? ——— Any elevator (freight or passenger) ———

Grave brackets will be sold.

Name of Owner of Ground Union Investment Co Residence Address ———

Name of Owner of Building do Residence Address ———

Name of Lessee of Building ——— Residence Address ———

Name of Architect or Designer do Residence Address ———

Name of Builder do Residence Address ———

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave

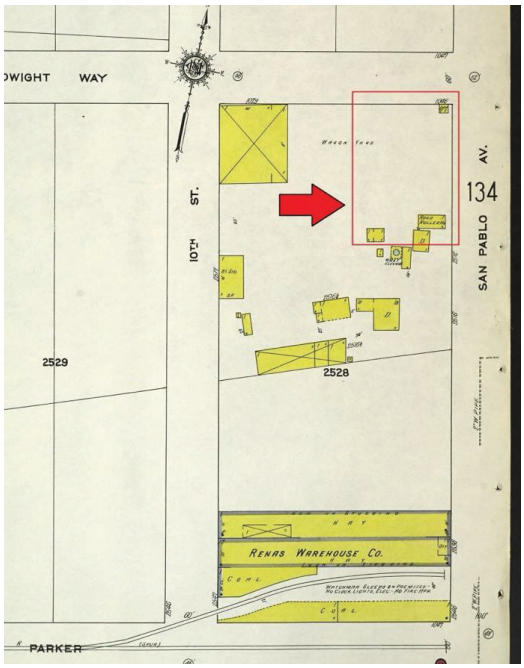
This Permit expires one year from date unless sooner revoked by the City Council.

Date JUN 20 191[illegible] Permit No. 2199 2

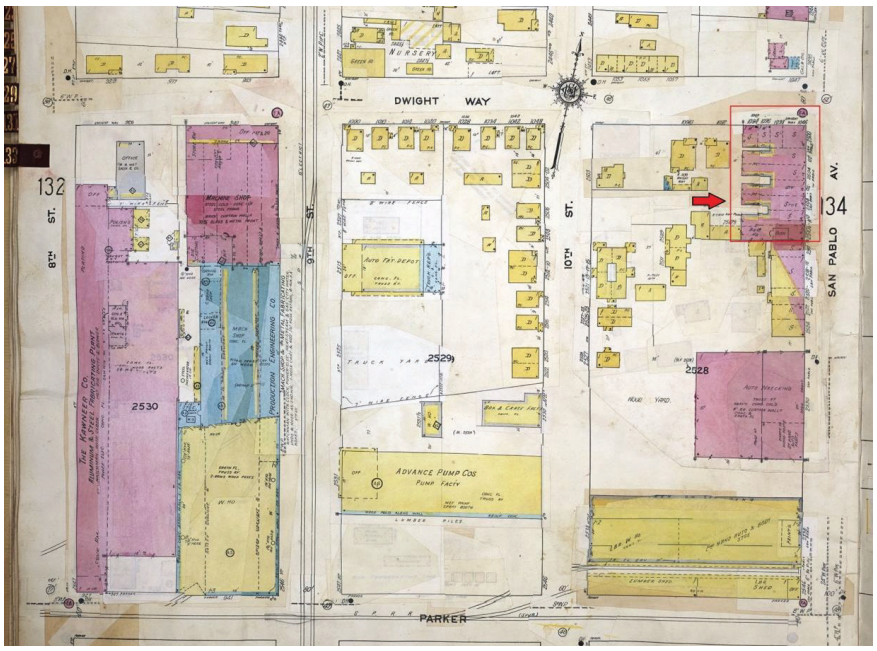
Berkeley Print West Berkeley

Another early building permit (June 20 191[*]) issued to Union Investment Co, listing the owner's address as 2516 San Pablo Ave.
*Exact year illegible, but issued between 1910-1919 - BAHA

Sanborn Maps provide more history of the building and its block.



1911 Sanborn Map for 2500 block San Pablo Ave



1950 Sanborn Fire Insurance Map 2500 Block of San Pablo Avenue and Dwight Way

Photographs of the San Pablo Area over time are provided below for context.



Figure 8. ca. 1910 photo of San Pablo Avenue, facing northeast (courtesy of UC Berkeley, Bancroft Library).



Figure 11. ca. 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (courtesy of Berkeley Public Library).

Features to be Preserved

The significant features to be preserved are the following, as described below:

1. The primary façade (east elevation) on San Pablo Avenue, and a secondary primary façade (north elevation) on Dwight Way constructed of brick masonry laid out in a running bond pattern.
2. Nine storefronts, six of which, include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and three storefronts along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts.
3. Glazed and wood-framed front recessed entries and wood-framed, single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows included in each of the nine storefronts.
4. Knee walls that are clad in tile and two that are clad in brick included in seven of the storefronts.
5. A stone masonry beltcourse, dentil, frieze boards with decorative triglyph, and molded cornices located above the transom windows along each storefront.
6. The parapet wall above the storefronts along the north and west elevations clad in brick with decorative masonry elements.
7. The eight storefronts that are symmetrical and retain a majority of their original materials and design shall be preserved and the canted storefront that appears to have changed in the sidelights that flank the wood and glazed single-entry door, which are currently glazed sidelights framed in aluminum frames should be preserved and restored to the extent possible.
8. Rear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall.

15. History

(compiled by Fran Cappellettii, BAHA)

The Ohlone Period

Before the arrival of Europeans, the Huichin people, part of the greater Ohlone or Costanoan group, lived in an area from San Francisco Bay to Monterey. Historical evidence of their presence remains in shellmounds along the Bay and indentations in many of the rock outcroppings in the Berkeley Hills, including Northbrae's Mortar Rock Park. The Spanish referred to them as Costanoan or 'Indians of the coast' and they were later termed Ohlone, the name accepted by most today. Made up of distinct groups, they had similar languages and cultures. Present for thousands of years into present day Berkeley, the City and Landmarks Preservation Commission formally recognizes and honors their past, present and future presence, with a land acknowledgement statement, noting that Berkeley was

> built on the territory of xučyun (Huchiun (Hooch-yoon)), the ancestral and unceded land of the Chochenyo (Cho-chen-yo)-speaking Ohlone (Oh-low-nee) people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. As we begin our meeting tonight, we acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley's residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

But long before such acknowledgements, European arrival brought disease and displacement, with much of the local population pulled into area Missions by the early 1800s.

Rancho San Antonio

According to M.W. Wood's History of Alameda County, California, the Rancho San Antonio, a nearly 45-thousand-acre Spanish land grant, was made to Luis María Peralta by Spanish governor Pablo Vicente de Sol on August 16, 1820. Peralta had served forty years in the Spanish military. The grant included present-day Albany, Berkeley, Oakland, and northern San Leandro. In 1842, he divided the land among his four sons. One of them, Domingo, would receive all of what is present-day Albany and Berkeley and a small portion of northern Oakland. He built an adobe house in 1841 at the present-day site of 1304 Albina and it is a California point of historic interest.

According to the Peralta Family History at http://www.peraltahacienda.org, annexation of California by the United States in 1848 and the Gold Rush of 1849 brought significant change. While the Peraltas and their fellow Californios were promised recognition and protection of their property rights, squatters on the land and theft of cattle became a problem as new settlers arrived from around the world. A further burden came with the 1851 U.S. Federal Land, which required the Californios to prove their land titles in court, requiring much time and expense.

In 1852-1853, Domingo started selling parcels of his land, mostly to pay off debts. The parcels were defined on a map surveyed by Julius Kellersberger, hired to survey the northern part of Rancho San Antonio. Surveyed in 1853, the map covers Albany, Berkeley, Emeryville, and part of Oakland. The site of the building is near the Southwest corner of Plot Number 60 of the Vicente and Domingo Peralta Ranchos.



Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. http://www.raremaps.com

Ocean View

In 1874, much of the developed area was part of the Berkeley Land and Town Improvement Association. This was organized by neighborhood leaders to facilitate the further development of Ocean View, with wharf and ferry services and industrial growth. This development, along with the University, led to new factories and a ten-fold increase in population.[2] To the south of the Berkeley LTI Association was the site of the buildings at San Pablo Avenue and Dwight Way.

[2] For a comprehensive history of Ocean View, see Victorian Berkeley: The Community of Ocean View, Karen Jorgensen-Esmaili and The Berkeley Historical Society, 1981.

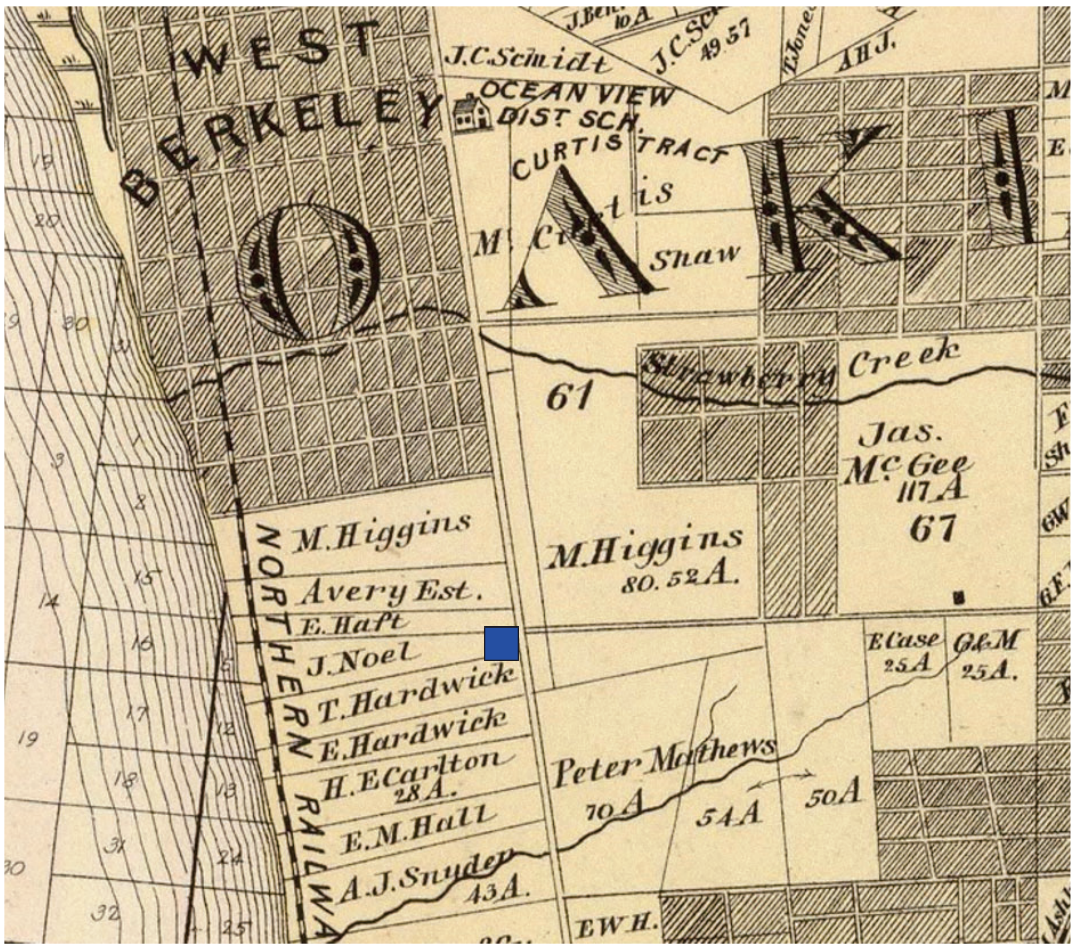


Map of Berkeley, Showing the Property of the Berkeley LTI Association, 1874.

With the joining of the two distinct communities as Berkeley in 1878, further growth followed, but the differences remained, and today's common label of West Berkeley was already established.

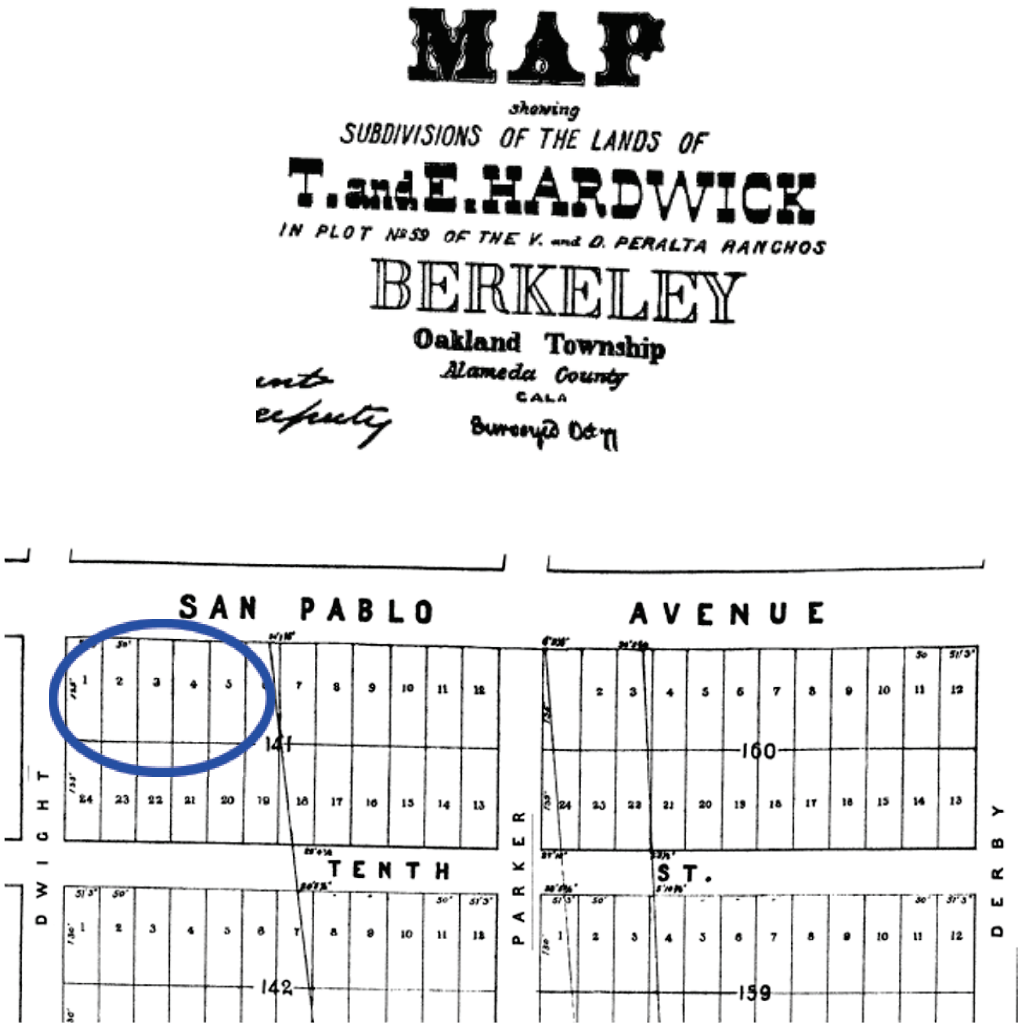
San Pablo Avenue and Dwight Way

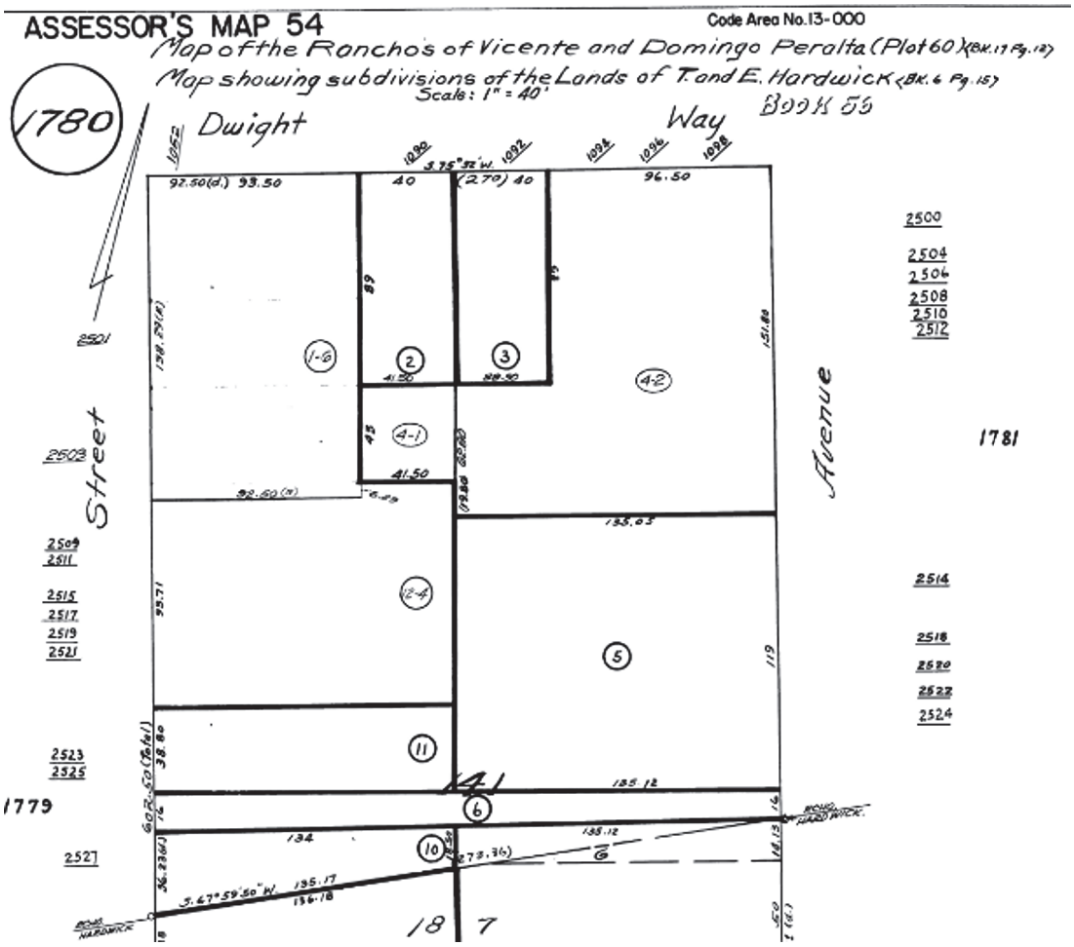
As shown in the following 1878 map, the original claimant for the 107.63 acre plot 60, was Jean Noel. This plot included the area along Dwight Way (north and south sides) from San Francisco Bay to San Pablo Avenue.



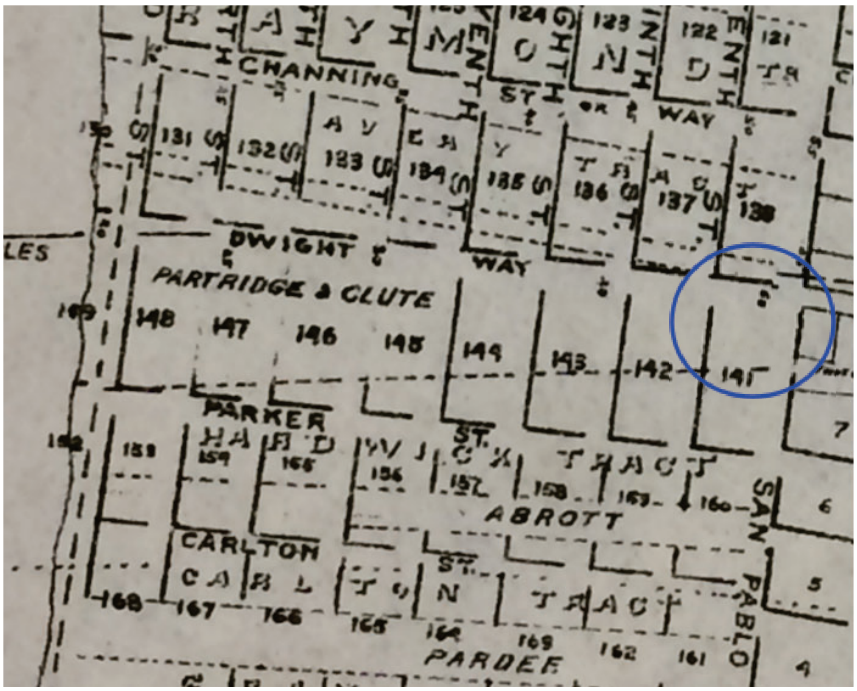
Map Number One, Thompson & West, 1878.

By the 1870s, the Union Investment site was in a portion of lot 60, immediately north of the Hardwick Tract, both in Block 141.





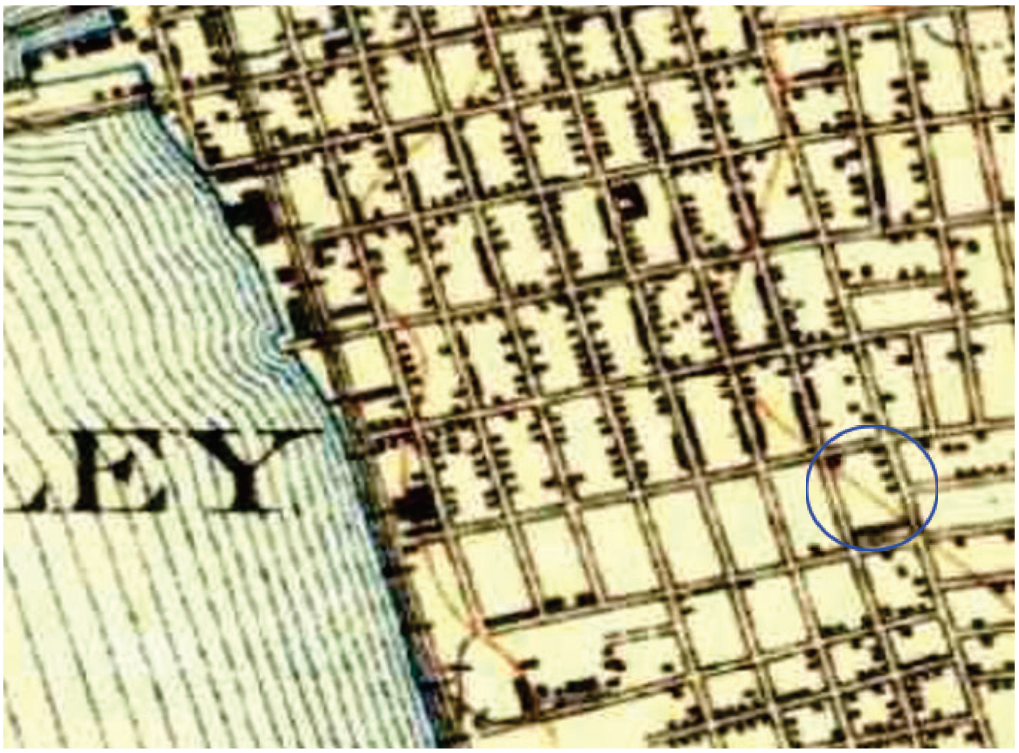
By the 1890s, the name of Clute appears in maps of the area along Dwight Way, from San Pablo Avenue to San Francisco Bay.



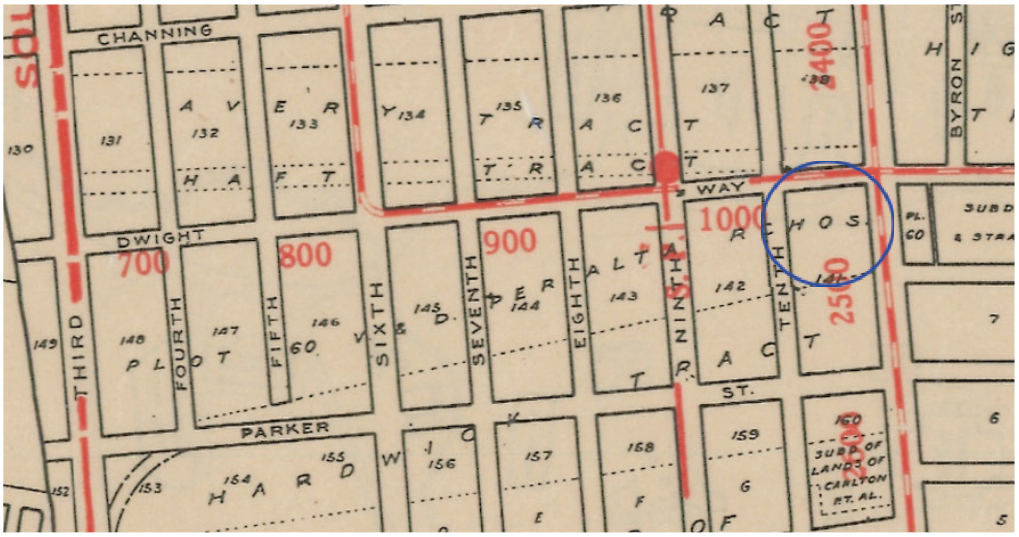
Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.



Berkeley, California 1911, an absolutely accurate map of Berkeley, Mason-McDuffie Co., 1911.



USGS Topographic Map, 1915



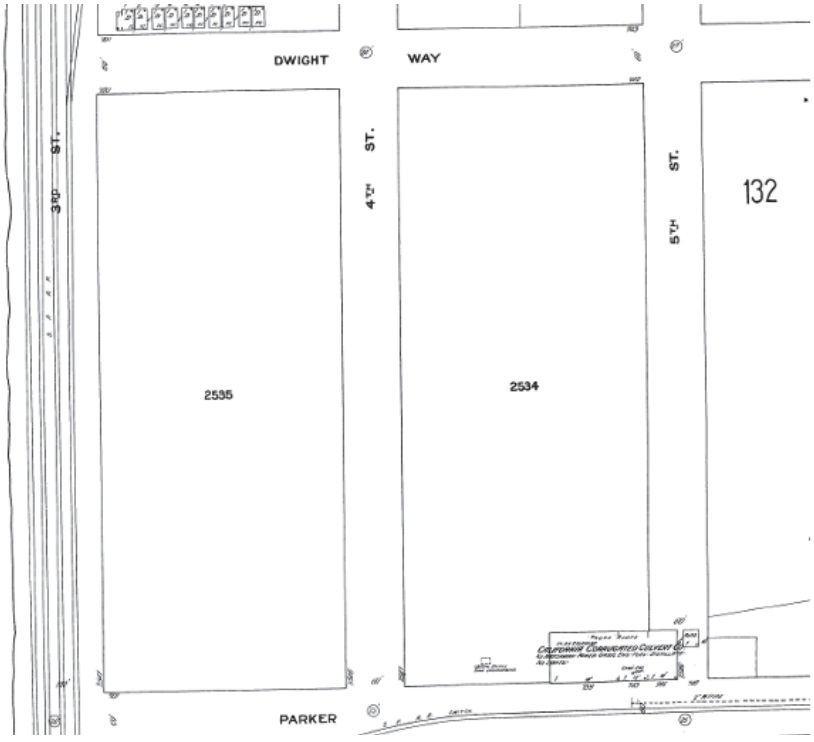
City of Berkeley, California 1923, Berkeley Chamber of Commerce, Berkeley Realty Board.

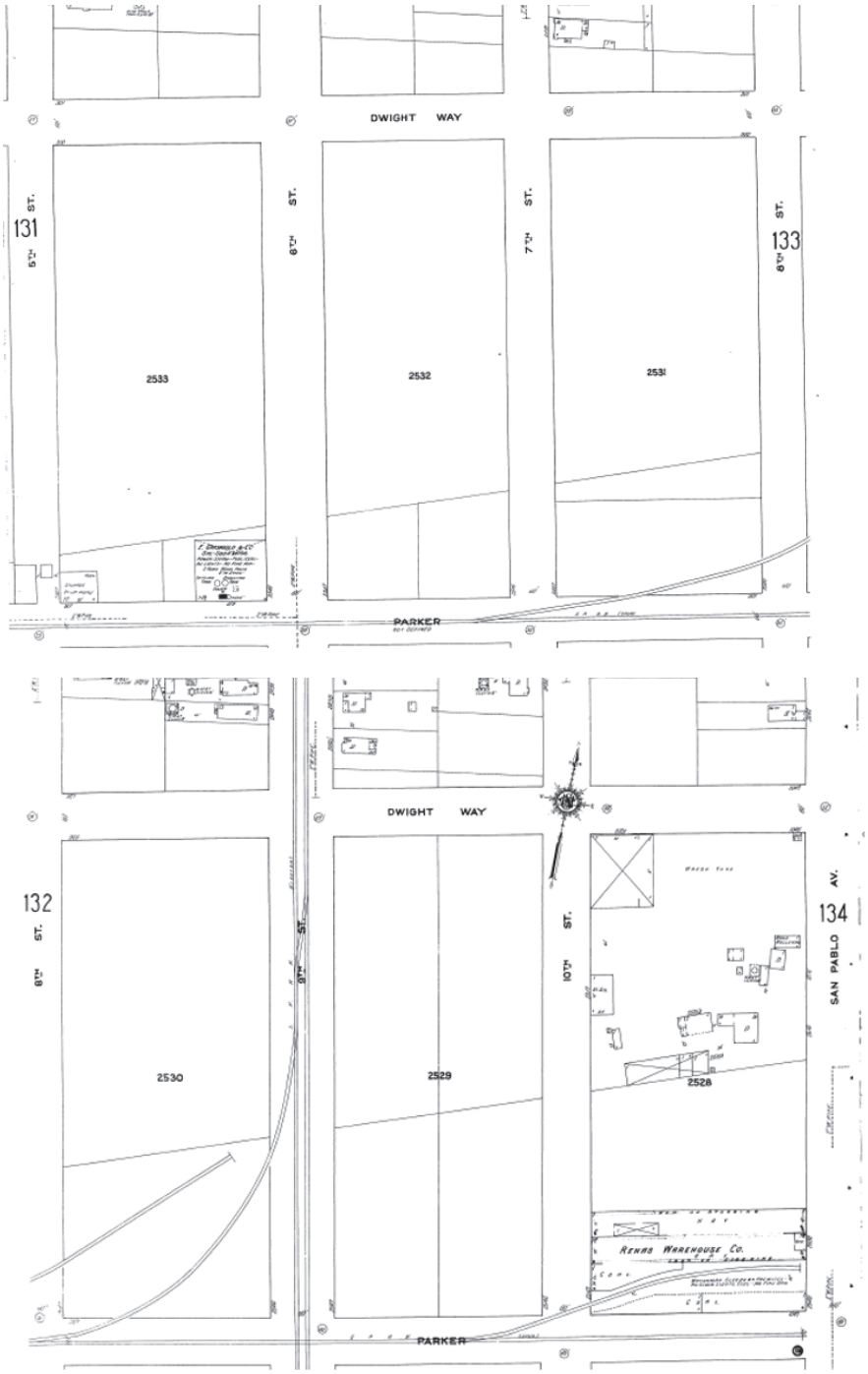
Property Tax Assessments

BAHA has property tax listings for the early years of the 20th century, showing a Clute owning the subject site between 1900 and 1913.

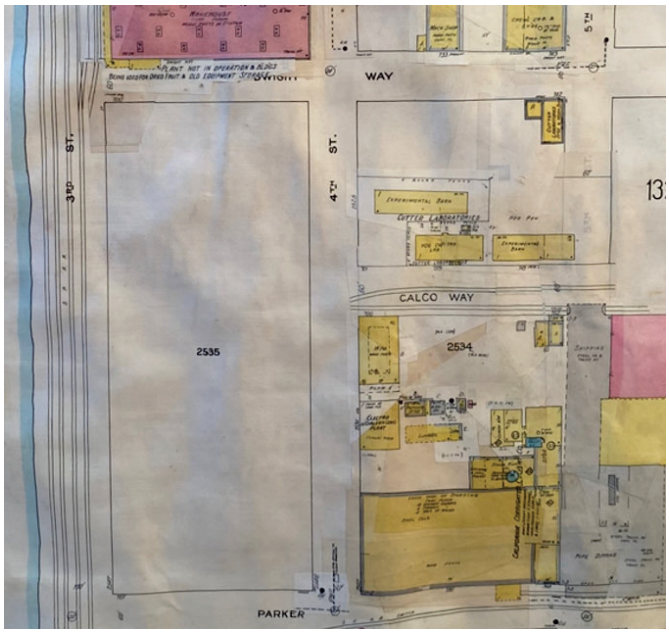
Year	APB	Tract	Block	Owner	Improvements	Personal Property
1900		Plot 60		Alva B. Clute	[500]	
1901		Plot 60		Alva B. Clute	[500]	
1903		Plot 60	#60:2	Alva B. Clute - .25 int	[500]	
1904		Plot 60	#60:2	Peter A. Clute - .25 int	[500]	
1907	1780	Plot 60	141	Clara A. Clute, et al	1,500	1,000
1908	1780	Plot 60	141	Clara A. Clute, et al	500	
1909	1780	Plot 60	141, except lots 6-18	Clara A. Clute, et al	500	250
1910	1780	Plot 60	141, except lots 6-18	Clara A. Clute, et al	500	2,500
1911	1780	Plot 60	141, except lots 6-18	Clara A. Clute, et al	500	2,500
1913	1780	Plot 60	141, except lots 6-18	Alva B. Clute	1,000	2,500

1911 Sanborn maps show little development in Plot 60.




DWIGHT WAY
131
5TH ST.
6TH ST.
7TH ST.
133
8TH ST.
2533
2532
2531
PARKER
DWIGHT WAY
132
8TH ST.
9TH ST.
10TH ST.
134
SAN PABLO AV.
2530
2529
2528
RENNA WAREHOUSE CO.
PARKER

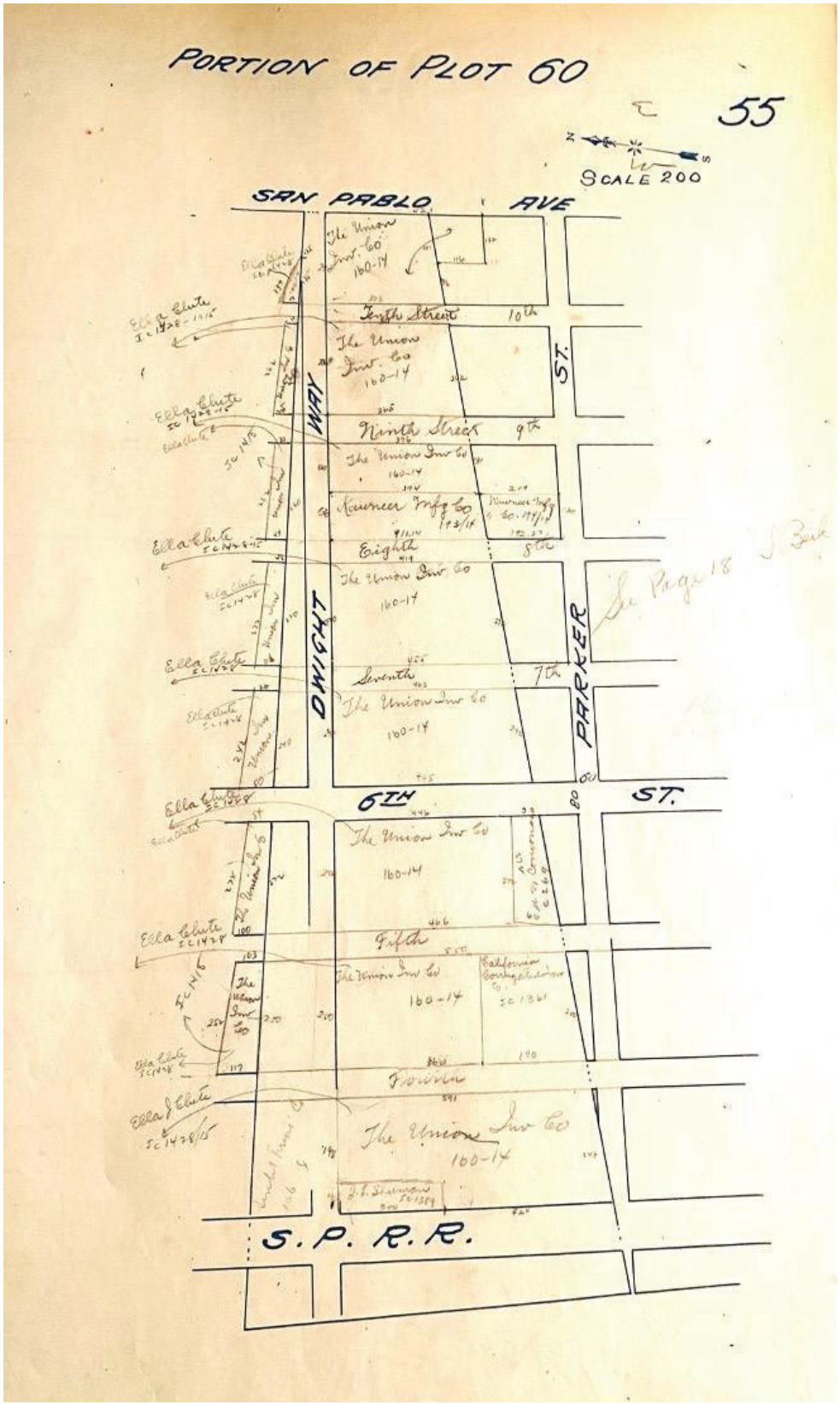
By 1929, Sanborn maps show much more development in the blocks.







The Block Book for the area, circa 1905 to 1920 shows Union Investment with ownership for this portion of Plot 60. Note the City of Berkeley Landmark Kawneer Manufacturing Company on 8th Street at Dwight Way and the future site of Cutter Laboratories, which later became Bayer and Miles Laboratories. (see image next page)


PORTION OF PLOT 60
55
SCALE 200
SAN PABLO AVE
DWIGHT WAY
PARKER ST.
10th
9th
8th
7th
6TH ST.
Tenth Street
Ninth Street
Eighth
Seventh
Fifth
The Union Inv Co
160-14
Ella Clute
Naumeer Mfg Co
S.P.R.R.

Starting with 2500 San Pablo in 1912 and ending in 1926, permits For Union Investment Company, signed by Alva Clute, President, many commercial and residential structures were built in the area and remain in place in 1924.

Year	Permit	Address	Owner	Architect	Builder
1912	**2409**	2500 San Pablo	Union Investment Co.	NA	Union Investment Co.
1913	**2992**	2512 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1914	**3612**	1092 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1914	**3950**	1090 Dwight	Union Investment Co.	NA	Union Investment Co.
1915	**4325**	2514 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1915	**4430**	2514 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1917	**6582**	943 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1917	**6583**	929 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1917	**6584**	937 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1924	**17948**	2523 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1924	**17949**	2527 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1924	**17951**	732 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**19647**	2517 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**19648**	2509 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**20999**	1076 Blake	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**21312**	2526 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22038**	1000 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22039**	1008 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22040**	1014 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22041**	1020 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22042**	1028 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22043**	1034 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22044**	1042 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22045**	1048 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	**24146**	2520 San Pablo	Union Investment Co.	NA	Union Investment Co.
1926	**24428**	2510 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	**24429**	2520 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24430	2524 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24431	2530 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24432	2538 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24433	2550 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24434	2542 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.

Alva B. Clute:

Berkeley Landowner, Investor and …



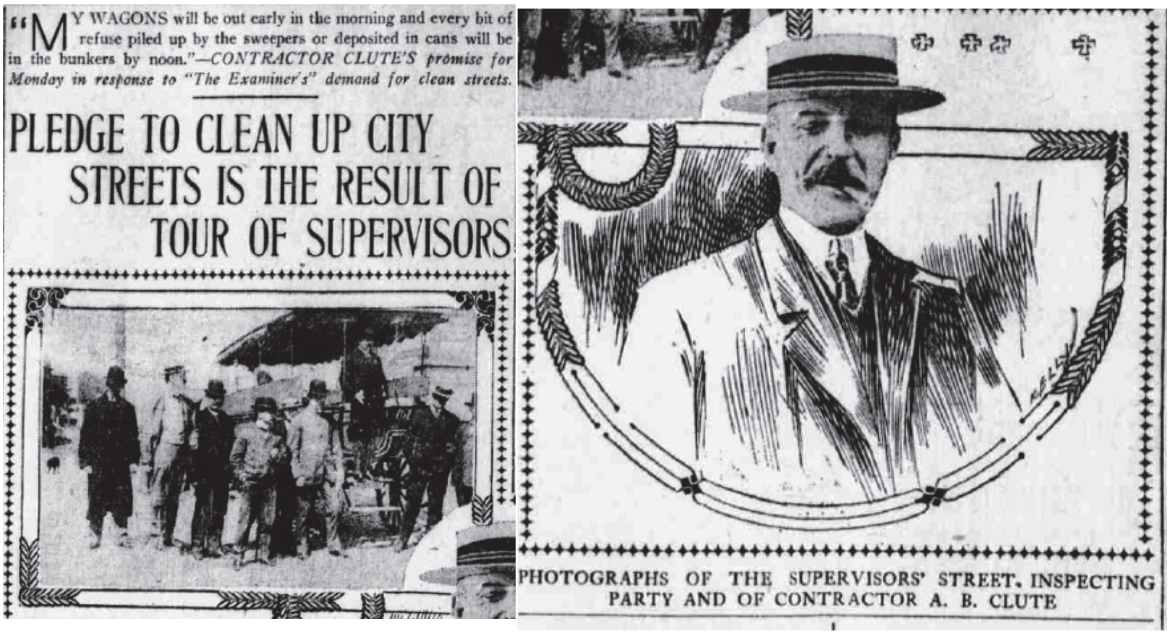
Street Cleaner

Alva Clute resided at 2516 San Pablo Avenue for several years. He was part of the original set of Directors for the Union Investment Company, active in San Francisco and Berkeley, including the 2500 block of San Pablo Avenue.

The San Francisco Examiner, Sep 26, 1896: 16.

Articles of incorporation of the Union Investment Company have been filed by Alva B. Clute, G.A. Coursen and C.S. Harney of San Francisco, William E. Davidson of Oakland and D.H. Whittemore of San Rafael, who have been elected to serve as Directors for the first year. The capital stock is placed at $200,000, and of that amount $500 has been subscribed by the incorporators.

The San Francisco Examiner, July 17, 1905: 4.


"MY WAGONS will be out early in the morning and every bit of refuse piled up by the sweepers or deposited in cans will be in the bunkers by noon."—*CONTRACTOR CLUTE'S promise for Monday in response to "The Examiner's" demand for clean streets.*

PLEDGE TO CLEAN UP CITY STREETS IS THE RESULT OF TOUR OF SUPERVISORS

PHOTOGRAPHS OF THE SUPERVISORS' STREET. INSPECTING PARTY AND OF CONTRACTOR A. B. CLUTE

Oakland Tribune, 7 July 1917



ENLARGE PLANT

BERKELEY, July 7.—The Cutter Laboratories have added fifteen acres to their site in West Berkeley by the purchase of property in the Clute tract west of Eighth street and south of Dwight way. Buildings of a permanent class soon are to be erected on this property. The property adjoins the Hardwick tract site recently purchased by the company on which structures costing $60,000 have just been completed.

San Francisco Chronicle, May 5, 1928, page 4

CLUTE – In Oakland, May 2, 1928. Alva B. Clute, beloved husband of Gertrude Clute, a native of California, aged 64 years. A member of Crockett Lodge No. 139, F. & A.M.; Golden Gate Commandery No. 16, K.T., and Islam Temple, Mystic Shrine.

Friends are invited to attend the funeral services Saturday, May 5, 1928, at 1:30 o'clock p.m., at Masonic Cemetery Sacramento, California. Mr. Clute will be at Truman's Residence Chapel, Telegraph ave. and 30th st., Oakland, until 8:30 a.m. Saturday.

San Francisco Chronicle, May 13, 1928, page 58

Alva Baker Clute Last Rites Held

Masonic funeral services for Alva Baker Clute, for many years following the fire of 1906, prominent in San Francisco building and construction circles, were held in Sacramento May 5. He is survived by his widow. His father, Frank W. Clute, was an early California pioneer, crossing the plains in a covered wagon in 1849. He was a member of the Knights Templar and Islam Shrine Temple.

Sources

- Sanborn Maps, 1929 and 1950
- Key System Transit Lines (Calif.), Clyde H. Sunderland
- M.W. Wood, History of Alameda County, California, Pacific Press, Oakland CA, 1883.
- Peralta Family History at http://www.peraltahacienda.org/.

- Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. http://www.raremaps.com
- Map of Berkeley, Showing the Property of the Berkeley LTI Association, 1874.
- Victorian Berkeley: The Community of Ocean View, Karen Jorgensen-Esmaili and The Berkeley Historical Society, 1981.
- Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.
- Berkeley, California 1911, an absolutely accurate map of Berkeley, Mason-McDuffie Co., 1911. University of California, Berkeley, Digital Collections, Earth Sciences and Map Library.
- USGS Topographic Map, 1915.
- City of Berkeley, California 1923, Berkeley Chamber of Commerce, Berkeley Realty Board. University of California, Berkeley, Digital Collections, Earth Sciences and Map Library.

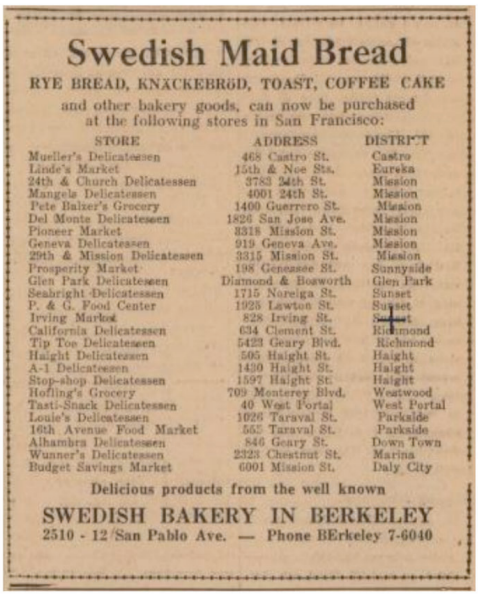
Some Longtime and Significant Tenants:

Earliest Occupants/Usage:

The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24). It was owned and operated by Jonas L Norlund and Gus Rydstrom ca. 1922-1963, under the business name of "Norlund & Rydstrom." The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time. Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).



Swedish Maid Bread

RYE BREAD, KNÄCKEBRÖD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	468 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3783 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1826 San Jose Ave.	Mission
Pioneer Market	3318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Seabright Delicatessen	1715 Noreiga St.	Sunset
P. & G. Food Center	1925 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Toe Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	505 Haight St.	Haight
A-1 Delicatessen	1430 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	709 Monterey Blvd.	Westwood
Tasti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
19th Avenue Food Market	555 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2323 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection).

Significant History of Music Clubs at 2504 (and extending to 2500) San Pablo Ave

The Building has a long history of hosting music clubs including the San Pablo Ave Folk and Rock Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long Branch Saloon.



Source: Questing Beast Research by Ross Hannan and Corry Arnold:
http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The music history of 2504 San Pablo Avenue is meticulously researched and documented in a series of blogposts on Rock Archaeology 101 - Photos and Artifacts from Mostly Forgotten Bay Area Rock Venues of the 1960's and Early 70s - see http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html , http://rockarchaeology101.blogspot.com/, https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html http://berkeleyfolk.blogspot.com/2009/08/cabale-creamery-2504-san-pablo-avenue.html https://berkeleyfolk.blogspot.com/2012/11/babylon-2504-san-pablo-avenue-berkeley.html and http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The below history and imagery is all excerpted from Rockarcheology blogs:

Back during World War 2, with the Oakland and RIchmond shipyards full of workers on three shifts, San Pablo Avenue had been called “Music Row.”. There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Soutwet to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970’s, there wer still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

2504 San Pablo Avenue itself was a seminal address in Berkeley ‘60’s music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a niew one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960’s, 2504 San Pablo had been the site of The Cable, later The Cable Creamery, an essential stop on the early 60s folk circuit. In 1965, it briefly become The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Question Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and “plugged in” to become Country Joe and The Fish.”

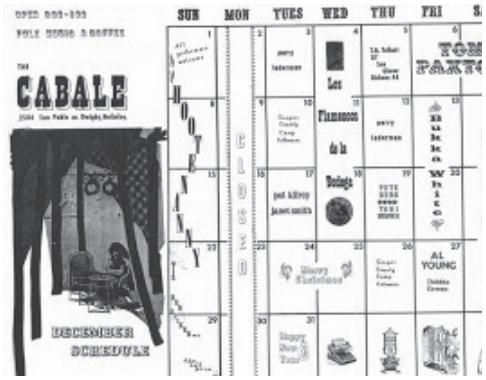
The Questing Beast had closed in May 1966 and 2504 became Tito’s, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, a new owner Malcolm Williams doubled the capacity of the room from about 175 to 350 and renamed the club The Long Branch Saloon. The Long Branch featured original music, too, but it paid a little better with a correspondingly higher quality of performers

Cabale (Creamery) January 1963-April 1965
The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an*

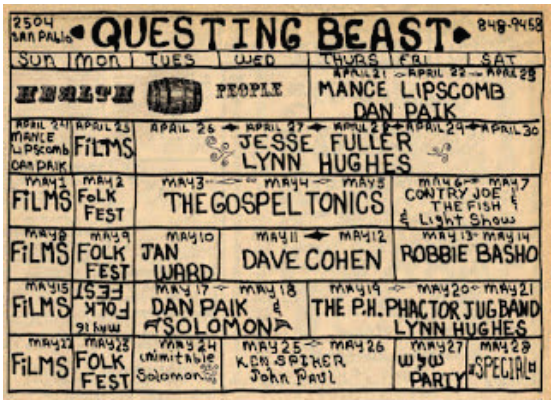
esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)"



A calendar for Berkeley's Cabale, for December, 1963.

According to Rockarceology101, Jerry Garcia made many pilgrimages from his home in Palo Alto to The Cabale in Berkeley to see folk musicians just as the Kweskin Band, and the Kentucky Colonels, both thought to be inspirations for the Grateful Dead.

The Questing Beast November 19, 1965-May 9, 1966
In addition to getting their start at the Questing Beast, Country Joe and The Fish were the very last musical performances on May 6 and 7th, 1966.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966
Source: Rockarcheology101.blocspot.cog

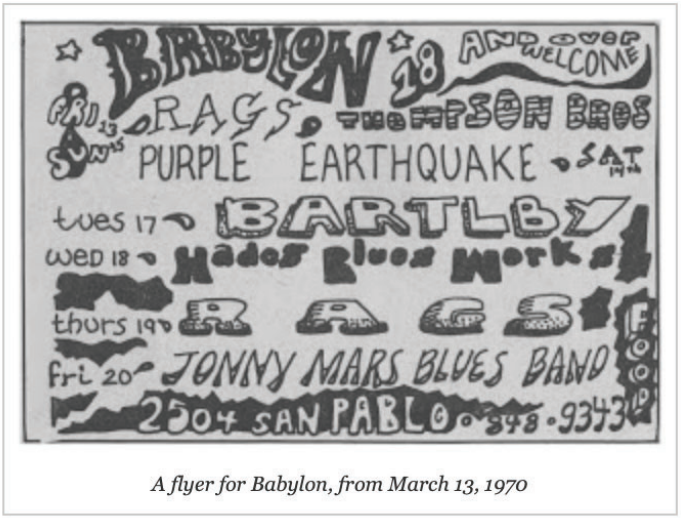
Tito's 1967-June 1969

Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, below, were a local Berkeley band).



Babylon July 1969-April 1971

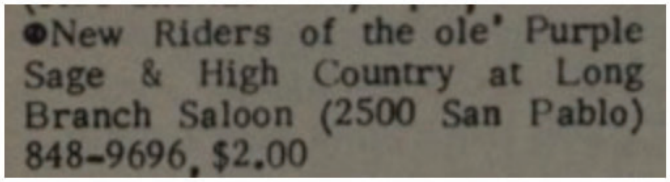
In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years. By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Babylon, from March 13, 1970

The Long Branch May 28, 1971-November 1976

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.



Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00



The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although

it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so its audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

Some more well-known acts that performed at Long Branch include Elvin BIshop Group, New Riders of the Purple Sage (Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band), Tower of Power, Commander Cody and His Lost Planet Airmen, and Eddie Money and the Rockets, and The Tubes.

The Long Branch lasted a little over five years and closed around November 1976. For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

16. Significance:

From Chapter 3.24 of the Landmarks Preservation Ordinance:
3.24.110 A. Landmarks and historic districts. General criteria which the commission shall use when considering structures, sites and areas for landmark or historic district designation are:
1. Architectural merit:
b. Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works of the best surviving work in a region of an architect, designer or master builder; or
c. Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric.
2. Cultural value: Structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City;
3. Educational value: Structures worth preserving for their usefulness as an educational force;
4. Historic value: Preservation and enhancement of structures, sites and areas that embody and express the history of Berkeley/Alameda County/California/United States.
5. Any property which is listed on the National Register described in Section 470A of Title 16 of the United States Code.

Under both 3.24.110 A.1.b., and 3.24.110 A.1.c., the Union Investment Building #1 qualifies as “an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley’s commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition elements of Classical Revival design includes the brick masonry, which is laid out in a running bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements.” (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation report.
1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue,
Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.

The Union Investment Building #1 exhibits several classical elements found in other Berkeley business districts and is one of a few intact examples left on an ever-changing San Pablo Avenue. In addition to this application, the Historical Resources Inventory Form (DPR Form DPR Form 523A (9/2013) prepared by Stacey De Shazo as part of the Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue,

Berkeley, Alameda County, California, Evans & De Shazo, Inc., 202, indicates that the storefront commercial building appears eligible for individual listing on the NRHP under Criterion C.(Construction/Architecture): That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

While the HRE author determined no other significance for the building, we also find the following:

Under 3.24.110 A.2, the Union Investment Company Building #1 also qualifies for its cultural value and under 3.24.110 A.4 for its historic value by extending and maintaining San Pablo Avenue's World War 2 roots as "Music Row", when it was home to nightclubs and saloons hosting Oakland and Richmond Shipyard workers into the 60's and 70's

Culturally and historically, 2504 San Pablo Ave was a seminal address in Berkeley '60's music history serving as the site of The Cabale and later The Cabale Creamery, which was an essential stop on the early 60s folk circuit. It continued as a music hotspot for folk, bluegrass, pre-psychedelic and rock music during the sixties and seventies in numerous incarnations including The Good Buddy, Caverns West, and The Questing Beast before becoming Tito's and finally the Long Branch Saloon.

While the building has seen updates over time, the overall appearance has changed little and it continues to serve as home to current "counterculture" tenants such as Good Vibrations, providing valuable service to residents of Berkeley and the East Bay.

Period of Significance: 1911 – Present, location of several significant tenants in succession.

Historic Value:
National **State** **County** **City** **Neighborhood**

Architectural Value:
National **State** **County** **City** **Neighborhood**

17. Is the property endangered? Yes, it is up for sale and the San Pablo corridor is experiencing rapid demolition of existing buildings and development of new multi-story mixed use development.

18. Photographs:

Date	Photographer	Repository

1993	Evans & De Shazo Inc.	HRE_DPR Form San Pablo 2510
2024	Charles Enchill	Personal Collection
2024	unknown	Loopnet.com
2024	Susan Orbuch	Personal Collection
1910	Unknown	UC Berkeley Bancroft Library
1925	Unknown	Berkeley Public Library
1970s	Unknown	Rockarcheology website
2019	Unkonwn	Rockarcheology website

19. Bibliography:

- Building Permit files, Berkeley Architectural Heritage Association (BAHA).
- Sanborn Maps, 1911, 1929 and 1950
- 2021-03-04_HRE_DPR Forms_San Pablo 2510.pdf
- Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California Prepared for Jonathan Astmann, Senior Project Manager Satellite Affordable Housing Associates. Prepared By: Stacey De Shazo, M.A. Principal Architectural Historian stacey@evens-deshazo.com Evans & De Shazo Archaelogy & Historic Preservation, January 28, 2021
- 1931 aerial photograph courtesy of U.C. Santa Barbara (fig 22)
- Portion of the 1911 Sanborn Fire Insurance Map (updated in 1950) showing the 1910 building (EDS-09) (figure 25 HRE for Proposed Blake Apartments cited above)
- Circa 1910 Photo of San Pablo Avenue (UC Berkeley, Bancroft Library) (figure 8 HRE for Proposed Blake Apartments cited above)
- 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (Berkeley Public Library) (sourced from HRE for Proposed Blake Apartments cited above)
- Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence
- Ruderman Antique Maps, Inc. http://www.raremaps.com
- Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.
- 1923 Swedish Bakery Advertisement in the “Vestkusten” – California Digital Newspaper Collection
- 1953 Swedish Bakery Advertisement (California Digital Newspaper Collection)
- 2504 San Pablo Avenue through the years flow chart – Questing Beast Research by Ross Hannan and Corry Arnold: http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm
- Cabale Show Calendar December, 1963 – courtesy of Rockareology 101 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html

- Questing Beast Calendar May 1966 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- Drongos show flyer approx. 1967, http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html.
- Flyer from Babylon from March 13, 1970 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History – Long Branch I) – March 11, 2021. http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Saloon Performance History (Long Branch II) , Friday August 11, 2023 https://rockarchaeology101.blogspot.com/2023/08/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Performance History October-December 1973 (Long Branch III) Friday, July 19, 2024 https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html
- The Questing Beast , 2504 San Pablo Avenue, Berkeley CA, researched and prepared by Ross Hannan and Corry Arnold – latest Update Sept 13, 2011 http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm ou
- Tom Dalzell , Berkeley e-Plaque designation on San Pablo Avenue Folk Music Clubs, https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/
- City of Berkeley Ordinance #4694 N.S. Landmark Application for the Borg Building, 2136-2154 San Pablo Avenue, Berkeley, CA 94702 - (#LMSAP2020-0004) as appended to LPC Notice of Decision dated October 6, 2020

20. Recorder: Susan Orbuch/Charles Enchill Date: 5 November, 2024
Organization: Landmark Preservation Commission

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION
Union Investment Company Building #1
2510 San Pablo Ave (2500, 2504, 2506, 2508, 2510, 2512 San Pablo Ave & 1094, 1096 & 1098 Dwight Way)

APPENDIX

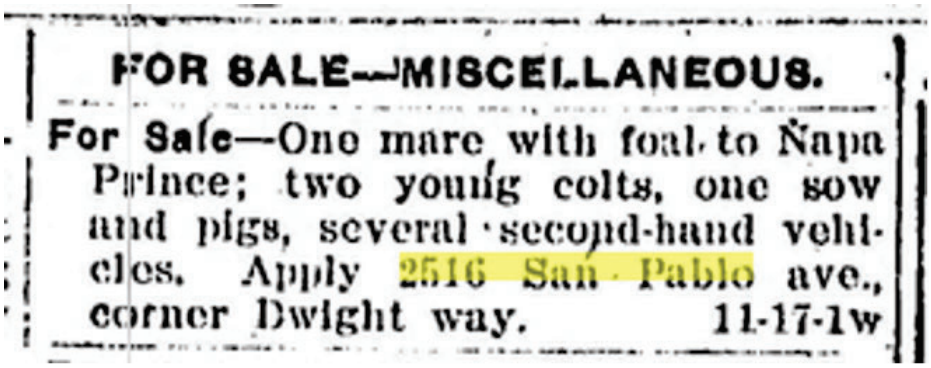
Notes on early history of 2500 block, San Pablo Ave, Berkeley

In 1906 and 1908, livestock for sale.

Berkeley Daily Gazette, Newspaper Archives May 23, 1906 Page 6


For Sale—Fresh Jersey cow and heifer calf, $35. Apply 2516 San Pablo ave., West Berkeley. 5-22-3t

Berkeley Daily Gazette, Newspaper Archives November 18, 1908 Page 6


FOR SALE—MISCELLANEOUS.

For Sale—One mare with foal to Napa Prince; two young colts, one sow and pigs, several second-hand vehicles. Apply 2516 San Pablo ave., corner Dwight way. 11-17-1w

1909 and 1910 Directories (Clute on block, his listed occupation is contractor)
Clute, Alva B, contractor, 2516 San Pablo Ave, Berkeley

Articles mentioning Alva Clute:

https://cdnc.ucr.edu/?a=d&d=OLSF19021025.2.19&srpos=4&e=-------en--20--1--txt-txIN-%22union+investment%22+clute-------

https://cdnc.ucr.edu/?a=d&d=SFC19101217.2.114&srpos=8&e=-------en--20--1--txt-txIN-%22union+investment%22+clute-------

https://cdnc.ucr.edu/?a=d&d=SFC19080905.2.78&srpos=7&e=-------en--20--1--txt-txIN-%22union+investment%22+clute-------

https://cdnc.ucr.edu/?a=d&d=SFC19050721.2.155&srpos=1&e=-------en--20--1--txt-txIN-alva+clute-------

https://cdnc.ucr.edu/?a=d&d=OT19280928.1.31&srpos=28&e=-------en--20--21--txt-txIN-alva+clute-------

1910 Census

Alva B. Clute is listed at 2516 San Pablo Ave, occupation is Street Contractor

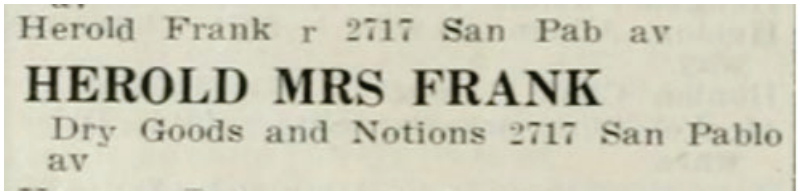
1911 Directory (Clute on block, his listed occupation is real estate)

Clute, Alva B, real estate, 2516 San Pablo Ave, Berkeley

1912 Directory (Clute on block, his listed occupation back to contractor)
Clute, Alva B, contractor, 2516 San Pablo Ave, Berkeley

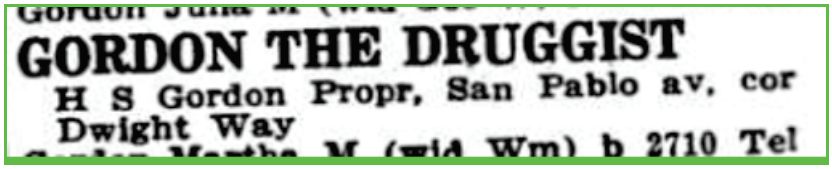
1913 Directory (Clute on block, Gordon and Herold not yet on 2500 block)

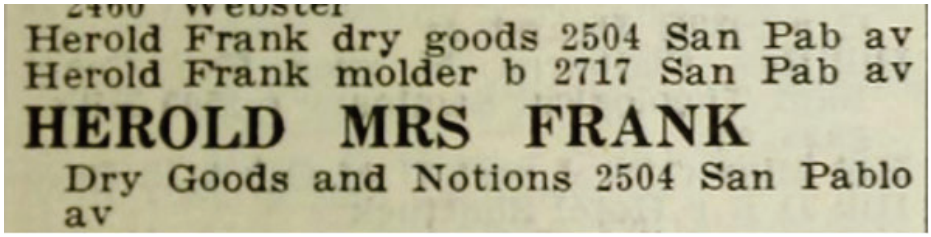
Gordon, Henry, drug clk, Owl Drug Co, rms 1708 San Pablo, Oakland


Herold Frank r 2717 San Pab av
HEROLD MRS FRANK
Dry Goods and Notions 2717 San Pablo av

Clute, Alva B, contractor builder, 2516 San Pablo Ave, Berkeley

1914 Directory (All 3 on 2500 block)


GORDON THE DRUGGIST
H S Gordon Propr, San Pablo av, cor Dwight Way


Herold Frank dry goods 2504 San Pab av
Herold Frank molder b 2717 San Pab av
HEROLD MRS FRANK
Dry Goods and Notions 2504 San Pablo av

Clute, Alva B, contractor, 2516 San Pablo Ave, Berkeley

1915 Directory (Gordon and Herold on block, Clute at Shattuck Hotel)

Gordon, Henry S, drugs 2500 San Pablo, r 1645 Ashby

Herold, Frank, Dry Goods, 2504 San Pablo

Clute, Alva B, contractor, Shattuck Hotel

1916 Directory

Gordon the Druggist is now listed at 3299 Adeline

Herold, Frank, Dry Goods, 2504 San Pablo

1917 Directory

Herold, Frank, Dry Goods, 2502 San Pablo

1918 Directory

Herold, Frank, Dry Goods, 2502 San Pablo

Berkeley Daily Gazette, Newspaper Archives February 28, 1919 Page 12

Advertisement for the Dwight Way Free Market, 2500 San Pablo Avenue, Corner Dwight Way



TALK--DON'T WALK

Great Big Values Offered by the

DWIGHT WAY FREE Market

2500 San Pablo Avenue
Corner Dwight Way

PHONE BERK. 874

Free Prompt Delivery 50c and Over

All kinds Can Milk Large size 12½c

Del Monte Hot Sauce 6c

Royal Egg Noodles, Vermicelli, Spaghetti; reg. 10c pkg. ..... 2 for 15c

E. C. Corn Flakes— Special at 9c

POTATOES

Fancy Burbanks— per 100 ..... $2.90

APPLES

Hood River Pippins— Box $2.75

4 Tier $3.00

4½ Tier $2.60

Fruits and Vegetables fresh every day. Get our prices and save money.

Large Stock of the Very Best of SEED POTATOES

1920 Census

Alva B. Clute is listed at 2516 San Pablo Ave, occupation is President of an Investment Company

EDS-08: 2510 San Pablo Avenue (APN 54-1780-4-2); 1907 storefront commercial building

There are nine storefronts within the 1907 storefront commercial building, including six storefronts along San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512) and three storefronts along Dwight Way (1094, 1096, and 1098). Although the storefront addresses do not appear to have changed since the building was constructed, the ownership and occupancy history changed frequently. As such, not all the owners and occupants of the storefronts are listed within the following table.

Year	Owner/Occupant	Details
1907-1922	Owners: unknown	• The 1907 storefront commercial building consists of nine storefronts (Figure 22). • The first owner of the 1907 storefront commercial building is not known.
ca. 1922-1963	Owner/Occupants: "Swedish Bakery"; owned and operated by Jonas L Norlund and Gus Rydstrom.	• The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24).[59]

[55] Ancestry.com. *U.S., City Directories, 1822-1995*.

[56] Ancestry.com. *California, U.S., Voter Registrations, 1900-1968*.

[57] Ancestry.com. *U.S., City Directories, 1822-1995*.

[58] Newspapers.com, "Patrolman Added To Berkeley Police" Oakland Tribune, February 1, 1935.

[59] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

Year	Owner/Occupant	Details
		• The bakery was owned and operated by Jonas L. Norlund and Gus Rydstrom, under the business name of "Norlund & Rydstrom." [60] [61] [62] • The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time.[63] • Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. • The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.
ca. 1921 to ca. 1980	Occupants: Various	• There have been many occupants within the storefronts of the 1907 building, including the San Pablo Ave Folk Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long branch Saloon, and Earthsign Books, [64] [65] and many others.

[60] Advertisement, Oakland Tribune, November 2, 1950.

[61] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[62] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[63] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[64] Newspapers.com, "Getting Out", North East Bay Independent and Gazette, January 23, 1981. [65] Newspapers.com, "Readings" The San Francisco Examiner November 9, 1980.

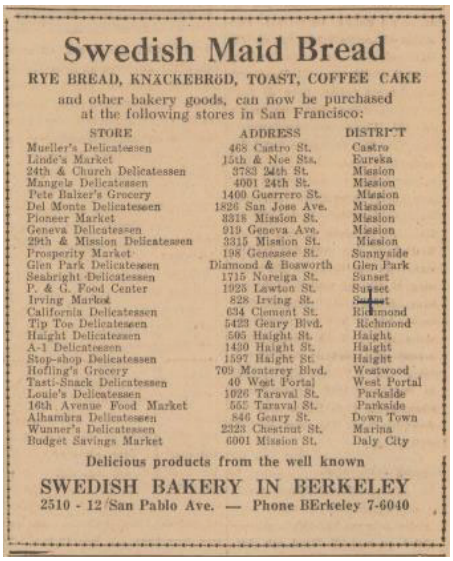


Figure 22. A portion of a 1931 aerial photograph showing the 1907 building (red outline) (courtesy of U.C. Santa Barbara).



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).

Historic Resources Evaluation for the Proposed Blake Apartments Project, 2527 San Pablo Avenue, Berkeley, Alameda County, California. 34



Swedish Maid Bread

RYE BREAD, KNÄCKEBRÖD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	468 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3783 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1826 San Jose Ave.	Mission
Pioneer Market	3318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Seabright Delicatessen	1715 Noriega St.	Sunset
P. & G. Food Center	1925 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Toe Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	505 Haight St.	Haight
A-1 Delicatessen	1430 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	709 Monterey Blvd.	Westwood
Tasti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
16th Avenue Food Market	555 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2323 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection). EDS-09: 2514 San Pablo Avenue (APN 54-1780-5); 1910 storefront commercial building

Year	Owner/Occupant	Details
1910-1922	Owners: unknown	• The 1910 storefront commercial building consists of five storefronts within retail addresses, including 2514, 2513, 2520, 2522, and 2524 (Figure 25). • The first owner of the 1910 storefront commercial building is not known.
1922-1930	Owners: Conrad F. Gubanski and Mary Gubanski	• The first known owner of the 1910 commercial building is Conrad. Conrad was born in 1896 in German, and in 1912 he immigrated to the U.S. at the age of 16.[66] • Conrad contract married Mary in 1920. They had three children, Conrad Jr., Louis, and Walter.[67] [68]

[66] Ancestry.com, Staatsarchiv Hamburg. *Hamburg Passenger Lists, 1850-1953*. [67] Ancestry.com. *1930 United States Federal Census*.
[68] Ancestry.com., *California, Marriage Records from Select Counties, 1850-1941*.

ITEM 5
LPC 03-04-2021

State of California & The Resources Agency DEPARTMENT OF PARKS AND RECREATION	Primary # HRI #
PRIMARY RECORD	Trinomial
	NRHP Status Code
Other Listings	
Review Code _____ Reviewer _____	Date _____



https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/

San Pablo Avenue Folk Music Clubs

MUSIC



2504 San Pablo Ave, site of many folk clubs, photo (2015) R. Kehlmann

BERKELEY e-PLAQUE

San Pablo Avenue Folk Music Clubs

The Steppenwolf: *2136 San Pablo Avenue*
The Blind Lemon: *2362 San Pablo Avenue*
Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Longbranch Saloon: *2504 San Pablo*
The Jabberwock: *2901 Telegraph Avenue*
Freight and Salvage: *1827 San Pablo Avenue*

The folk music revival that began in the late 1950s was part of the cultural shift that peaked during the excesses of the disruptive 1960s and early 1970s and ebbed with the entrance of Rock on the popular music scene. Folk music clubs popped up in many places, notably in Greenwich Village, Cambridge, Chicago, San Francisco, and Berkeley. Centered on San Pablo Avenue, the Berkeley folk music scene was vibrant and transformative, if ever-churning.

In 1956, Berkeley's Pacifica radio station, KPFA, launched a folk music show called "Midnight Special." Two years later the city's first folk clubs, the *Steppenwolf* and the *Blind Lemon*, opened on San Pablo Avenue. Folk music was riding high: the Kingston Trio released "Tom Dooley," and Cambridge's famous *Club 47* had just opened.

In 1958 Max Scherr purchased and operated a local hangout, the *Steppenwolf*, a club that dabbled in both folk music and theater. Scherr later sold it to launch an underground newspaper, the *Berkeley Barb*. The *Blind Lemon* (named after the father of Texas blues, Blind Lemon Jefferson) opened in that same year, a few blocks south of the *Steppenwolf*. The small and intimate venue featuring coffee and folk music was owned by folk guitarist Rolf Cahn, a Jewish refugee from Nazi Germany who had served in the U.S. Army during the war, and singer/activist Barbara Dane. Opening night featured Odetta (a voice of the civil rights movement whose renditions of blues and spirituals inspired many musicians, including Bob Dylan, Joan Baez, and Janis Joplin), blues singer and guitarist K.C. Douglas, and Celtic folksinger Larry Moore. Cahn and Dane often performed at the club.

From the *Blind Lemon*, Rolf moved up the street to 2504 San Pablo Avenue, a spot that over the years would become home to seven different beat-era folk music clubs. It was at the *Cabale Creamery* (from Kabbala) that Jerry Garcia played bluegrass and folk music in the early 60s. Later, the club veered from folk towards rock and was renamed the *Questing Beast* (a name derived from King Arthur lore). It was an early and frequent venue for Country Joe and the Fish, and continued the trend towards rock in a further incarnation as Babylon (1969–70).

In the mid-1960s Berkeley's folk scene migrated to the corner of Telegraph Avenue and Russell Street where Bill "Jolly Blue" Ehlert's *Jabberwock* hosted locals and traveling musicians including Taj Mahal, Mance Lipscomb, Lightnin' Hopkins, and John Hammond. The *Jabberwock's* predecessor on the corner was a jazz club and coffee house, *Tsubo's*, where one evening patrons sat in on a recording session of guitarist Wes Montgomery and the Miles Davis rhythm section.

After the *Jabberwock* closed in 1968, the folk scene moved back to San Pablo Avenue with the opening of *Freight and Salvage Coffeehouse*, but Rock ultimately silenced Berkeley's lively folk music scene. At the turn of the century, only the *Freight* remained. It had been a latecomer, but one with staying power. It now takes its place on Addison Avenue, in the heart of Berkeley's downtown art and culture scene.

Contributed by Tom Dalzell, 2015

http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html

ROCK ARCHAEOLOGY 101

PHOTOS AND ARTIFACTS FROM MOSTLY FORGOTTEN AND MOSTLY BAY AREA ROCK VENUES OF THE 1960S AND EARLY 70S

THURSDAY, MARCH 11, 2021

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History--Long Branch I)



2504 San Pablo Avenue, Berkeley, as it appeared in August 2011. The building was the former site of the Cabale Creamery, The Good Buddy, Caverns West, the Questing Beast, Tito's, Babylon and The Long Branch Saloon. All were music venues in the 1960s or 70s.

2504 San Pablo Avenue, Berkeley, CA: Building History

2504 San Pablo Avenue (at Dwight Way) is almost two miles West and South of the UC Berkley campus. Back during World War 2, with the Oakland and Richmond shipyards full of workers on three shifts, San Pablo Avenue had been called "Music Row." There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Southwest to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970s, there were still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

2504 San Pablo Avenue itself was a seminal address in Berkeley '60s music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a new one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960s, 2504 San Pablo had been the site of The Cabale, later The Cabale Creamery, an essential stop on the early 60s folk circuit. In 1965 it briefly became The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Questing Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and "plugged in" to become Country Joe And The Fish.

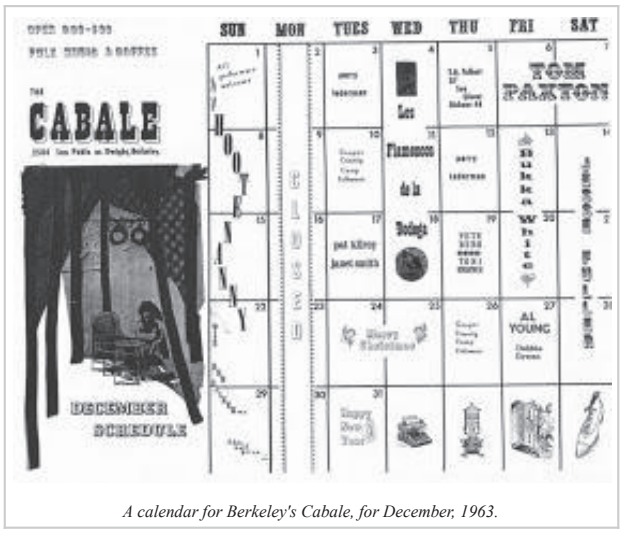
The Questing Beast had closed in May 1966, and 2504 became Tito's, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, new owner Malcolm Williams doubled the capacity of the room from about 175 to around 350, and renamed the club The Long Branch Saloon. The Long

Branch featured original music, too, but it paid a little better, with a correspondingly higher quality of performers.

Location and Memory
Sometime in the late 1980s or early 90s, Jerry Garcia was asked about his opinions of different venues around the country. By that time, the Grateful Dead had played every venue, some of them many times. Garcia admitted, however, that when he didn't remember names of venues--for one thing, they often changed--and in any case he was just driven there in a van. When he got on stage at the soundcheck, though, he admitted he would look around, and often recognize that he had played there before, thinking "oh yeah, this place, I've been here!"

Although few musicians have had the vast experience of Garcia, any rock fans who have lived in an area for a long time can recall that happening on occasion. You get tickets for a new club, and you get there, and park, and get inside, and look at the stage, and think--"hey wait a minute, this is where I saw the So-And-Sos." Musicians must play a lot of live shows must have this experience regularly, getting on stage and recognizing the view, realizing they had played the club with a different band when it had another name, or had seen their friends play there.

For musicians who played around the East Bay in the 60s and 70s one of those addresses would have been 2504 San Pablo Avenue. To illustrate this, I am going to point out the experiences of Jerry Garcia and Barry Melton, whose notoriety extends far enough that we know their history. The important point here, however, is that numerous patrons and musicians would have had multiple experiences at 2504 San Pablo, recognizing it every time, even if belatedly.



A calendar for Berkeley's Cabale, for December, 1963.

Cabale (Creamery) January 1963-April 1965
Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)

In the early 1960s, there was a 'folk circuit' that emphasized serious folk music like Doc Watson and Mississippi John Hurt (as opposed to the more popular Kingston Trio-style of folk music). The Cabale was one of the anchors of the circuit, along with Club 47 in Cambridge, many clubs in Greenwich Village (such as the Gaslight and Folk City), the Ark in Ann Arbor and the Ash Grove in Los Angeles. The story of this circuit is well told in Jim Rooney and Eric Von Schmidt's fine book *Baby Let Me Follow You Down* (U-Mass Press, 1979).

The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

The Cabale had opened on January 4, 1963 and ran until mid-1965, when the folk action moved to the Jabberwock. Somewhere along the way Carroll Peery, manager of the Chambers Brothers and Big Mama Thornton, happened to acquire a majority interest in the Cabale. The name of the venue was changed to the Cabale Creamery in August of 1964. (As a side issue, the one-time notoriety of the Cabale/Cabale Creamery coffee house led the local vice squad and FBI to ban the licensing of any business under the name "Cabale" in the future. However, the late Chan Laughlin retained Cabale News Service as his business cover). Physically, per Sandy Rothman and others, the Cabale was a fairly small, long and narrow, dark room with the ambience of a '50s Beat coffeehouse. Coffee drinks were made at the far end of the room. Initially, the stage was against the long wall on the north side of the room (the right side as you walked in); later, it was on the short wall just inside and to the right of the entrance.

The usual entertainment at the Cabale included local musicians and quite a few traveling "folk individuals" from the more developed Cambridge folk scene. Bluegrass was scheduled only occasionally at the Cabale, but on the other hand, it was the only club in Berkeley where it was presented at all during that period (1963-4). Thus, for musicians like Sandy Rothman or Jerry Garcia, the Cabale was a destination when someone like the Kentucky Colonels were playing.



Jim Kweskin and The Jug Band (Unblushing Brassiness), Vanguard Records, December 1963 (Bruno Wolfe, Bob Siggins, Fritz Richmond, Jim Kweskin, Geoff Muldaur)

On March 11, 1964, the Jim Kweskin Jug Band played the Cabale. Jerry Garcia and his wife, plus some friends, made a pilgrimage to Berkeley to see them. The Kweskin Jug Band were an important band from the Cambridge folk scene, and had released their debut album on Vanguard in December of 1963. For young players like Jerry Garcia (in Palo Alto) or David Grisman (in Hackensack, NJ), it's hard to overstate the importance of this album. For one thing, Jug Band music was unknown prior to this album. Abruptly, every young hipster in America realized that they could form a band with their friends, and use any combination of instruments, whether played well or poorly.

Garcia, then newly married, was teaching music in Palo Alto and trying to start a music career. Famously, the self-absorbed Garcia was practicing banjo in the store on New Year's Eve '63, not reflecting why none of his students had shown up. A teenager heard the music and knocked on the door. When Garcia told the 15-year old from nearby Atherton that he wanted to form a jug band, young Bob Weir said "I'm in." And so it began. When the Kweskin band played a one-nighter, Garcia had to go (Weir was probably in exile at Boarding School).

For Garcia, the striking thing about the Kweskin Jug Band was not the music, which was great. Unlike literally ever other group at the time, the Kweskin Band were not "entertainers." Even the Beatles, creative as they were, wore matching suits, had a structured show and had bits of showbiz patter between songs. The Kweskin crew wore what they liked, casually bantered with the audience and each other, played requests--if they felt like it--and enjoyed themselves. That was what folk music was like when you played it in your living room. The Kweskin Band was just inviting everybody in to join them. That, right there, was the model for the Grateful Dead: play what you want, enjoy yourself, and invite along anyone who thinks that it would be fun.

Garcia was also friendly with the Kentucky Colonels and their great guitarist Clarence White. The Colonels played the Cabale a number of times, and Garcia surely went to see them any time he could. The Cabale didn't book bluegrass that often, but no other club booked bluegrass at all. So even though he lived in Palo Alto, Garcia made the trips to Berkeley when it was important. For such a tiny, unassuming place, the Cabale is remembered fondly by many Berkeley musicians.

Just as a sample, in January, 1964, the Cabale booked, among others
Bob Neuwirth-Cambridge folksinger who was famous as Bob Dylan's running mate
Pat Kilroy-Berkeley folk singer who founded the band New Age
Perry Lederman-obscure but influential Berkeley guitarist (later he did something-or-other for some Owsley character)
Danny Kalb-a few years later, lead guitarist for The Blues Project
Reverend Gary Davis-"If I Had My Way," "Death Don't Have No Mercy," and many more
Jesse Fuller-one-man band from Oakland ("San Francisco Bay Blues," "Beat It On Down The Line")

The name was amended from simply "the Cabale" to the Cabale Creamery in August 1964. The club folded around May, 1965.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966

The Questing Beast November 19, 1965-May 9, 1966
When the Cabale finally folded, probably sometime in the Spring of 1965, the 2504 San Pablo premises briefly became The Good Buddy (a poster survives from May 1965), and then Caverns West. Ultimately it was taken over by Terry Sullivan and Tony Sage, and re-opened as the Questing Beast on November 19, 1965. For another endeavour, we looked at the history of The Questing Beast in some detail (for a more complete saga, including a list of known performances, see our page on the Questing Beast).

The Questing Beast was primarily a folk coffeehouse and hosted similar acts to the Jabberwock on Telegraph Avenue. It booked mostly Folk, but with a fair amount of flamenco, bluegrass and classical guitar playing thrown in. By all accounts it never managed to turn a profit. Still, there was a hint of electricity in the there, making the Beast a somewhat different animal than prior folk clubs. For one thing, some rock bands were booked. Not from out-of-town, maybe not even good, but they were plugged in. Also, the walls of the club were covered with an elaborate psychedelic mural, although no pictures of it have endured.

The famous Mr. Owsley lived not far away, on Berkeley Way (roughly near Hearst and McGee, for those who know Berkeley geography), and he was reputed to hang out at the Questing Beast. A long-ago Grateful Dead tape from early 1966 was labeled "rehearsal-Questing Beast Feb 12 '66." The location was spurious, as the Dead never rehearsed there--the tape was probably made at Owsley's house--but there was still a psychedelic association with the Questing Beast, befitting its name.

Among the tiny number of folk musicians in Berkeley at the time were Navy veteran Joe McDonald and Brooklyn transplant Barry Melton. In Fall 1965, The duo had made an anti-war 45 rpm single called "Feel-Like-I'm-Fixin'-To-Die Rag" in a friend's living room, only for sale at one used bookstore near the campus (Moe's Books). For the single, the duo was named Country Joe and The Fish, which reflected jokes about Marxist ideology. Around October 1965, the pair had taken the bus and then hitchhiked around Oregon and Seattle, playing at anti-war gatherings. In February of 1966, however, they saw the Butterfield Blues Band at the Fillmore, and they began to see things differently--although the mysterious Mr. Owsley may have indirectly assisted.

One night around March, Joe and Barry were booked to play folk music at the Questing Beast. This time, however, they brought along a few friends. Barry brought an electric guitar, and some other friends (probably Bruce Barthol and Paul Armstrong) played amplified guitar and bass, and another friend, John Francis Gunning, played some drums, while Joe sang and blew some

harmonica. They did some blues, and some instrumentals, and an original song about smoking pot, which would end up being known as "Bass Strings" (with a then-racy introduction where Joe sang "Hey partner/Won't you pass that reefer around").

From then on, when Country Joe and The Fish played Questing Beast, they had some friends and some amplifiers. The band--now it was a band--would release their own EP in late 1966, passing that reefer around the world, well beyond the confines of Berkeley. Vanguard Records signed them, but only on the condition that they wouldn't sell their own record any more.

Unfortunately, by May 1966, The Beast had been slain, with its downfall well documented in the May 6 (Vol 2, Number 18) and May 13 (Vol 2, Number 19) issues of the *Barb*. A hastily arranged three day benefit was arranged with Solomon (Feldthouse – later of eclectic LA band Kaleidoscope) with the Holiday Dancers, Country Joe and The Fish, John Paul, Dave Cohen, Dan Paik and The Gospel Tonics (who had originally been scheduled) appearing.

The very last musical performances at the Questing Beast were Country Joe and The Fish on May 6 and 7 (see the calendar above), getting ready to spread Berkeley to the outside world. Sunday and Monday (May 8 and 9) saw The Questing Beast host Jerry Abrams' Berkeley *Cinematheque* (something they had done each Sunday since March 20) and the doors closed for the final time on May 9, 1966. The city of Berkeley had grounds (albeit thin ones) to deny the Beast its Cabaret license, and so they wouldn't have been able to pay performers.



Tito's 1967-June 1969

Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, above, were a local Berkeley band).



A flyer for Babylon, from March 13, 1970

Babylon July 1969-April 1971
In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years.

A few flyers and artefacts from Babylon survive. The flyer above was from March 13, 1970. The notations "18 and Over Welcome" and "Food" meant that it was a restaurant, technically, with a cabaret license. Minors were allowed in if they were over 18, but they couldn't buy beer (although I bet they drank some). I think the nightly audiences for the Babylon weren't much older than 21, and probably lived relatively near to San Pablo Avenue.

By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Sopwith Camel at Berkeley's Long Branch, playing July 29, 1971

The Long Branch May 28, 1971-November 1976
By 1971, the live rock music market was evolving, and lots of entrepreneurs were noticing. Rock music had always been the province of teenagers, of course. But 60s rock music, with the likes of the Beatles, Bob Dylan and Cream, had raised the ante. Rock music fans didn't just "move on" when they turned 18. Those kids who were 15 when the Beatles had played Ed Sullivan in 1964 were past drinking age. They were still listening to rock music, and they took it seriously. And while every rock fan wanted to see the most popular bands when they came to town, their options were expanding.

A rock fan in his 20s probably had a job, and a few more dollars than when they were teenagers. They also didn't have parents constraining them, and they could drink. They weren't going to go to the Fairmont in San Francisco, but taking a date to a club where you could drink beer and dance was starting to seem like a viable idea.

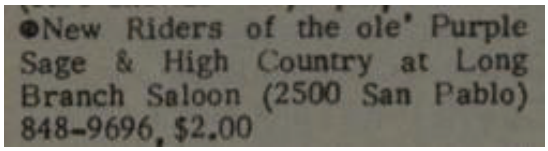
At the same time, UC Berkeley was expanding. It had never been a small school, but in the early 70s they added more and more students. California parents realized their kids could get a prestigious Ivy League-quality degree for the bargain price of around $212.50 a quarter. When those students graduated, many of them stuck around Berkeley. Rock music had been oriented towards the Fillmore West and other big dance halls, but now nightclubs were starting to book original bands, too. Berkeley had lots of young people, a town that didn't object to long-haired hippies, and a generally central location.

There had been music clubs in Berkeley since World War 2, of course. But as the 70s dawned, the various music clubs in Berkeley started to evolve. The New Monk, near campus at University and Shattuck, shifted from being a fraternity hangout to a rock nightclub, and by the next year it would become the Keystone Berkeley. Malcolm Williams ran Babylon, but he had big plans, too.

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon

Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.

As for the name change, at the time it was a fairly obvious choice. The Long Branch Saloon was the name of a famous watering hole in the Wild West town of Dodge City, KS, back in the 1870s. More importantly, *Gunsmoke* had been a top-rated TV show since 1955, with James Arness as Marshall Matt Dillon. Bars all over the country were named "The Long Branch." Everyone immediately recognized the symbolism, the joint where everyone went, where everything exciting happened.



Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00

Long Branch, Berkeley, CA Performance List May -December 1971
The May 23, 1971 San Francisco *Examiner/Chronicle* (Sunday edition) interviews Malcolm Williams, who says that the Long Branch is "in the process of expanding." At the time, most Bay Area rock clubs were smallish--The Keystone Korner in the City held 250-300, The Lion's Share in San Anselmo was 250-300, the New Orleans House in Berkeley held about 250. Nearby Mandrake's, at 10th and University, probably only held 200. When the Long Branch completed its expansion to around 350, it would be one of the bigger rock clubs in the Bay Area.

Ironically, the biggest club in the Bay Area would be the Keystone Berkeley, just 2 miles from the Long Branch. The New Monk, at 2119 University, mainly a frat beer joint, would be taken over in 1972 by Freddie Herrera and become the Keystone Berkeley. The Keystone Berkeley officially held 476, but it was widely felt that more people were regularly crammed in. Thanks to regular performances throughout the 70s by Jerry Garcia, Tower Of Power, Elvin Bishop and others, the Keystone Berkeley became the premier nightclub gig in the Bay Area until about 1977.

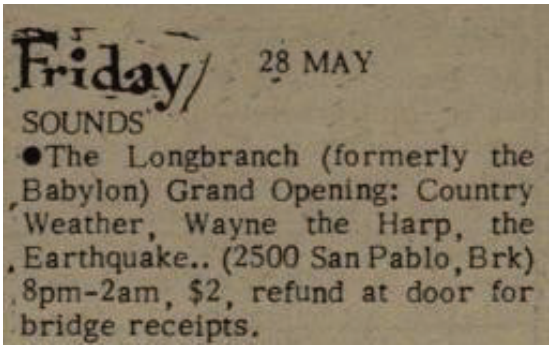


The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so it's audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

As a result, the Long Branch ended up being a sort of farm team for the Keystone Berkeley. That wasn't a bad thing, necessarily, for the bands themselves. Keystone Berkeley and Long Branch didn't have identical crowds. The Keystone was nearer to campus, and at least on weekends drew people from Alameda, Contra Costa and Marin counties. The Long Branch had a little bit younger crowd who just liked to go out, and probably mostly lived around Berkeley.

At the Long Branch, mostly the same bands played the club over and over. If a band could build an audience at Long Branch, the expectation was that their own regulars would see the band over and over. Earth Quake, for example, the archetype for a Long Branch band, could play a wide variety of exotic British Invasion cover songs, so that their regular fans didn't hear the exact same set every time.


Friday/ 28 MAY
SOUNDS
●The Longbranch (formerly the Babylon) Grand Opening: Country Weather, Wayne the Harp, the Earthquake.. (2500 San Pablo, Brk) 8pm-2am, $2, refund at door for bridge receipts.

The May 28, 1971 Berkeley Barb lists the Grand Opening of the Longbranch [sic], formerly the Babylon with Country Weather, Wayne The Harp, the Earthquake [sic]. 8pm-2am, $2, refund at door for bridge receipts

May 28, 1971 The Long Branch, Berkeley Country Weather/Wayne The Harp/Earth Quake Grand Opening *(Friday)*
The Long Branch promoted its "Grand Opening" on Friday, May 28, 1971. There had been no bookings listed at Babylon for over a month, so I think the Long Branch was closed for renovations. The *Chronicle*article had said that the Long Branch was "in the process" of doubling its capacity. Based on peripheral evidence, I think those renovations took place over two periods. 2504 San Pablo was closed for about a month before it opened, and then apparently closed again for the month of November. I don't know if the club had fully expanded its capacity by May, or did the expansion in pieces. In any case, based on the quality of bookings, the Long Branch was already a bigger club than Babylon when it opened in May.

The Long Branch didn't really advertise. The club seemed to have made sure that their best weekend bookings were listed in the Berkeley *Barb*and the San Francisco papers, but there were rarely listings for the weekdays. There were probably flyers around town (common in Berkeley), but none have survived from 1971. Also, FM rock radio stations usually announced an "entertainment calendar" in the afternoons and evenings, where they would run down all the club bookings ("tonight, at the Lion's Share, The Sons, and at Keytstone Korner, Elvin Bishop Group," and so on). No doubt the Long Branch made sure that KSAN and the other stations had their weekend bookings, at least.

The Long Branch had three bands on their opening night, all three of which could have been the headliner on their own. The listings in the *Barb* and *Examiner* also said "$2 refund if Bridge receipt." This was to encourage fans from San Francisco (using the Bay Bridge) or Marin (using the Richmond Bridge) or even the Peninsula (using the San Mateo or Dumbarton Bridges). I don't know how many patrons actually took them up, but it was a marker of a club trying to expand its weekend audience beyond its own neighborhood.

Country Weather were a Walnut Creek (Contra Costa County) group, from just over the Berkeley Hills. They had originally been called The Virtues, but soon after lead guitarist Greg Douglass joined, they changed their name to Country Weather. Country Weather never released a record when they were together from 1967-73. Since the group was familiar from many posters from 1968 onward, Country Weather became one of the great lost San Francisco groups of the 1960s. Ultimately, the group reformed in the 21st century and still performs occasionally. RD Records released some of their 60s demos and live performances, along with some 21st century recordings.

Greg Douglass became a successful guitarist in the Bay Area, best known for co-writing “Jungle Love” for Steve Miller, with whom he played for many years. Douglass was also a member of Hot Tuna for one brief, sensational tour in Spring 1975.

Wayne The Harp was guitarist Wayne Ceballos. Ceballos had led the Bay Area trio AUM (pronounced "Ohm") in the sixties. AUM had released two albums, and opened at both Fillmores as well. Ceballos still played the same kind of hard-driving blues guitar in his new group.



Earth Quake's debut album was released on A&M Records in 1971

Earth Quake, from Berkeley, were the ultimate Long Branch band, and it's fitting that they played opening night. Originally, they had been a Berkeley High power trio called Purple Earthquake. By 1971, they were a quartet, with Robbie Dunbar on lead guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake would release their debut album on A&M Records sometime this year.

Earth Quake would play the Long Branch at least every month for five years, and in many cases every Friday night. Earth Quake, with their vast trove of cover versions, always had a loyal audience at the club.

I can't find any reference about who played Saturday night, although I suspect it was one of these three bands. For the balance of this post, I am only noting bands where I have been able to find a listing. In general, the same bands played the Long Branch over and over, so missing nights might not likely reveal other bands. The Long Branch was generally open from Tuesday through Sunday. Wednesday was "audition" nights, with unknown bands. Most other clubs had "audition night" on Monday, so the Long Branch was smart to choose another night.

June 4, 1971 Long Branch, Berkeley, CA: Grootna *(Friday)*
Grootna was a Berkeley band that had arisen out of a 60s Berkeley band called Sky Blue. Guitarist Vic Smith and singer (and sometime drummer) Anna Rizzo had teamed up with guitarist/writer Allan "Slim Chance" Silverman. Drummer Greg Dewey (from Mad River) was also in the band, along with a few others. The band played a batch of songs written by Silverman and his songwriting partner Austin DeLone. DeLone, however, was playing pubs in London with the band Eggs Over Easy. Everybody in Grootna had many links to numerous Berkeley ensembles.

June 18-19, 1971 Long Branch, Berkeley, CA: Wayne The Harp/Flying Circus *(Friday-Saturday)*
Flying Circus were a Marin band. Some form of the band had existed since about 1966. Flying Circus shared equipment and a rehearsal space with the band Clover. Flying Circus lead guitarist Bob McFee was the brother of Clover lead guitarist John McFee. Bassist John Hapaala was the only member who was in both the 60s and 70s versions of Flying Circus. The band had self-released a single in 1970, as a promotional tool, but I have never heard it. To my knowledge, Flying Circus fell broadly into the Marin country-rock category, something like Clover.

June 20, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Cookin' Mama *(Sunday)*
Charlie Musselwhite had been born in Mississippi and moved to Memphis, and then ultimately to Chicago. He was one of a small number of white musicians in Chicago (including Nick Gravenites, Paul Butterfield, Mike Bloomfield, Elvin Bishop and a few others) who had stumbled onto the blues scene by themselves.

A Chicago club regular, Musselwhite eventually recorded an album for Vanguard in 1967 called *Stand Back*, which had started to receive airplay on San Francisco's new underground FM station, KMPX-fm. Friendly with the Chicago crowd who had moved to San Francisco, his band was offered a month of work in San Francisco in mid-1967, so Musselwhite took a month's leave from his day job and stayed for a couple of decades.

By 1971, blues weren't as interesting to major labels. Musselwhite's 1971 album was *Takin' My Time*, on Arhoolie Records. Musselwhite's backing group on the album included Robben Ford, a great young guitarist from Ukiah. By mid-71, I think Ford (and his brother, drummer Patrick Ford) had left Musselwhite to form their own band, but it's not impossible that Robben played the Long Branch with him.

Cookin' Mama was a local band fronted by Sherry Fox, who had been in RJ Fox. They were a big, eight-piece band with horns. Pat Thrall was the lead guitarist. Cookin' Mama would release a 1972 album called *New Day*.

July 2-3, 1971 Long Branch, Berkeley, CA: Elvin Bishop Group/Linx *(Friday-Saturday)*
Elvin Bishop had moved to the Bay Area from Chicago in Spring 1968. By 1969 he had a band and was regularly playing The Keystone Korner. Bishop was signed to Bill Graham's San Francisco label, distributed by Columbia, and he had released two albums. After a 1969 debut, the **Elvin Bishop Group** had released *Feel It!* in mid-1970. Elvin's band featured Stephen Miller on organ (from the band Linn County) and singer Jo Baker. Baker, Bishop and Miller all shared vocals.

Linx played the Long Branch regularly, as well as other Berkeley clubs, but I don't know anything else about them *[**update 20230528**: thanks to a Commenter, I know that Linx (sometimes spelled Lynx) featured young Berkeley saxophonist Lenny Pickett, later in Tower Of Power and long-time leader of the Saturday Night Live Band. Also in the group was (future) renowned Manhattan chef Jonathan Waxman]*



Alice Stuart's 1970 album Full Time Woman, on Berkeley's Arhoolie Records

July 4, 1971 Long Branch, Berkeley, CA: Alice Stuart/Clover*(Sunday)*
On July 4, Bill Graham closed the Fillmore West. The concert industry was getting too large for the 2500-capacity ballroom. Graham moved the action to the much larger Winterland (5400) or Berkeley Community Theater (3500). Fillmore West wasn't a club, but it was a place that many local rock fans went to on a Friday or Saturday night just because it was "the Fillmore." It's closing left room on weekend nights for rock nightclubs all around the Bay Area.

Alice Stuart was a fine blues guitarist and singer. Although she was from Seattle, she had been playing in the Bay Area since about 1964. Stuart had performed and recorded in a variety of settings. At one point in late 1969, she had even been the temporary bass player for the Lost Planet Airmen. Stuart had released the album *Full Time Woman* in 1970, on the small label American Records. It was a fairly introspective album. By 1971, Stuart was leading an electric trio called Snake, with Karl Sevareid on bass Bob Jones on drums (and vocals), and they would record for Fantasy in 1972.

Clover's members were also Marin County natives. **Clover** had formed in late 1967, out of a band called The Tiny Hearing Aid Company. Fantasy Records, flush with Creedence money, had signed Clover. The band released two poorly-produced but pretty good albums, their self-titled debut in 1970, followed by *Fourty-Niner* in 1971. Clover was a four-piece band, with lead and pedal steel guitarist John McFee, lead singer and guitarist Alex Call, bassist John Ciambotti and drummer Mitch Howie (McFee, Call and Howie had been in Tiny Hearing Aid). Clover worked out of Mill Valley.

By the end of '71, Fantasy seemed to have dropped Clover. Clover kept plugging along, playing Monday nights in Berkeley, even after two albums. The proximity of Mill Valley to downtown Berkeley made this a sensible gig for Clover.

July ?, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen
I could find almost no listings for July, but I don't read much into that. Newspapers published

listings on a space-available basis, and sometimes lesser clubs like the Long Branch weren't mentioned in the paper due to lack of space. In other cases, no one from the club may have remembered to call the paper with the week's bookings.

Berkeley's very own **Commander Cody and His Lost Planet Airmen** had moved out to California from Ann Arbor, MI in the Summer of '69. They had set up shop in a rambling house in nearby Emeryville. The band played "hippie honky-tonk," a strange brew of Western Swing, traditional country, old-time rock and roll and Berkeley sensibilities. The band had been signed to Paramount Records, and at this time they were recording their debut (*Lost In The Ozone* would come out in November). We can infer this Commander Cody date, however, since we know that the band was recording live at the Long Branch and the New Monk in July (as it says so on the back of the album). On the album, the songs "What's The Matter, Now" and "20 Flight Rock" were recorded live, but whether either (or both) were recorded at the Long Branch isn't clear.

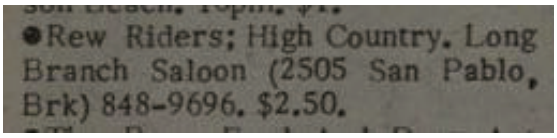
July 29, 1971 Long Branch, Berkeley, CA: Sopwith Camel/Jabo Stokes *(Thursday)*
The **Sopwith Camel** was an original San Francisco psychedelic band, with roots going back to the Red Dog Saloon in Virginia City, NV and 1090 Page Street. The Sopwith Camel had been one of the first Fillmore bands to sign a recording contract, and they had one of the first hit singles of the scene, as well, with "Hello Hello" in February 1967. That record was in the Lovin' Spoonful jugband style, which has hot at the time (and the Camel were produced by Spoonful producer Erik Jacobsen). The Camel had to face the grumblings of locals who felt that they had "sold out." The band had ground to a halt in late 1967.

However, Sopwith Camel had reformed in 1971. Their first gig seems to have been at the Matrix on March 5. The re-formed group had 4 of the 5 original members. The original songwriting partnership of guitarists Peter Kraemer and Terry MacNeil was intact, along with bassist Martin Beard and drummer Norman Mayell. In the meantime, Beard and Mayell had played on the hit single "Spirit In The Sky" with Petaluma's Norman Greenbaum.

Jabo Stokes is unknown to me.

August 6-7, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/The Crabs *(Friday-Saturday)*
The Crabs were a popular Berkeley club band, although they didn't ever break out of the club circuit. They played in a style that would now be called "Roots-Rock" or "Americana" today, but those terms didn't yet exist. The author Charles Reich, who published a huge bestseller in 1970 called *The Greening Of America*, was a huge fan of The Crabs, and mentioned them a number of times in his book (Reich also interviewed Jerry Garcia for *Rolling Stone*, and it was published as a book called *A Signpost To New Space*).

August 17, 1971 Long Branch, Berkeley, CA: Driver *(Tuesday)*
Driver are unknown to me. If a Bay Area band from this period is unknown to me, they are officially obscure. Driver very well may have been a fine band, in fact, but bands booked at the Long Branch on a Tuesday night didn't have any local following.



The August 27, 1971 Berkeley Barb lists Rew Riders [sic]/High Country, Long Branch Saloon (2505 [sic] San Pablo, Brk) $2.50

August 27-28, 1971 Long Branch, Berkeley, CA: New Riders of The Purple Sage/High Country *(Friday-Saturday)*
The New Riders Of The Purple Sage headlined the weekend at the Long Branch, so Jerry Garcia returned to where he had been originally inspired by the Jim Kweskin Jug Band. While of course Garcia was quite famous, as I have said I think his experience was quite common for musicians on this list. 2504 San Pablo Avenue had been a venue for several years, and by it's nature, Berkeley is

a place where interesting things happen, for good or ill. Many musicians must have had a burst of recognition when they drove up to their gig at the Long Branch for the first time.

The **New Riders Of The Purple Sage** were Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band. Since John Dawson wrote and sang the songs, and Garcia's old pal David Nelson played guitar, Garcia could just concentrate on the steep learning curve of the pedal steel, with no vocal or front-man duties. By this time, the Riders had completed the recording of their debut album *NRPS*, which would come out in September. Garcia himself had found the pedal steel too daunting, and had already made plans to cede the chair to the great Canadian steel guitarist Buddy Cage (who had been playing with Ian and Sylvia Tyson's Great Speckled Bird).

Not only was Cage a far better steel player than Garcia, if the band did not have a full-time player in the steel slot, the band could never play enough to make a living. The Grateful Dead had managed to climb out of some severe debt incurred in 1970 (their manager had absconded with $150K), but the Riders were still just trying to break even. A good paying gig on the weekend would help the band cover its expenses until the album made them nationally popular.

High Country were a Berkeley bluegrass band led by mandolinist Butch Waller. High Country were regulars at Berkeley's already-legendary folk club, the Freight And Salvage (a half-mile North, at 1827 San Pablo). Waller had been pals with Garcia and David Nelson, both former bluegrassers, since 1963. Waller and David Nelson had been in a bluegrass band together in 1964 (the Pine Valley Boys), and in '69, Nelson had even played a little with High Country. One time, High Country's banjo player wasn't available, and Jerry Garcia filled in (June 19, 1969--of course, there's a tape).

Butch Waller had surely been to the Cabale many times, as had Nelson, so they too probably had that burst of recognition when they got there.

August 29, 1971 Long Branch, Berkeley, CA: Charles Ford Blues Band *(Sunday)*
The **Charles Ford Blues Band** was a fine blues band that featured three brothers from Ukiah, CA up in Mendocino County. Guitarist Robben Ford, drummer Pat Ford and harmonica man Mark Ford played modern, uptempo blues. It was rooted in tradition, but jazzy and flowing as well. Namesake Charles Ford was their father. They would release a fine album on Arhoolie in 1972 (*Charles Ford Band*). Robben Ford would go on to well-deserved fame, playing with the LA Express, George Harrison, Joni Mitchell, Miles Davis and many others.

August 30-31, 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*
Tower Of Power, though originally from Fremont, were the pride of Oakland. They had been discovered by Bill Graham at the Tuesday night Fillmore West auditions, and their first album *East Bay Grease*had been released on Graham's San Francisco label (distributed by Atlantic). Ultimately, Atlantic's sister label Warner Brothers would pick up Tower. Tower's immortal second album, *Bump City*, would be released in early 1972, presaging an era where the A's, Raiders and Golden State Warriors were making all things Oakland ascendant.

The core of Tower Of Power had been together since 1968. Their unique horn section sound had been honed in Oakland clubs since 1969. Tower Of Power played both rock clubs and R&B dance clubs, dominating both of them with aplomb. At this time, they were just a hard working band, filling in empty nights on their calendar. I think the Long Branch was open on a Monday (and publicizing the booking) just because Tower was available.

September 1, 1971 Long Branch, Berkeley, CA: Ongood/Wormwood Star (Wednesday)
Ongood and **Wormwood Star** are both unknown to me. Wednesday was audition night.

September 2, 1971 Long Branch, Berkeley, CA: Pendergrass *(Thursday)*
Pendergrass is unknown to me.

September 3-4, 1971 Long Branch, Berkeley, CA: Loading Zone/Staton Brothers *(Friday-Saturday)*
The Loading Zone, from Oakland, had played the original Trips Festival back in 1966. By 1971,

they had been through many different iterations. By this time, although they still broadly featured the mix of rock and soul as when they had started, they had no original members. They were good, though: Linda Tillery and Wendy Hass on vocals Tom Coster on organ, Doug Rauch on bass, Tony Smith on drums and Bruce Conte on guitar. The Zone shared management and a rehearsal space with Tower Of Power, and they, too, played both R&B and rock clubs.

The **Staton Brothers** were an East Bay band from Hayward who had been signed by the Monkees' management around 1967. Jeff and Mike Staton were both singing guitarists, broadly in the style of Buffalo Springfield. The band had toured with the Springfield and others in the 1960s. In late 1972, the Staton Brothers would release an album on Epic, but there was a problem with distributors, so the album did not sell. Ultimately both Staton brothers worked with Stephen Bishop and many others as guitarists and songwriters, mostly based in Nashville. Since "Staton" was often misunderstood, and just an adopted name anyway, they used different names.

September 8, 1971 Long Branch, Berkeley, CA: Loading Zone/Mike Finnegan *(Wednesday)*
Organist and singer **Mike Finnegan** was from Wichita, KS. Unlike most musicians, the 6'6" Finnegan had gotten a basketball scholarship to the University of Kansas. He had moved to the Bay Area around 1969, and he had been a member of The Jerry Hahn Brotherhood, who had put out a highly regarded 1970 album on Columbia. Unfortunately, the album went nowhere, and Finnegan had left the band. At this time, Finnegan had another band with singer Jerry Wood, and he worked with the re-activated Big Brother and The Holding Company as well.

For club gigs, Finnegan pretty much played blues. He was a powerful vocalist as well as a great organ player, so he could play with any combination of musicians. Some of his "friends" might have been had notable musical pedigrees and would definitely have been good players.



Cold Blood's second album, Sisyphus, released on Bill Graham's San Francisco record label (distributed by Atlantic), released in 1970

September 10, 1971 Long Branch, Berkeley, CA: Cold Blood *(Friday)*
Cold Blood are generally associated with the East Bay funk sound of bands like Tower Of Power.

The East Bay association was appropriate musically, but in fact Cold Blood had its roots in the South Bay. Lead singer Lydia Pense, from San Mateo, and bassist Rod Ellicott had been in a Peninsula Band in 1966 called The Generation. The Generation were known as the first Bay Area band to merge a horn section with a rock band. The Generation had evolved into Cold Blood, and they were signed to Bill Graham's San Francisco label (distributed by Atlantic). Cold Blood released two albums on San Francisco, their self-titled debut (1969) and *Sisyphus* (1970), which spawned a modest local hit with a remake of "You Got Me Hummin'." [*note: a Commenter suggests Stoneground did not play, and was replaced by Bittersweet*]

September 11, 1971 Long Branch, Berkeley, CA: Stoneground *(Saturday)*
Stoneground had been put together by KSAN impresario Tom Donahue in 1970 for an intended movie about a "traveling Woodstock" called *Medicine Ball Caravan*. The Grateful Dead were booked for the movie, but backed out at the last minute. However, Alembic sound had to honor their part of the contract, so the Dead had stayed home and recorded *American Beauty* with Stephen Barncard, because Bob Matthews and Betty Cantor had gone on the road with Stoneground.

Stoneground had just released their self-titled debut album on Warner Brothers. Among the key members of Stoneground were singers Sal Valentino, Lynne Hughes, Annie Sampson and Deirdre LaPorte. Guitarist Tim Barnes also sang. Pete Sears had been the pianist for the album, although he had probably been replaced by Cory Lerios by September.

September 13-14 , 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*
Clearly the two night booking for Tower Of Power on a Monday and Tuesday was a success, since they returned a few weeks later.

September 15, 1971 Long Branch, Berkeley, CA: Entity/Driver *(Wednesday)*
Entity is unknown to me.

September 16, 1971 Long Branch, Berkeley, CA: Bittersweet *(Thursday)*
Bittersweet was a rock band from Chico, CA, who moved to the East Bay. Rock historian Bruno Cerriotti has a detailed history of their adventures.



Barry Melton's 1970 album on Vanguard, Bright Sun Is Shining

September 17, 1971 Long Branch, Berkeley, CA: Barry Melton and Fish (Friday) According to Joe McDonald and Barry Melton, "Country Joe and The Fish" was a duo featuring the two of them, with or without additional band members. That's not how the music world saw it, however. Country Joe and The Fish had called it a day in early Summer 1970, and both leaders had gone solo. Still, when Barry Melton played live with a band, it was usually called **Barry Melton and The Fish**, to give listeners a hint that it was electric Melton backed by a group.

I don't know how reflective Barry Melton might have been about his own history. But the entire Country Joe and The Fish saga, including playing Anti-War protests, hit albums, Woodstock, European tours and all the rest had pretty much got its start when Joe and Barry had plugged in at the Questing Beast in March, 1966. Now, here was Barry Melton, back at 2504 San Pablo Avenue.

Melton, who had moved from Berkeley to Marin by this time, had released a solo album on Vanguard in 1970 called *Bright Sun Is Shining*. It had been recorded in Chicago and New York with veteran session pros like Phil Upchurch, rather than with Fillmore West guys. The album had mostly been covers of blues and old R&B songs. This was actually quite consistent with Melton's musical history, but it may not have been entirely expected by 60s fans who were used to songs about politics and drugs. I don't know who was in Melton's live band at this time.

September 19, 1971 Long Branch, Berkeley, CA: Crabs*(Sunday)*

September 20-21, 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*

September 23-25, 1971 Long Branch, Berkeley, CA: Grootna/Mike Finnegan *(Wednesday-Friday)*

September 26, 1971 Long Branch, Berkeley, CA: Bittersweet *(Sunday)*

September 29, 1971 Long Branch, Berkeley, CA: Road House/Wormwood Star *(Wednesday)*
Road House is unknown to me.



NRPS, the debut album of the New Riders Of The Purple Sage, was released by Columbia in September, 1971. Jerry Garcia played pedal steel guitar on the album, and toured with the New Riders through October, in order to promote the band.

October 1-3, 1971 Long Branch, Berkeley, CA: New Riders of The Purple Sage/High Country *(Friday-Sunday)*
The New Riders' August weekend must have been a good payday, since they returned for a three-night stand in October. The *NRPS* album had been released by Columbia in mid-September. Although it was already agreed that Buddy Cage would permanently replace Jerry Garcia, Garcia was going to play on the first leg of the Grateful Dead/NRPS tour in order to promote the band. A number of the shows were broadcast on FM radio, so entire Metro areas would get to hear Garcia play with the Riders. The Fall tour would commence on October 19, 1971, in Minneapolis. Garcia's last show with the Riders as their steel guitarist was October 31 in Cincinnati (Cage took over in Atlanta on November 11).

By this time, High Country had probably released their self-titled album on Raccoon Records. The Youngbloods had become so successful behind "Get Together" that Warners had given them their own label. Banana (Lowell Levenger) was a bluegrass banjo player from way back, so he recorded High Country at his home studio, and got the album released on the Youngbloods' imprint.

October 5, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Charles Ford Blues Band *(Tuesday)*
Charlie Musselwhite was billed with the band featuring Robben and Pat Ford, two former band members. It's not impossible that Musselwhite just sat in with the Charles Ford Band, instead of bringing his own group.

October 7, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Frank Biner Band (*Thursday)*
Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '71 Biner was just another guy working the clubs. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

October 8-9, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel *(Friday-Saturday)*
Asleep At The Wheel were based in Paw-Paw, WV, and played Western Swing music with a rock beat. They generally gigged around the greater Washington, DC area. In 1971, they had opened for Commander Cody and His Lost Planet Airmen, and the Cody crew encouraged them to move to the East Bay. Asleep At The Wheel relocated to Oakland, and started playing regularly at local nightclubs. This booking was probably one of the first (if not the first) performances by the Wheel in the Bay Area. The Airmen were on the verge of releasing their debut album, and they could pack the Long Branch, so plenty of fans were going to hear Asleep At The Wheel.

October 10, 1971 Long Branch, Berkeley, CA: Earth Quake/Bittersweet *(Sunday)*

October 12, 1971 Long Branch, Berkeley, CA: Hades *(Tuesday)*
Hades, sometimes billed as the Hades Blues Band, or Hades Blues Works, was a local band. They had played the club back when it was called Babylon.

In the late 60s, guitarist Jimmy Thorsen, bassist Steve Wright and drummer John Cuniberti had been in a band called Traumatic Experience. With the addition of guitarist Craig Ferreira, they became Hades. Steve Wright would go on to play in the Greg Kihn Band, and John Cuniberti became an important engineer and producer, particularly for Bay Area punk rock acts.

October 14, 1971 Long Branch, Berkeley, CA: Vertek *(Thursday)*
Vertek was probably a power trio from Red Bluff, CA, called Vertrek. They had played the Fillmore West audition night in May of 1969.

October 22-23, 1971 Long Branch, Berkeley, CA: Frank Biner/Clover *(Friday-Saturday)*
Although Clover had been dropped by Fantasy Records, they had soldiered on. The quartet had added two new members, keyboard player Sean Hopper and singer/harmonica player Hugh Cregg. The new six-piece band leaned a little more toward funk than country, in a Marin County kind of way. Cregg's band nickname was "Huey Louie," generally spelled "Huey Louis." About 8 years later, Cregg and Hopper would form a new band, Huey Lewis and The News.

October 24, 1971 Long Branch, Berkeley, CA: Frank Biner/Bittersweet *(Sunday)*



The lone album by Shanti, released by Atlantic Records in 1971

November 6, 1971 Long Branch, Berkeley, CA: Shanti/Osceola *(Saturday)*

Shanti was a conscious attempt to fuse rock music with Indian music. Zakir Hussain, the son of tabla master Ustad Allah Rakha, and himself a brilliant tabla player, was a Marin resident. Along with Sarod player Aashish Khan and tabla player Pranesh Khan, they combined with some conventional rock musicians to form an "electric" Indian/Rock fusion ensemble. Guitarist Neal Seidel was joined by singer/guitarist Steve Haehl, bassist Steve Leach and drummer Francisco Lupica. In the 60s, Lupica had played with Lee Michaels and had been in bands like The Travel Agency and the Loading Zone (where he used the name Frank Davis).

Shanti put out an album on Atlantic in 1971, recorded at Pacific High Recorders in San Francisco (PHR was probably actually Alembic Studios by this time, but they seemed to prefer to use the outdated name in some instances). I don't know when the Shanti album was released, but I believe it was actually in the Summer of 1971 (there was an event that seemed to be related to the album release at Mickey Hart's ranch in August). I have not heard the album, but descriptions of it suggest an intriguing experiment that didn't entirely succeed, a mixture of psychedelic rock songs with Indian embellishment, along with genuine efforts to merge electric rock and Indian music in an amplified setting.

Shanti played around the Bay Area until they broke up some time in 1972. Some of the Shanti members went on to have interesting careers, and many of them were Grateful Dead-adjacent. Zakir Hussain was a key figure in the Ali Akbar Khan School Of Music, which had moved to Marin in 1971. An offshoot of the school was the Diga Rhythm Band, a percussion group that included Mickey Hart, who produced their album for Round Records in 1975. Diga Rhythm Band played a few public shows, and Jerry Garcia came and played at one in Golden Gate Park (on May 30, 1975). Francisco Lupica was the inventor of The Beam, and Mickey Hart and Dan Healy adopted the concept as part of the Grateful Dead's concert setup. Guitarist Neil Seidel seems to have had a substantial music career, although I think it was mostly in soundtrack work. Bassist Steve Leach became somewhat known as a producer, as Steven Wold, and in the 21st century, as a performer, as Seasick Steve.

Osceola was a band from Florida, who had moved to San Francisco around 1969. They had played around at places like The Family Dog on the Great Highway, and other clubs, but they never got to a higher tier.

November 7, 1971 Long Branch, Berkeley, CA: Osceola/Bittersweet *(Sunday)*
Osceola returned to headline Sunday night. This appears to be the last show at the Long Branch until the first weekend in December. By triangulation, I am assuming that the full expansion to 350 patron capacity was completed in November.

December 3-4, 1971 Long Branch, Berkeley, CA: Country Weather/The Dogs *(Friday-Saturday)*
The Long Branch returned to business on the first weekend of December. Country Weather were the headliners, as they had been in May. **The Dogs** are unknown to me.

December 5, 1971 Long Branch, Berkeley, CA: Hades/Grayson Street *(Sunday)*
The actual Grayson Street was a short street a few blocks from the Long Branch. The band **Grayson Street** were a sort of roots-rock band from the East Bay. This gig was probably one of their first shows.The band was co-led by harmonica player Rick Kellogg and tenor saxophonist Terry Hanck, both of whom sang. Grayson Street never recorded, but many of its members ended up working with Elvin Bishop, Coke Escovedo, Tower Of Power and others. Grayson Street played the Long Branch as much or more than any band, including Earth Quake.

December 6, 1971 Long Branch, Berkeley, CA: Hades/Fluid Drive *(Monday)*
Fluid Drive are unknown to me.

December 8, 1971 Long Branch, Berkeley, CA: Knee Deep/Grayson Street *(Wednesday)*
Knee Deep are unknown to me.

December 9, 1971 Long Branch, Berkeley, CA: Beefy Red/Linx *(Thursday)*
Beefy Red was a Marin band, a 10-piece ensemble somewhat in the mold of the Sons Of

Champlin, with a horn section and jazzy solos. Band members included trumpeter Mark Isham, guitarist Barry Finnerty and drummer Jim Preston.

December 10, 1971 Long Branch, Berkeley, CA: Asleep At The Wheel/Linx *(Friday)*
We don't need a review of Asleep At The Wheel's appearances with Commander Cody in October to know how they went down. Here they were two months later, headlining Friday night. The Wheel surely had the whole club up and dancing, and a lot of beer got sold.



Grootna's album was released by Columbia in December, 1971

December 11, 1971 Long Branch, Berkeley, CA: Grootna/Sopwith Camel *(Saturday)*
By the time of this show, Grootna's album had been released by Columbia. Now, it's probably true that not that many people had heard it, but in those days that had an album was a "real" band, implicitly above other groups playing the clubs. Many of the songs on the album were written by the team of Alan Silverman (Slim Chance) and Audie DeLong (Austin DeLone). However, since Silverman was only listed as "Slim Chance" with no reference to his real name, and DeLong wasn't in the band, the "Siverman/DeLone" credits were confusing at the time.



Lost In The Ozone, the epic debut album by Commander Cody and His Lost Planet Airmen, released on Paramount Records in November 1971

December 17, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Clover *(Friday)*
December 18, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Around and Around *(Saturday)*
Commander Cody and His Lost Planet Airmen returned to headline a weekend at the newly-expanded Long Branch Saloon. In November, Paramount Records had released the Airmen's epic debut album, *Lost In The Ozone*. The album was instantly popular in the Bay Area. Even more remarkably, the song "Hot Rod Lincoln" got airplay not only on FM radio, but Top 40 AM radio as well. Thanks to that Hot Rod Lincoln, the Airmen went from being just a popular Berkeley band to a draw all over the Bay Area.

Around and Around are unknown to me.

December 25 , 1971 Long Branch, Berkeley, CA: Linx/Frank Biner *(Saturday)*
It's surprising that the Long Branch had a Christmas night show booked, but the Long Branch was a neighborhood joint. A lot of people in Berkeley were from somewhere else, and it's not like they could all FaceTime with their family.

December 29 , 1971 Long Branch, Berkeley, CA: Hades/Mojo Hand *(Wednesday)*

December 30, 1971 Long Branch Around and Around/Mojo Hand *(Thursday)*
I'm sure that the Long Branch had a Friday night New Year's Eve show, but I don't know who was booked. I assume it was some of the many bands that played the club regularly.

If anyone has additional information, corrections or insights about bands that played the Long Branch during this period, please put them in the Comments.

The Long Branch Saloon: May 1971-November 1976
The Long Branch lasted a little over five years, and closed around November 1976. It was mostly a thriving club during that period. Berkeley's population grew enormously, and the students lived farther and farther from campus, driving up rents all over Berkeley, Albany and North Oakland. The Keystone Berkeley opened in March, 1972, and the much larger club got the premier bookings. In particular, acts like Jerry Garcia, Elvin Bishop, Tower Of Power and Commander Cody found time to regularly play the Keystone, and rarely if ever played the Long Branch. So Keystone periodically got big draws, even on weeknights, while Long Branch had to depend on its regulars. Earth Quake and Grayson Street were regular performers at the Long Branch throughout most of the 5-year period it was open. Earth Quake in particular held down almost every Friday night for long periods.

Another regular band, The Rockets, started playing the Long Branch in 1972. Lead singer Eddie Mahoney (1949-2019), a former New York City police trainee, started calling himself "Eddie Money" in 1974. By July, 1974, they were Eddie Money and The Rockets, and then just Eddie Money. Eddie Money was picked up by the Bill Graham organization, and he went on huge success as a singer, selling millions of records. Songs like "Two Tickets To Paradise" and "Baby Hold On To Me" are very familiar to listeners of a certain age.



The Long Branch didn't look like this in 1971.

Afterwards
The Long Branch briefly re-opened as a music venue around November 1978. The club was run by the former proprietor of the Berkeley club Jerry's Stop Sign (yet another story) and used the name The Branch. It wasn't open for long.

For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.

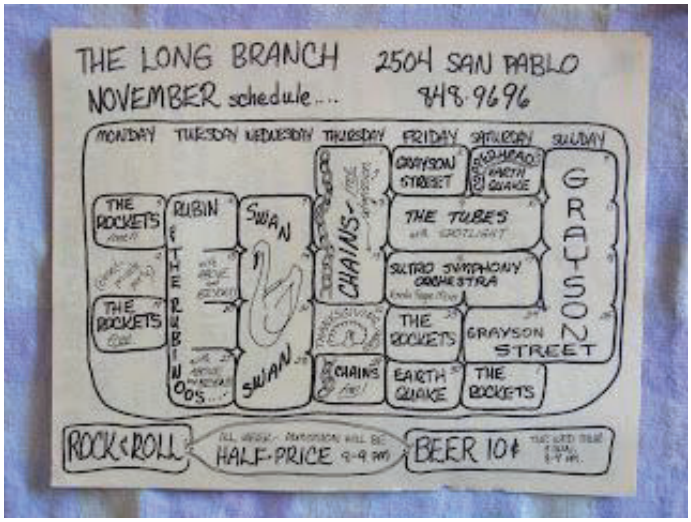


The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past. But maybe when a Barry Melton or a Huey Lewis drops by for some upscale comfort food, they pull up and think, "hey I know this joint..."

update 20230604: Historic Flyer

Reader Lydia B sent some historic flyers. Here's a sample from November 1973, front and back



Long Branch November 1973 flyer, front (thanks Lydia B)



Long Branch November 1973 flyer, back (Beer 10 cents until 9 pm!)

Appendix: Other Posts in the 1970s Rock Nightclubs Series

Keystone Berkeley, 2119 University Avenue, Berkeley, CA: 1972 Performers List

3138 Fillmore Street, San Francisco, CA: The Matrix January-June 1970 Performers List (Matrix I)

Bay Area Rock Nightclub Survey: Berkeley, January-April 1974 (Bay Area '74 I)

Loading Zone Performance List 1970
For subsequent posts in the 70s Rock Nightclubs series, see here.

POSTED BY CORRY342 AT 7:15 AM
LABELS: 1971, 70S ROCK NIGHTCLUBS, BERKELEY, LONG BRANCH

FRIDAY, AUGUST 11, 2023

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon, January-June 1972 Performers List (Long Branch II)



The former site of The Long Branch Saloon in Berkeley, as it appeared in 2009

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon, January-June 1972 Performers List

By 1971, the live rock music market was evolving, and lots of entrepreneurs were noticing. Rock music had always been the province of teenagers, of course. But 60s rock music, with the likes of the Beatles, Bob Dylan and Cream, had raised the ante. Rock music fans didn't just "move on" when they turned 18. Those kids who were 15 when the Beatles had played Ed Sullivan in 1964 were past drinking age by 1971. They were still listening to rock music, and they took it seriously. And while every rock fan wanted to see the most popular bands when they came to town, their options were expanding.

Rock fans in their 20s probably had a job, and a few more dollars than when they were teenagers. They also didn't have parents constraining them, and they could drink. They weren't going to go to the Fairmont Hotel in San Francisco, but going on a date to a club where you could drink beer and dance was starting to seem like a viable idea.

In 1971, the University of California at Berkeley was expanding. It had never been a small school, but in the early 70s they added more and more students. California parents realized their kids could get a prestigious Ivy League-quality degree for the bargain price of around $212.50 a quarter. When those students graduated, many of them stuck around Berkeley. Rock music in the 60s had been oriented towards the Fillmore West and other big dance halls, but by the early 70s nightclubs were starting to book original bands, too. The city of Berkeley had lots of young people, a town that didn't object to long-haired hippies, and a generally central location.

There had been music clubs in Berkeley since World War 2, of course. But as the 70s dawned, the various music clubs in Berkeley started to evolve. The New Monk, near campus at University and Shattuck, shifted from being a fraternity hangout to a rock nightclub, and by the next year it would become the Keystone Berkeley. 2 miles South and West of the New Monk, Malcolm Williams ran Babylon, but he had big plans, too. In May, 1971, Williams doubled the size of Babylon, and re-opened it as The Long Branch.

The Long Branch had a capacity of about 350. Ironically, the biggest club in the Bay Area would be the Keystone Berkeley, just 2 miles from the Long Branch. The New Monk, at 2119 University, mainly a frat beer joint, would be taken over in 1972 by Freddie Herrera and become the Keystone Berkeley. The Keystone Berkeley officially held 476, but it was widely felt that more people were regularly crammed in. Thanks to regular performances throughout the 70s by Jerry Garcia, Tower Of Power, Elvin Bishop and others, the Keystone Berkeley became the premier nightclub gig in the Bay Area until about 1977.



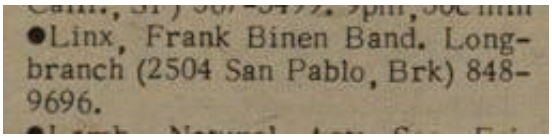
The back of a Long Branch flyer, October '73 (thanks to Lydia Frazier Bosley), encouraging patrons to hang out at the club

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so it's audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

As a result, the Long Branch ended up being a sort of farm team for the Keystone Berkeley. That wasn't a bad thing, necessarily, for the bands themselves. Keystone Berkeley and Long Branch didn't have identical crowds. The Keystone was nearer to campus, and at least on weekends drew people from Alameda, Contra Costa and Marin counties. The Long Branch had a little bit younger crowd who just liked to go out, and probably mostly lived around Berkeley.

At the Long Branch, mostly the same bands played the club over and over. If a band could build an audience at Long Branch, the expectation was that their own regulars would see the band over and over. Earth Quake, for example, the archetype for a Long Branch band, could play a wide variety of exotic British Invasion cover songs, so that their regular fans didn't hear the exact same set every time.

In a previous post, I looked at all the known bookings for the Long Branch in it's opening year of 1971. This post will look at bookings at the Long Branch for the first half of 1972. If anyone has any updates, corrections, insights or interesting speculation, please included them in the Comments.


●Linx, Frank Binen Band. Long-
branch (2504 San Pablo, Brk) 848-
9696.

The Scenedrome listing in each week's Berkeley Barb was my main source for Long Branch bookings

January 1, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner Band *(Saturday)*
The Long Branch was generally open from Wednesday through Sunday, with bands every night. Wednesday was usually "audition night," with local bands that were hoping to build a following. The Long Branch did not advertise in the local papers. There may have been some flyers around town (common in Berkeley at the time), but none from this period have surfaced. The entertainment listings for the Berkeley *Barb* or the San Francisco papers would usually include the weekend bookings for the Long Branch.

I have only noted dates where I could find a listing. Bands played the Long Branch over and over, so while some dates are missing, I have likely captured the weekend bands. The weeknights would have just featured local bands, for the most part, although a few of them would go on to success.

Linx played the Long Branch regularly, as well as other Berkeley clubs**.** They featured the teenage saxophonist Lenny Pickett, later to become well-known in Tower Of Power and then leading the Saturday Night Live band. Also in the group was Jonathan Waxman, who became a well-known chef in Manhattan.

Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '71 Biner was just another guy working the clubs. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

January 7-8, 1972 Long Branch, Berkeley, CA: Yogi Phlegm/Frank Biner *(Friday-Saturday)*
Yogi Phlegm was the new name for the Sons Of Champlin. At the time, the Sons were not sure they had the rights to their name, and they also wanted to distinguish their newer music from their past sounds. Yogi Phlegm emphasized jamming, sometimes in pretty far-out formulations. Now, they were still funky, and you could still dance to them, but there was more jazz and less R&B than the 60s lineup of the Sons.

The name "Yogi Phlegm" was a joke about Indian gurus. No one got it. Everyone hated it, particularly Bill Graham. Most club owners would advertise "Yogi Phlegm--formerly The Sons" anyway. The band reverted to being the Sons Of Champlin by the next year.

The Yogi Phlegm lineup had the old front line of Bill Champlin on vocals, organ and guitar, Geoff Palmer on keyboards and vibes and Terry Haggerty on lead guitar. The bassist was old Marin pal Dave Schallock, and the drummer was Bill Vitt. The band had dispensed with any horn players, leaving them more freedom to jam.

January 9, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band/Hunun Dean *(Sunday)*
Dennis Geyer had been the guitarist and singer in a Wisconsin band called The New Blues. In 1968, they had relocated to San Francisco and added organ player Howard Wales. They changed their name to AB Skhy Blues Band, and had released an album on MGM. Wales and then Geyer had left AB Skhy, to be replaced by other players. Geyer continued to play around the Bay Area.

Hunun Dean is unknown to me.

January 13-14, 1972 Long Branch, Berkeley, CA: Wayne The Harp *(Thursday-Friday)*
Wayne The Harp was guitarist Wayne Ceballos. Ceballos had led the Bay Area trio AUM (pronounced "Ohm") in the sixties. AUM had released two albums, and opened at both Fillmores as well. Ceballos still played the same kind of hard-driving blues guitar in his new group.



January 15, 1972 Long Branch, Berkeley, CA: Stoneground ***(Saturday)***
Stoneground had been put together by KSAN impresario Tom Donahue in 1970 for an intended movie about a "traveling Woodstock" called *Medicine Ball Caravan*. The Grateful Dead were booked for the movie, but backed out at the last minute. Stoneground had released their self-titled debut album on Warner Brothers in 1971, and then its followup, *Family Album*, later in that year. Among the key members of Stoneground were singers Sal Valentino, Lynne Hughes, Annie Sampson and Deirdre LaPorte. Guitarist Tim Barnes also sang. Pete Sears had been the pianist for the album, although he had been replaced by Cory Lerios by this time.
January 21-22, 1972 Long Branch, Berkeley, CA: Grootna/Knee Deep *(Friday-Saturday)*
Grootna was a Berkeley band that had arisen out of a 60s Berkeley band called Sky Blue. Guitarist Vic Smith and singer (and sometime drummer) Anna Rizzo had teamed up with guitarist/writer Allan "Slim Chance" Silverman. Drummer Greg Dewey (from Mad River) was also in the band, along with a few others. The band played a batch of songs written by Silverman and his songwriting partner Austin DeLone. DeLone, however, was playing pubs in London with the band Eggs Over Easy. Everybody in Grootna had many links to numerous Berkeley ensembles.

Grootna's album had been released by Columbia in December 1971. Now, it's probably true that not that many people had heard it, but in those days that had an album was a "real" band, implicitly above other groups playing the clubs. Many of the songs on the album were written by the team of Alan Silverman (Slim Chance) and Audie DeLong (Austin DeLone). However, since Silverman was only listed as "Slim Chance" with no reference to his real name, and DeLong wasn't in the band, the "Siverman/DeLone" credits were confusing at the time.

Knee Deep is largely unknown to me. In 1973, they would change their name to The Titans.



Eddie Money, former lead singer of The Rockets, released his debut solo album on Columbia in 1977

January 23, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Rockets *(Sunday)*
Asleep At The Wheel were from Paw-Paw, WV, and played Western Swing music with a rock beat. They generally gigged around the greater Washington, DC area. In 1971, they had opened for Commander Cody and His Lost Planet Airmen, and the Cody crew encouraged them to move to the East Bay. Asleep At The Wheel relocated to Oakland, and started playing regularly at local nightclubs. In October of 1971, Asleep At The Wheel had opened a weekend at the Long Branch for the Airmen. Within six weeks, The Wheel were headlining the Long Branch themselves.

This booking appears to be the first time **The Rockets** were booked on a weekend at the Long Branch, although that implicitly suggests they had played a weeknight earlier. Probably the Rockets had played a Wednesday audition, had sounded good, and had played some other weeknights, and done well enough to be second-billed on a Sunday night. That was the usual pattern for local bands playing the Long Branch, without a record company or agency support. With respect to the history of the Long Branch, however, the Rockets weren't just another band.

The lead singer of the Rockets was a transplanted New Yorker, a former NYPD trainee cop named Eddie Mahoney. Also in the band was guitarist Dan Alexander, bassist Chris Sohlberg and drummer John Cuniberti. The Rockets would rise to be regular weekend headliners at the Long Branch, along with Grayson Street, Earth Quake and others. In mid-1974, Mahoney would change his stage name to Eddie Money, and the band evolved into Eddie Money and The Rockets, and later just the Eddie Money Band. In 1975, the Bill Graham organization started managing Money, and by 1977 he had released his debut album on Columbia. "Two Tickets To Paradise" and "Baby Hold On To Me" were huge hits. Mahoney (1949-2019) suffered a variety of health issues and has passed on, but thanks to television commercials and oldies, Eddie Money is far and away the biggest act ever to come out of the Long Branch.

January 25, 1972 Long Branch, Berkeley, CA: Hades *(Tuesday)*
Hades, sometimes billed as the Hades Blues Band, or Hades Blues Works, was a local band. They had played the club back when it was called Babylon.

In the late 60s, guitarist Jimmy Thorsen, bassist Steve Wright and drummer John Cuniberti had been in a band called Traumatic Experience. With the addition of guitarist Craig Ferreira, they became Hades. Steve Wright would go on to play in the Greg Kihn Band, and John Cuniberti became an important engineer and producer, particularly for Bay Area punk rock acts. At some point, Cuniberti joined The Rockets (see above), so I think Hades was near the end of the line here.

I think the Long Branch wasn't regularly open on Tuesdays, but without listings it's hard to be sure.

January 27, 1972 Long Branch, Berkeley, CA: Copperhead/Jesse, Wolff and Whings *(Thursday)*
Copperhead was the relatively new band formed by former Quicksilver Messenger Service lead guitarist John Cippolina. Membership was always somewhat fluid. At this time, the band probably had Cippolina and Jimmy Murray (himself ex-QMS ca. 1967) on guitars, Jim McPherson on bass, Pete Sears on keyboards and probably David Weber on drums. Copperhead would go on to release a 1973 album on Columbia. They were promising, but never seemed organized.

Jesse, Wolff and Whings released one album on Leon Russell's Shelter label, distributed by Capitol. The group featured lead singer Jesse Barish, lead guitarist Bill Wolff, bassist Kevin Kaufmann and drummer Kevin Kelley, among other members. The group was supposed to be called Wings, but Capitol had Paul McCartney's Wings, so they had to change the spelling.

Jesse Barish, per his bio, apparently played a little bit with the all-instrumental Orkustra (I think he played flute), back in the 60s. Bill Wolff was in a later version of the Peanut Butter Conspiracy. Kevin Kelly had been in The Rising Sons and The Byrds, among other bands, and both Kelly and Kevin Kaufmann had backed Phil Ochs.

When Jesse, Wolff and Whings fell apart, Jesse Barish went on to work with Marty Balin and Grunt Records. Barish ended up co-writing many songs with Balin, and as a result he has many songwriting credits on Jefferson Starship albums, such as "Count On Me."

As a point of comparison, Copperhead had headlined the Keystone Berkeley on Friday, January 7, and Whings had opened the following weekend (January 14-15, for the HooDoo Rhythm Devils).

*(**note**: I am missing any listings for the weekend of January 28-29)*

February 1-2, 1972 Long Branch, Berkeley, CA: Joe Crane and The HooDoo Rhythm Devils *(Tuesday-Wednesday)*
The **HooDoo Rhythm Devils**, led by singer Joe Crane, had arisen out of a local blues-rock band called P, G &E. The HooDoos had released an album on Capitol in 1971, *Rack Jobbers Rule*. By 1972, they would switch to Blue Thumb, where their next album *Barbeque of Deville*, came out later in the year.

February 3-4, 1972 Long Branch, Berkeley, CA: Flamin Groovies/Hades *(Thursday-Friday)*
The **Flamin' Groovies** were an original San Francisco band, having formed as The Chosen Few in 1965. The Groovies, however, stuck to the Rolling Stones' sound when the rest of the city's bands went psychedelic, and they did not particularly thrive during the Fillmore era. Along with their manager, the Flamin' Groovies had rented the old Fillmore and put on shows with various bands in 1969 and '70. Thus they stayed in the public eye, even if not many fans had heard them yet.

Still, by 1969 the Flamin Groovies had released their debut album on Epic, *Supersnazz*. Subsequently they released *Flamingo* (1970) and *Teenage Head* (1971) on Kama Sutra. Neither record sold well, and the band had were dropped by Kama Sutra. Lead singer Roy Loney left the band, leaving singer/guitarist Cyril Jordan as the principal driving force. Later in 1972, the Groovies would move to England, where their "Power Pop" sound would be less of an anomaly. At this time, however, the Groovies were without a label, and without much of a following in their home territory.



Earth Quake's 1971 debut album on A&M Records

February 5, 1972 Long Branch, Berkeley, CA: Earth Quake/Fluid Drive *(Saturday)*
Earth Quake, from Berkeley, were the ultimate Long Branch band, and it's fitting that they played opening night. Originally, they had been a Berkeley High band called Purple Earthquake. By early 1972, they were a quintet, with Robbie Dunbar on lead guitar, Gary Phillips on rhythm guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake had released their debut album on A&M Records sometime in 1971

Earth Quake would play the Long Branch at least every month for five years, and in many months every Friday night. Earth Quake, with their vast trove of cover versions, always had a loyal audience at the club

Fluid Drive is unknown to me.

February 6, 1972 Long Branch, Berkeley, CA: Jabo Stokes *(Sunday)*
Jabo Stokes is unknown to me.

February 9, 1972 Long Branch, Berkeley, CA: Bittersweet *(Wednesday)*
Bittersweet was a rock band from Chico, CA, who moved to the East Bay. Rock historian Bruno Cerriotti has a detailed history of their adventures.

February 10, 1972 Long Branch, Berkeley, CA: Bittersweet/Full Moon *(Thursday)*
Full Moon is unknown to me, although it's possible they were formerly known as Womb.

February 11 1972 Long Branch, Berkeley, CA: Stoneground/Country Weather *(Friday)*
Country Weather were a Walnut Creek (Contra Costa County) group, from just over the Berkeley Hills. They had originally been called The Virtues, but soon after lead guitarist Greg Douglass joined, they changed their name to Country Weather. Country Weather never released a record when they were together from 1967-73. Since the group was familiar from many posters from 1968 onward, Country Weather became one of the great

lost San Francisco groups of the 1960s. Ultimately, the group reformed in the 21st century and still performs occasionally. RD Records released some of their 60s demos and live performances, alonmg with some 21st century recordings.

Greg Douglass became a successful guitarist in the Bay Area, best known for co-writing "Jungle Love" for Steve Miller, with whom he played for many years. Douglass was also a member of Hot Tuna for one brief, sensational tour in Spring 1975.



The Doobie Brothers, ca 1971

February 12, 1972 Long Branch, Berkeley, CA: Doobie Brothers/Nipple *(Saturday)*
In early 1972, the **Doobie Brothers** were another unknown band climbing the ladder. The Doobies were from the San Jose area, and they had built a following in the South Bay. They were largely unknown in the East Bay, however. Throughout January, they had played every Thursday night at The New Monk, just 2 miles up the road at University and Shattuck (and later the Keystone Berkeley).

The Doobie Brothers had released their first, self-titled album on Warner Brothers, back in April, 1971. It hadn't done well. Although the Doobies had gone on a National tour (with Mother Earth), they were mostly just slugging it out in the local clubs. Still, Warner Brothers was behind them. In January, the Doobie Brothers had played live on KSAN-fm (at Pacific High Recorders on January 16), which meant that Warners had coughed up the ad dollars to subsidize the broadcast. At this time, the Doobies had just replaced original bassist Dave Shogren with Tiran Porter, and they had added Michael Hossack as a second drummer (along with John Hartmann). Guitarists Tom Johnston and Pat Simmons were the lead singers.

Nipple is unknown to me.

February 13, 1972 Long Branch, Berkeley, CA: Country Weather (*Sunday*)

February 16-17, 1972 Long Branch, Berkeley, CA: Dr Hook And The Medicine Show *(Wednesday-Thursday)*
Dr Hook and The Medicine Show were a somewhat comic country-rock act, produced by Shel Silverstein. Their debut album would have just been released on Columbia. They would soon hit it big with "Silvia's Mother" and "Cover Of The Rolling Stone."

February 18, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner Band *(Friday)*

February 19, 1972 Long Branch, Berkeley, CA: Linx/Runnin Easy *(Saturday)*
Runnin' Easy is unknown to me, although I recognize their name from various bookings.

February 20, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band *(Sunday)*

I am missing any listings for the weekend of February 25-28.

February 29, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel *(Tuesday)*

March 1, 1972 Long Branch, Berkeley, CA: Orisha/Free And Easy *(Tuesday)*
Both **Orisha** and **Free And Easy** are unknown to me. The New Monk opened as the Keystone Berkeley this night.

March 3-4, 1972 Long Branch, Berkeley, CA: Wayne The Harp *(Friday-Saturday)*

March 5, 1972 Long Branch, Berkeley, CA: Loading Zone/Dennis Geyer Band *(Sunday)*
The **Loading Zone**, from Oakland, had played the original Trips Festival back in 1966. By 1972, they had been through many different iterations. By this time, although they still broadly featured the mix of rock and soul as when they had started, they had no original members. They were good, though: Linda Tillery and Wendy Haas on vocals, Tom Coster on organ, Doug Rauch on bass, Tony Smith on drums and Bruce Conte on guitar.



March 10, 1972 Long Branch, Berkeley, CA: Cold Blood/Linx*(Friday)*
Cold Blood are generally associated with the East Bay funk sound of bands like Tower Of Power. The East Bay association was appropriate musically, but in fact Cold Blood had its roots in the South Bay. Lead singer Lydia Pense, from San Mateo, and bassist Rod Ellicott had been in a Peninsula Band in 1966 called the New Invaders, who had evolved into The Generation. The Generation were known as the first Bay Area band to merge a horn section with a rock band. The Generation evolved into Cold Blood, and they were signed to Bill Graham's San Francisco label (distributed by Atlantic).

Cold Blood released two albums on San Francisco, their self-titled debut (1969) and *Sisyphus* (1970), which spawned a modest local hit with a remake of "You Got Me

Hummin'."After Graham's labels folded, Cold Blood ended up on Reprise. In 1972, they would release *First Taste Of Sin*. Lydia Pense was a powerful singer, and Cold Blood was a tight band, so the group was very popular in night clubs and at local dances. In retrospect, however, they sound as if they were trying a bit too hard, instead of just playing the music they liked.

March 11, 1972 Long Branch, Berkeley, CA: Stoneground/Linx *(Saturday)*

March 15, 1972 Long Branch, Berkeley, CA: Cesar's Combo *(Wednesday)*
The Examiner lists this as "Latin Jazz." I assume **Cesar's Combo** was a version of the house band at Cesar Ascarrunuz's 830 Club, led by Luis Gasca. To my knowledge, they played in a Latin jazz-rock vein, sort of like Malo.

March 18, 1972 Long Branch, Berkeley, CA: Copperhead/The Ducks *(Saturday)*
I believe **The Ducks** were a Marin band featuring guitarist and songwriter Kent Housman**.**

March 19, 1972 Long Branch, Berkeley, CA: Grootna/Jabo Stokes *(Sunday)*



March 24, 1972 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel*(Friday)*
The headliners were Berkeley's very own **Commander Cody and His Lost Planet Airmen**. Cody and the Airmen had moved out to California in Summer '69, setting up shop in a rambling house in nearby Emeryville. The band played "hippie honky-tonk," a strange brew of Western Swing, traditional country, old-time rock and roll and Berkeley sensibilities. Their November 1971 debut album, *Lost In The Ozone*, had spawned the local hit single "Hot Rod Lincoln."

The Airmen had been regular headliners at the Long Branch since it had opened in May, 1971. One or two tracks on the debut album had even been recorded live at the Long Branch back in July. The Airmen were regionally popular now, thanks to "Hot Rod Lincoln," and touring around. But I'm sure they could still pack a Friday night house on San Pablo Avenue.

March 25-26, 1972 Long Branch, Berkeley, CA: Earth Quake/The Rockets *(Saturday-Sunday)*

April 4, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart *(Tuesday)*
Alice Stuart was a fine blues guitarist and singer. Although she was from Seattle, she had been playing in the Bay Area since about 1964. Stuart had performed and recorded in a variety of settings. At one point in late 1969, she had even been the temporary bass player for the Lost Planet Airmen. In 1972 she led a trio named Snake, and they recorded for Fantasy Records.

April 5, 1972 Long Branch, Berkeley, CA: Cesar's Combo *(Wednesday)*



April 7, 1972 Long Branch, Berkeley, CA: Copperhead/Big Brother and The Holding Company *(Friday)*
Big Brother and The Holding Company had reformed in late 1969, although of course without Janis Joplin. They had put out two fairly good but poorly-received albums on Columbia (1970's *Be A Brother* and '71's *How Hard It Is*). Initially, all the original members had been part of the reformation, but by 1972 the band was being held together by guitarist Sam Andrews. Kathi McDonald, a veteran singer from Seattle (and a former Ikette, despite being blonde), had the somewhat thankless task of being the lead singer. McDonald was an excellent singer, in fact, but Janis was an icon, not just a singer.

Five years earlier, Quicksilver Messenger Service and Big Brother had been in two of the Fillmore's biggest, most exciting bands. Now Cippolina and Andrews were sharing a bill at a 350-capacity club on San Pablo Avenue. Phil Elwood reviewed the show and had high praise for Copperhead. He identified Gary Phillipet (guitar) and Jim McPherson (bass) as the singers, and mentioned Pete Sears' fine piano, along with Cippolina. Elwood also said that Big Brother sounded good, but he added no details.

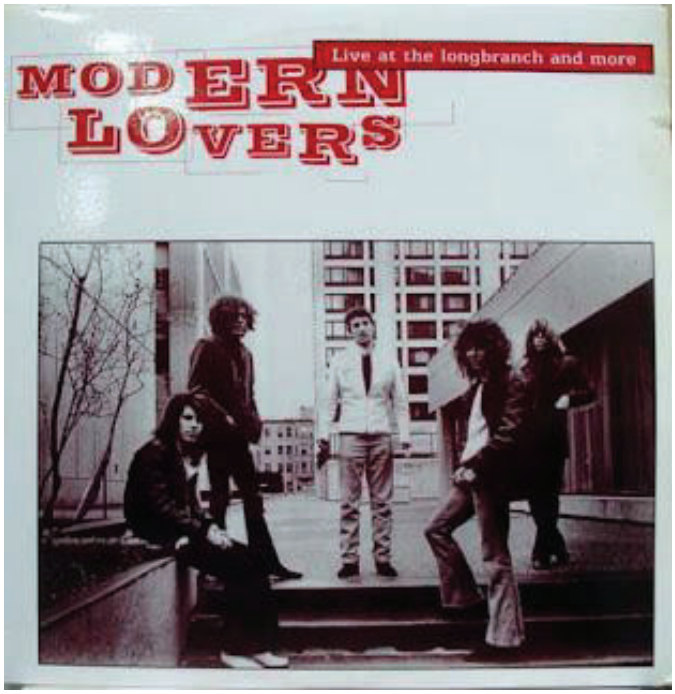
April 8, 1972 Long Branch, Berkeley, CA: Linx/Little John *(Saturday)*
Little John was a local blues band, but I don't know anything else about them.

April 9, 1972 Long Branch, Berkeley, CA: Rockets/Jack Frost *(Sunday)*
Jack Frost is unknown to me.

April 12, 1972 Long Branch, Berkeley, CA: Clover *(Wednesday)*

April 13, 1972 Long Branch, Berkeley, CA: Saving Grace/Ducks *(Thursday)*
Saving Grace and **Ducks** are unknown to me.

April 15, 1972 Long Branch, Berkeley, CA: Mike Finnegan and Jerry Wood/Clover *(Friday)*
Organist and singer **Mike Finnegan** was from Wichita, KS. Unlike typical musicians, the 6'6" Finnegan had gotten a basketball scholarship to the University of Kansas. He had moved to the Bay Area around 1969, and he had been a member of The Jerry Hahn Brotherhood, who had put out a highly regarded 1970 album on Columbia. Unfortunately, the album went nowhere, and Finnegan had left the band. At this time, Finnegan had another band with guitarist **Jerry Wood**, and he worked with the re-activated Big Brother and The Holding Company as well. Finnegan and Wood released the album *Crazed Hipsters* on Blue Thumb in 1972.



April 21, 1972 Long Branch, Berkeley, CA: Earth Quake/Modern Lovers *(Friday)*
It's easy to make fun of Berkeley--I for one never tire of it--but you have to give the town its due. Yes, Berkeley is pretentious and sniffs at the provinciality of every other town, ever. But it also means that Berkeley is often ahead of other places, often way ahead. Johnathan Richman and the Modern Lovers were an underground cult sensation in Berkeley around 1975, long before anywhere else had heard of him. And yet, three years earlier--three years!--**The Modern Lovers** had played at the Long Branch. At the time, the Modern Lovers were fairly self-consciously modeled on the Velvet Underground. At the time, the VU were all but forgotten, and frontman Lou Reed was just an obscure solo artist in New York. Nobody cared about Reed or the Velvets, much less an unrecorded Boston band carrying on their obscure tradition. Warner Brothers had signed the Modern Lovers, and flown them out to Los Angeles to record demos with John Cale. The band also played a few live gigs, including this booking at the Long Branch.

When Beserkeley Records released Richman's sunny takes in 1975, "Road Runner" and "New Teller" were a ray of sunshine on FM radio, when they got played. Yet shortly after, the earlier, darker demos recorded back in '72 with John Cale behind the board revealed a much grimmer version of the Modern Lovers. In 1976, Beserkeley released the demos (the release was known as "The Black Album"). It featured a darker, organ-driven version of "Roadrunner," and the bleak, hilarious "Pablo Picasso" ("Some people walk down the street/Get called an asshole/That never happened to/Pablo Picasso"). The dark, '72 Modern Lovers had opened at the Long Branch for their future label-mates Earth Quake, and someone had the foresight to record it. You have to love Berkeley for that.

The Modern Lovers probably did not go over that well. Besides Richman on electric guitar and vocals, the band had future Talking Head Jerry Harrison on organ and future Car drummer David Robinson, plus bassist Ernie Brooks. In 1998, the Long Branch show was released as part of a vinyl double-LP, *Modern Lovers Live At The Longbranch And More.*



April 22, 1972 Long Branch, Berkeley, CA: Grootna/Fletcher Brothers *(Saturday)*
Note that bands like Grootna or Copperhead, with recordings to their name (in Copperhead's case, via Cippolina) were playing the Long Branch about once a month.

The **Fletcher Brothers** played local Bay Area clubs during this period, but I don't know anything else about them.

April 23, 1972 Long Branch, Berkeley, CA: Bobby Hutcherson *(Sunday)*
Bobby Hutcherson was an exceptional vibes player from Los Angeles. He had moved to New York, and had recorded for Blue Note as early as 1963. Hutcherson returned to California in 1967, and mostly played on the West Coast thereafter. While Hutcherson was a forward-thinking music, his music was quieter and more acoustic than some of his peers at the time. Since there were no jazz clubs in the East Bay, Hutcherson often played rock clubs on weeknights. Although jazz was a rarity at the Long Branch, Berkeley has always been amenable to eclectic bookings.

April 25, 1972 Long Branch, Berkeley, CA: Boogie Brothers/Sober and Sorry *(Tuesday)*
Boogie Brothers and **Sober and Sorry** are both unknown to me.

April 27, 1972 Long Branch, Berkeley, CA: Linx/The Rockets *(Thursday)*

April 28, 1972 Long Branch, Berkeley, CA: Linx/Bitterweet *(Friday)*

April 29, 1972 Long Branch, Berkeley, CA: Earth Quake/Knee Deep *(Saturday)*

April 30, 1972 Long Branch, Berkeley, CA: Osceola *(Sunday)*
Osceola was a band from Florida that had relocated to San Francisco around 1969, and played around the Bay Area for a few years.

May 5, 1972 Long Branch, Berkeley, CA: Linx/Knee Deep *(Friday)*

May 6, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band/Bittersweet *(Saturday)*

May 10, 1972 Long Branch, Berkeley, CA: Street Band*(Tuesday)*
The **Street Band** is unknown to me.

I am missing listings for the weekend of May 12-14.

May 16, 1972 Long Branch, Berkeley, CA: Mike Finnegan and Jerry Wood *(Tuesday)*

May 19, 1972 Long Branch, Berkeley, CA: Grootna/Rockets *(Friday)*

May 20, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner *(Saturday)*

May 21, 1972 Long Branch, Berkeley, CA: Fluid Drive/Jango *(Sunday)*
Jango is unknown to me.

May 23, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/High Country *(Tuesday)*
Asleep At The Wheel tried to work as many nights as possible. From this point on, it appears they played most Tuesday nights at the Long Branch.

High Country were a Berkeley bluegrass band led by mandolinist Butch Waller. High Country were regulars at Berkeley's already-legendary folk club, the Freight And Salvage (a half-mile North, at 1827 San Pablo). Waller had been pals with Garcia and David Nelson, both former bluegrassers, since 1963. Waller and David Nelson had been in a bluegrass band together in 1964 (the Pine Valley Boys), and in '69, Nelson had even played a little with High Country. One time, High Country's banjo player wasn't available, and Jerry Garcia filled in (June 19, 1969--of course, there's a tape). High Country had released an album on Raccoon, the Youngbloods' label.

May 24, 1972 Long Branch, Berkeley, CA: Is/The Street Band *(Wednesday)*
Is is unknown to me.

May 25, 1972 Long Branch, Berkeley, CA: Loading Zone/Linx *(Thursday)*
The Loading Zone were still grinding it out. One of their vocalists, Wendy Haas, had left to join Azteca, but they still had Linda Tillery.

May 26 1972 Long Branch, Berkeley, CA: Earth Quake *(Friday)*

May 27, 1972 Long Branch, Berkeley, CA: Loading Zone/Linx*(Saturday)*



Sophomoric, the second album by the Congress Of Wonders comedy duo, was released on Fantasy Records in 1972

May 28, 1972 Long Branch, Berkeley, CA: Congress Of Wonders/Blue Mountain/Fluid Drive *Benefit for George McGovern (Sunday)*
George McGovern was the Anti-War candidate for the Democratic Party Presidential nomination, so there were many benefits for him in college towns like Berkeley.

Congress Of Wonders was a hip comedy duo. Congress of Wonderswere a comedy duo from Berkeley, initially from the UC Berkeley drama department and later part of Berkeley's Open Theater on College Avenue, a prime spot for what were called "Happenings" (now 'Performance Art'). The group performed at the Avalon and other rock venues.

Karl Truckload (Howard Kerr) and Winslow Thrill (Richard Rollins) created two Congress of Wonders albums on Fantasy Records (*Revolting* and *Sophomoric*). Their pieces "Pigeon Park" and "Star Trip", although charmingly dated now, were staples of San Francisco underground radio at the time.

Blue Mountain was a band from Palo Alto.

May 30, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Knee Deep *(Tuesday)*

May 31, 1972 Long Branch, Berkeley, CA: The Street Band *(Wednesday)*



June 2, 1972 Long Branch, Berkeley, CA: Tower Of Power *(Friday)*
Tower Of Power, though originally from Fremont, were the pride of Oakland. They had been discovered by Bill Graham at the Tuesday night Fillmore West auditions, and their first album *East Bay Grease*had been released on Graham's San Francisco label (distributed by Atlantic). By 1972, the label was gone, but Atlantic's sister label Warner Brothers had picked up Tower. Tower's immortal second album, *Bump City*, had been released in the Spring, just as the Oakland A's, Raiders and Golden State Warriors were making all things Oakland ascendant.

Tower Of Power had graduated beyond the Long Branch by this time, but they were the sort of band who preferred to fill up the gig sheet on any empty night.

June 3, 1972 Long Branch, Berkeley, CA: Frank Biner/Full Moon *(Saturday)*

June 4, 1972 Long Branch, Berkeley, CA: Fluid Drive/The Tubes *(Sunday) McGovern Benefit*
The Tubes had only formed around March, 1972. Most of the band members were from Phoenix, AZ. Initially, guitarist Bill Spooner, keyboard player Vince Welnick and bassist Rick Andersen had been in a popular Phoenix band called The Beans. The Beans had moved to San Francisco in Fall 1970. They had played numerous local gigs, but hadn't really made much headway. After some band members left the Beans, it had turned out that another popular Phoenix band had lost some members, so guitarist Roger Steen and drummer Prairie Prince had relocated to San Francisco to join The Beans. Their roadie John "Fiji" Waldo was added as lead singer, and The Tubes were born.

The Tubes played a sort of progressive rock rather than modified blues. They also had a fairly elaborate stage show, which was pretty much unheard of at the time. Initially, of course, their props were just cardboard and confetti, but they were a performing band from the beginning.

June 6, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Boogie Brothers *(Tuesday)*



Juice Newton's 1981 debut lp, several years after she was in the folk-rock band Dixie Peach

June 7, 1972 Long Branch, Berkeley, CA: Linx/Dixie Peach *(Wednesday)*
Dixie Peach was a folk rock band that featured singer Judy Newton and guitarist and songwriter Robert Otha Young. The two had started performing together when Newton was a student at Foothill College in Los Altos. Bassist Cecil Bollinger, formerly of the great South Bay group Weird Herald, was also a member.

Although Dixie Peach was just another local band on the Bay Area scene, Judy Newton would go on to become far better known in the 80s as country singer Juice Newton. Otha Young (1943-2009) was her principal songwriter as well, so the two had a fruitful musical partnership well into the 21st century.

June 8, 1972 Long Branch, Berkeley, CA: Linx/Loading Zone *(Thursday)*

June 9, 1972 Long Branch, Berkeley, CA: Elvin Bishop Group/Django *(Friday)*
June 10, 1972 Long Branch, Berkeley, CA: Elvin Bishop Group/Fluid Drive *(Saturday)*
Elvin Bishop had been a regular performer in Bay Area rock nightclubs since he had arrived in San Francisco in 1968, having just left the Paul Butterfield Blues Band. From 1969 onwards, his main gig had been at Freddie Herrera's Keystone Korner in San Francisco, but he played all over. The **Elvin Bishop Group** had been signed to Bill Graham's Fillmore Records (distributed by Columbia), and had released two albums (the 1969 debut and 1970's *Feel It!*). By 1972, Fillmore Records had folded, but Bishop had been picked up by Epic, a Columbia subsidiary (he would release *Rock My Soul* later in '72).

The Elvin Bishop Group had played regularly at the Long Branch in 1971. In March of '72, however, Freddie Herrera had taken over the New Monk and changed it to the Keystone Berkeley, so Bishop's principal allegiance was just up the road. Still, while Keystone Berkeley and Long Branch were competitors, they weren't enemies, so here was the Elvin Bishop headlining a weekend. At this time, the Elvin Bishop Group featured Stephen Miller on organ (ex-Linn County), and vocals by Miller, Bishop and singer Jo Baker.

June 14, 1972 Long Branch, Berkeley, CA: Tower Of Power *(Wednesday)*

June 16, 1972 Long Branch, Berkeley, CA: Fluid Drive/Osceola *(Friday)*

June 17, 1972 Long Branch, Berkeley, CA: Blue Mountain/Linx *(Saturday)*

June 20, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Clover *(Tuesday)*

June 21, 1972 Long Branch, Berkeley, CA: The Street Band/Blue Moon *(Wednesday)*

June 24, 1972 Long Branch, Berkeley, CA: Earth Quake/Grayson Street *(Saturday)*

June 27, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/El Rancho Cowboys *(Tuesday)*
The **El Rancho Cowboys** were a country band from the San Jose suburb of Cupertino, CA. Guitarist Cornell Hurd would end up leading the Texas "Dance Hall" band--albeit from Cupertino--known as Cornell Hurd and His Mondo Hot Pants Orchestra. Hurd had met Asleep At The Wheel (whether at this show or before isn't clear) and they were hugely influential in his future musical career.

June 28, 1972 Long Branch, Berkeley, CA: Street Band*(Wednesday)*

June 29, 1972 Long Branch, Berkeley, CA: Loading Zone/Frank Biner *(Thursday)*
By this time, Loading Zone organist Tom Coster and bassist Doug Rauch had been recording with Santana, for the album that would become *Caravanserai*. By September, Coster and Rauch would go out on tour with Santana, and Loading Zone finally broke up. Drummer Tony Smith had gone on to play for Malo, and guitarist Bruce Conte would join Tower Of Power (Tower and the Zone shared a manager and a rehearsal space). Linda Tillery would go on to a substantial career as a solo artist. This booking likely featured the final lineup of Loading Zone, with Tillery (vocals) and Conte (guitar) supported by Steve Funk (keyboards), Paul Jackson (bass), Mike Clark (drums) and Pat O'Hara (trombone).

June 30-July 1, 1972 Long Branch, Berkeley, CA: Blue Mountain/Rockets *(Friday-Saturday)*
The Rockets, slowly climbing the ladder, were now co-headlining on the weekend.



The Long Branch, 2504 San Pablo, Berkeley, some time in the 1970s

The Long Branch Saloon: May 1971-November 1976
The Long Branch lasted a little over five years, and closed around November 1976. It was mostly a thriving club during that period. Berkeley's population grew enormously, and the students lived farther and farther from campus, driving up rents all over Berkeley, Albany and North Oakland. The Keystone Berkeley opened in March, 1972, and the much larger club got the premier

bookings. In particular, acts like Jerry Garcia, Elvin Bishop, Tower Of Power and Commander Cody found time to regularly play the Keystone, and rarely if ever played the Long Branch. So Keystone periodically got big draws, even on weeknights, while Long Branch had to depend on its regulars. Earth Quake and Grayson Street were regular performers at the Long Branch throughout most of the 5-year period it was open. Earth Quake in particular held down almost every Friday night for long periods.



The Long Branch didn't look like this in 1971.

Afterwards

The Long Branch briefly re-opened as a music venue around November 1978. The club was run by the former proprietor of the Berkeley club Jerry's Stop Sign (yet another story) and used the name The Branch. It wasn't open for long.

For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

For the previous post in the Long Branch series (May-December 1971), see here

For the next post in the Long Branch series (October-December 1973), see here

FRIDAY, JULY 19, 2024

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Performance History October-December 1973 (Long Branch III)

The Long Branch, 2504 San Pablo in Berkeley, some time in the 1970s

By the end of 1973, live rock music was booming, and as rock audiences aged, rock nightclubs became more viable. Once rock fans were of drinking age, spending too much time in a large, dark cavern with thousands or tens of thousands people didn't seem as rockin' as relaxing with a cold drink in a place where you could actually see the stage. If you were on a date, or hoping to meet someone, the attraction of a rock club was even more pronounced. If two people liked the same band, or the same kind of music, you were both halfway there to getting together. Rock nightclubs started to thrive in almost every big city and near every college campus. Berkeley was no exception.

The Long Branch, at 2504 San Pablo Avenue (at Dwight), had opened in May 1971. The venue had been a music club going back to 1962. As the Cabale Creamery, it had been Berkeley's essential stop for traveling folk musicians. It was at the Cabale where Jerry Garcia saw the Jim Kweskin Jug Band, and the Cabale was a regular date for Clarence White and the Kentucky Colonels, too. Later, in early 1966, as the Questing Beast, 2504 San Pablo was the place where Country Joe McDonald and Barry Melton first plugged in to amplifiers as Country Joe & The Fish. Later still, it became Tito's (1967-68) and then Babylon (1969-70). In 1971, former Avalon Ballroom staffer Malcolm Williams took over the venue, doubled the capacity to 350 and re-opened it as the Long Branch Saloon. I wrote a post about the club's first seven months in 1971, and then another post about acts playing the first half of 1972. By the end of 1973, the Long Branch was well-established on the Berkeley rock scene, booking bands six or seven nights a week.

Now, in the East Bay, the top rock night club was the Keystone Berkeley, right next to the University of California campus. The Keystone was right in downtown Berkeley at 2119 University Avenue (at Shattuck Avenue). On weekends, the Keystone booked popular local acts like Jerry Garcia, Elvin Bishop and Tower Of Power, and touring acts as well, plu some smaller acts on weeknights. Keystone drew crowds from all over Berkeley and Oakland, and even Marin and San Francisco. Parking wasn't difficult in downtown Berkeley--amazing as that may seem today--so the club attracted a wide audience.

The Long Branch, meanwhile, was 2 miles West and South of campus. The Branch drew mostly from the neighborhoods near the club, and it was as much a hangout as a destination. We have a good picture of what was happening at the club then because former Long Branch publicist Lydia Frazier Bosley was kind enough to send scans of long lost flyers. Frazier herself made the flyers for the Long Branch, and helped distribute them around the East Bay. With these, we can get a great look at who played the club in 1973 and '74, and how that defined the economics of the scene at the time

Since the same bands played the Long Branch over and over--that was the whole point--I am just focusing on the last three months of 1973, to avoid needless repetition. Anyone with additional information, insights, corrections and real or imagined memories, please include them in the Comments. Flashbacks encouraged.

Scan of the back of a Long Branch flyer, October 1973

The Long Branch was a hangout, but a hangout that booked rock bands and wanted its patrons to dance. But it mainly wanted them to hang out. Admission was cheap, and often free, and beer was often cheap, too. The goal was to get the locals to come early and stay late. They would likely meet people who lived nearby, and make friends, and maybe dance and perhaps even get married. The back of one of the flyers (above) explains the attractions of the Long Branch:

Howdy...we'd like to turn you on to the LONG BRANCH Saloon, Berkeley's Hot Nite Spot famed for it's FINE ROCK & ROLL and Good Vibes

The Club opens at 8pm Tues-Sun, and if you come before 9 pm, the admission is half-price. Also on Tues-Wed-Thurs-Sun, BEER will cost 10c a glass between 8 and 9pm.

Since our fuss ball games are so popular we have plans to expand and add some new games like POOL, PONG & AIR HOCKEY.

Meanwhile, as always we'll entice you onto the DANCE floor with some to the hottest young bands around. Really the MUSIC is outstanding, terrific and wonderful.

The LONG BRANCH is a great place to hang out, meet friends, get high and treat yourself to PRIMO ROCK & ROLL. Come on down and check it out.

THE LONG BRANCH call us to find out what's happening 2504 SAN PABLO at DWIGHT 848-9696

The doors usually opened at 8:00pm at the Long Branch, but the *Examiner* and other papers reported the bands as starting at 9:30. That meant a lot of people were there only to hang out. Since many nights were free admission, or close to it, the band wasn't necessarily the main attraction for every patron.

The Long Branch had a very different approach to booking than other contemporary Bay Area rock clubs. Clubs like the Keystone Berkeley typically had the most popular local acts once a month, a lot of touring bands coming through, and filled in the other dates with more local bands. The Long Branch, however, pretty much had the same bands every week. There were three "house bands" that played almost every week (Earth Quake, The Rockets and Grayson Street), and new bands added to the mix would play the same night for an entire month. As far as I know, the regular Long Branch bands all had large repertoires, typically including a lot of cover versions, so their fans didn't hear the same set every week.

October, 1973 flyer for The Long Branch, 2504 San Pablo Avenue (designed by and courtesy of Lydia Frazier Bosley). Note that there is no Area Code for the phone number, because Berkeley, San Francisco and the entire Bay Area North of San Jose used the 415 Area Code.

October 1, 1973 Long Branch, Berkeley, CA: The Rockets
(Sunday)

The Rockets had been playing the Long Branch since January 1972, and mostly just played the club. Lead singer Eddie Mahoney was a transplanted NYPD cop trainee. Guitarist Dan Alexander, bassist Chris Sohlberg and drummer John Cuniberti were all from Berkeley. All of the Rockets went on to some success in the music industry. Cuniberti and Alexander were successful on the production side, Sohlberg played with many artists, and Mahoney went on to huge success as Eddie Money ("Two Tickets To Paradise," "Baby, Hold On To Me").

October 3, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

The calendar says "surprise night," but Wednesdays was the night to give new bands a chance to play. The Long Branch wasn't high on the Bay Area rock food chain, and many bands got their first break at the Branch. Keep in mind that it was all but impossible for penniless new bands to make a listenable tape, even of a live performance, and they generally had to lug their gear to a club and actually play a set in order to get heard by a club owner.

October 4, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Thursday)*

October 5, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Clover *(Friday)*

Asleep At The Wheel was a hippie Western Swing band from the DC area, based in Paw Paw, WV. In Fall 1971, they had opened in West Virginia for Commander Cody and His Lost Planet Airmen, perhaps the only band remotely like them, and the Cody crew encouraged them to move to Berkeley. On October 8 & 9, 1971, Asleep At The Wheel had opened for Cody and the Airmen at the Long Branch. By December 10, 1971, they were headlining the Branch. Asleep At The Wheel had played relentlessly throughout the Bay Area ever since, building a crowd in all the clubs around.

By 1973, Asleep At The Wheel had released their first album, *Comin' Right At Ya* (on United Artists). The Wheel was managed by Joe Kerr, who also managed Cody and the New Riders of The Purple Sage, giving him a big chunk of the San Francisco country-rock sound.

Alice Stuart and Snake's Believing album (Fantasy Records 1972)

Alice Stuart was a blues guitarist and singer, originally from Seattle, who had moved to the Bay Area in 1964. Initially a solo, she had "gone electric" around 1970, and formed her trio **Alice Stuart & Snake**. Drummer Bob Jones (ex-We Five, ex-Mike Bloomfield, ex-Southern Comfort) shared vocals with Stuart, and bassist Karl Sevareid completed the band. In 1972, Fantasy had released the *Believing* album. Fantasy released a single in 1973 (with tracks from the album), and Snake stayed together until at least 1974, but the band was never able to get much traction. Nonetheless, Stuart continued a successful solo career well into the 21st century.

Joe Kerr's business card when he managed Clover, ca 1973

Clover had been founded in Mill Valley in 1969, an outgrowth of the band Tiny Hearing Aid Company. As a quartet, Clover had released two albums on Fantasy in 1970 and '71. Fantasy had dropped them, but the band had since added two additional members. By this time, Clover had Alex Call as the main lead singer, Huey (Cregg) Louis on vocals and harmonica, John McFee on lead and pedal steel guitar, Sean Hopper on keyboards, John Ciambotti on bass and Mickey Shine on drums. Joe Kerr also managed Clover.

Why Don't You Try Me, Earth Quake's second album on A&M Records, released in 1972

October 6, 1973 Long Branch, Berkeley, CA: Earth Quake
(Saturday)

Earth Quake, from Berkeley, were the ultimate Long Branch band. The band had played the opening night of the Long Branch on May 28, 1971. Originally, they had been a Berkeley High band called Purple Earthquake. The members of Earth Quake had met Long Branch proprietor Malcolm Williams back in the 1960s, when he had been promoting shows at Maple Hall in nearby San Pablo. By 1971, they had been a quartet, with Robbie Dunbar on lead guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake would release their debut album on A&M Records sometime that year. Earth Quake would play the Long Branch at least every month for five years, and in many cases every Friday night.

In contrast to most Bay Area bands, who typically played longer songs in an improvised blues style, Earth Quake had been inspired by British Invasion bands like The Who and Small Faces. In 1972, A&M Records had released the second Earth Quake album, *Why Don't You Try Me*. The album didn't go anywhere, and A&M dropped the band. Besides their original material, however, Earth Quake had a huge trove of relatively obscure covers (like The Easybeats "Friday On My Mind"), so they were still endlessly engaging to their local fans in Berkeley. At least some of the members of Earth Quake, possibly all of them, lived in Berkeley. Earth Quake were the "house band" at the Long Branch if anyone was.

Once the band had been dropped by A&M, Earth Quake's imaginative manager Mathew "King" Kaufman had the idea that they should release their own records. Although against any kind of record business orthodoxy at the time, Kaufman created Beserkley Records, and started releasing 45 rpm singles on a shoestring. The quixotic label's first production was a single of "Mr Security," by Earth Quake, released on October 11, 1973. Unlikely as it may have seemed, and although it took a few years, Beserkley Records turned out to be hugely successful. Kaufman anticipated the punk rock/Indy label surge years before it happened elsewhere.

Grayson Street band, ca Fall 1973 (promo photo from December 23 '73 Examiner)

October 7, 1973 Long Branch, Berkeley, CA: Grayson Street
(Sunday)

Grayson Street was named after a short street in Berkeley that ran from Aquatic Park to San Pablo Avenue, terminating four blocks south of Dwight Way and San Pablo, the site of the Long Branch. Grayson Street played the Branch just about every week from 1972 through 1975, sometimes more than once a week. They, too, were a house band.

Grayson Street was fronted by saxophonist Terry Hanck and harmonica player Rick Kellogg, both of whom sang, and played in a funky blues style that was good for dancing. They had been formed before 1972, but their first advertised show at the Long Branch was June 24, 1972. In late '72, Grayson Street had included Berkeley High's Lenny Pickett, previously in the band Linx. By 1973, however, Pickett had joined Tower of Power. Grayson Street was full of experienced musicians. Guitarist Tim Kaihatsu and organist Clay Cotton had both played extensively with Charlie Musselwhite and other blues musicians. Kellogg had played harmonica for Elvin Bishop for a while, and Kellogg and bassist John Knight had been in Linx (with Pickett). Drummer John Otis rounded out the band.

Also in the band in Fall '73 was singer Jo Baker, who had been in The Elvin Bishop Group from 1970-73. Bishop and Baker had been a couple, having met a jam session in Boston in 1967 (Baker had been in the group Clouds, and Bishop had been with the Butterfield Blues Band). In mid-1973, Baker and Bishop had split up personally and musically.

Grayson Street pretty much confined its performances to the East Bay, but most of the members went on to thriving musical careers. Terry Hanck would tour with Elvin Bishop for many years, Kaihatsu (1945- 2014) would tour and record with Robert Cray, Clay Cotton was a popular club attraction in the Bay Area for decades and Jo Baker would join the revived Stoneground in early 1974.

October 10, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 11, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Thursday)*

Rubin & The Rubinoos were led by singer (and rhythm guitarist) Jon Rubin, and guitarist Tommy Dunbar. Tommy was the younger brother of Earthquake's Robbie Dunbar, so it was no surprise they were getting a chance at the Branch. The Rubinoos played short, poppy rock songs with hooks and harmonies, completely at odds with any other Berkeley bands at that time.

The Modern Lovers album Live At The Long Branch, released in 1998, and recorded at the Branch on April 21, 1972. The Modern Lovers were in California attempting to record an album for Warners.

October 12, 1973 Long Branch, Berkeley, CA: Earth Quake/The Modern Lovers
(Friday)

The Modern Lovers were from Boston, and their sound was modeled on the Velvet Underground. They had been signed by Warner Brothers, and in early '72 the label had flown them out to Los Angeles to record demos with John Cale. Thus the Modern Lovers had played a

show at the Long Branch on April 21, 1972, opening for Earth Quake, one of their few shows outside of the Boston area (a recording of the show was released in 1998). The Modern Lovers at this time were a quartet, with songwriter Jonathan Richman on guitar and vocals, future Talking Head Jerry Harrison on organ, Ernie Brooks on bass and drummer Dave Robinson (later in The Cars).

Richman became well-known for his lively, innocent acoustic sound, but this version of the Modern Lovers was dark and loud. Warner Brothers had flown the band back out to LA in 1973 to record more demos (which were later released), but the Modern Lovers never managed to complete an album for the label. Ultimately Richman would achieve international success after he moved to Berkeley and recorded for Beserkely Records, the label started by Earth Quake's manager.

October 13, 1973 Long Branch, Berkeley, CA: The Rockets/The Modern Lovers *(Saturday)*

On Saturday night, the Modern Lovers opened for The Rockets. Jonathan Richman opening for Eddie Money--that didn't happen again. Must have been a memorably bizarre evening.

October 14, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

October 16, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 17, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 18, 1973 Long Branch, Berkeley, CA: Off The Wall *(Thursday)*

Off The Wall are unknown to me.

Good N Cheap, Eggs Over Easy (A&M, 1972)

October 19, 1973 Long Branch, Berkeley, CA: Alice Stuart & Snake/Eggs Over Easy *(Friday)*

Opening act **Eggs Over Easy** featured three New Yorkers, two of whom (guitarist Jack O'Hara and pianist Austin De Lone) had met in Berkeley in 1970. They had released one album for A&M in 1972, *Good N' Cheap*. Most people had not (nor have not) heard the album. Nonetheless, Eggs Over Easy played a significant role in the history of English rock, and not by coincidence, and their Wikipedia entry is well- deserved.

DeLone and O'Hara had returned to New York in 1970, where they met Brien Hopkins and formed Eggs Over Easy as a no-drummer trio (all three played various instruments). Their manager had English connections, so when the band was signed they went to record at Olympic Studios in Barnes, London. Recording was completed by January 1971. There were management issues, however, and they were advised to stay in London while it got sorted. Eggs Over Easy played a few college gigs (with ex-Animal John Steel on drums). The trio took a house in Kentish Town, in North London, near a large pub called The Tally Ho.

The Tally-Ho had a "jazz-only" policy for performers, a common restriction of London Pubs at the time. Eggs Over Easy, used to playing in bars in the States, persuaded the Tally Ho to let them perform. They debuted at the Tally Ho in May 1971 (with Steel on drums), and started to draw large crowds. Ultimately they were playing three nights and Sunday afternoon at the Tally Ho, and drawing huge crowds. Nick Lowe and other members of his band (Brinsley Schwarz) regularly joined them on stage. Eggs Over Easy single-handedly invented "Pub Rock," and a wave of groups like Brinsley Schwarz followed them throughout England. Eggs Over Easy became a sort of underground sensation, but the band played their last show in England on November 7, 1971

Ultimately Eggs Over Easy's album recorded in London was never released, and the band returned to the States. Their debut A&M album included new recordings of what they had done in England. In 1973, they returned to the Bay Area, and Eggs Over Easy toured the US with major bands (like The Yes and The Eagles), but never got traction. The band struggled on until 1981, but despite their legendary status they never got any honor in their own country.

October 20, 1973 Long Branch, Berkeley, CA: Earth Quake/Rubinoos *(Saturday)*

Rubin & The Rubinoos would shorten their name to just The Rubinoos by the end of the year.

October 21, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

October 23, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 24, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 25, 1973 Long Branch, Berkeley, CA: Swan *(Thursday)* **Swan** are unknown to me.

October 26, 1973 Long Branch, Berkeley, CA: Perry And The Pumpers *(Friday)*

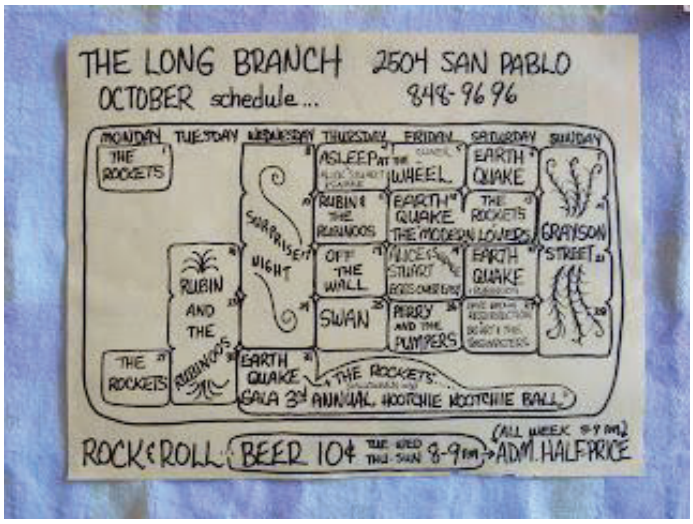
Perry And The Pumpers was a blues band led by harmonica player Perry Welsh. They often backed up touring blues musicians. Welsh was from Cedar Rapids, IA, and had moved to San Francisco in 1967. He was friendly with another Iowa transplant, organist Stephen Miller. Miller

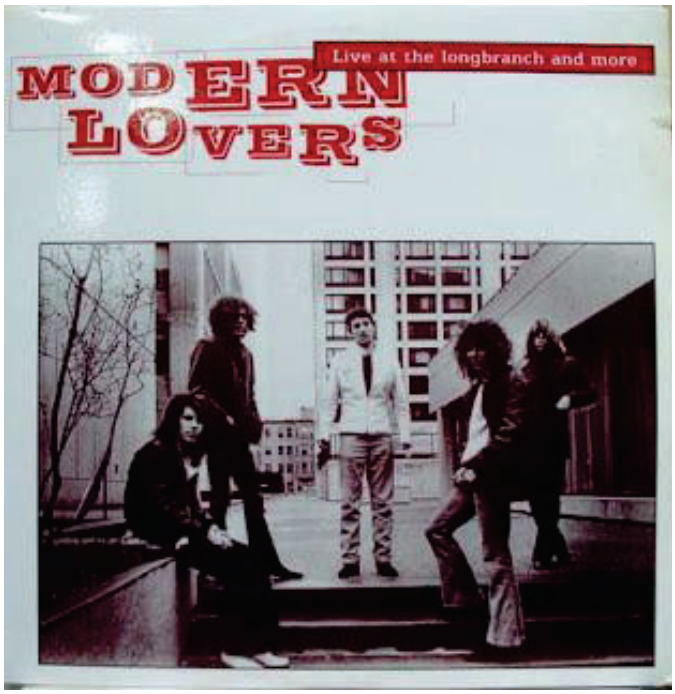
had been in the band Linn County in the 60s, and his organ anchored the Elvin Bishop Group from 1970-73. Welsh recorded with Bishop and Miller on two Bishop Group albums (1970's *Feel It* and 1972's *Rock My Soul*).
Bishop sat in with Perry And The Pumpers on occasion. As far as I know, some members of Perry And The Pumpers ended up in the 1974 edition of the Elvin Bishop Group, including guitarist Johnny Vernazza, pianist Phil Aaberg and bassist Fly Brooks, while Welsh and Stephen Miller returned to Iowa.
October 27, 1973 Long Branch, Berkeley, CA: Dave Brown Resurrection/Big Art and The Trashmasters *(Saturday)*
Both **Dave Brown Resurrection** and **Big Art and The Trashmasters** are unknown to me. There was a local musician (a bass player and producer) named Dave Brown, but I don't know if this was his band. From peripheral evidence I think The Trashmasters were a sort of Long Branch All-Stars group from other "house" bands. "Big Art's" was also the name of a Berkeley club in the basement of LaVal's Pizza (near Hearst & Euclid, on Northside).
October 28, 1973 Long Branch, Berkeley, CA: Grayson Street
(Sunday)
October 30, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*
October 31, 1973 Long Branch, Berkeley, CA: Earth Quake/Rockets *(Wednesday) 3rd Annual Hootchie Kootchie Ball* Halloween was always a Big Deal in Berkeley, so it's no surprise that two of the house bands played it.
November 1973 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
November 1, 1973 Long Branch, Berkeley, CA: Chains
(Thursday) free
Chains are unknown to me.
November 2, 1973 Long Branch, Berkeley, CA: Grayson Street
(Friday)
November 3, 1973 Long Branch, Berkeley, CA: Copperhead/Earth Quake *(Saturday)*
Copperhead had been formed in late 1971 by ex-Quicksilver Messenger Service guitarist John Cipollina. They had gone through a number of personnel changes, but by mid-1972 the lineup had stabilized. Cippolina was joined by pianist and singer Jim McPherson (ex-Stained Glass), who was the principal songwriter, guitarist Gary Phillipet, bassist Hutch Hutchinson and drummer David Weber. The band had a harder sound than Quicksilver, with more of an R&B feel. Columbia records signed the band, and they had released their debut album in Spring 1973. Copperhead played all the Bay Area clubs, but they had not yet toured Nationally.
Unfortunately, Clive Davis was pushed out as CEO of Columbia Records in the Summer of 1973. Many of the Bay Area bands signed by Clive, including Copperhead (as well as the Sons Of Champlin, the Rowan Brothers and David Rea) were dumped by the label. Copperhead had a local following in the clubs, but their album was left high and dry. They would break up by the end of the year.
November 4, 1973 Long Branch, Berkeley, CA: Grayson Street
(Sunday)
November 5, 1973 Long Branch, Berkeley, CA: Rockets
(Monday) free
The fact that the flyer lists some weeknight shows as free is an indicator that the principal weeknight business of the Long Branch was selling beer to the locals.
November 6, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*
November 7, 1973 Long Branch, Berkeley, CA: Swan
(Wednesday)
November 8, 1973 Long Branch, Berkeley, CA: Chains
(Thursday) free
The Tubes at Winterland ca 1974, with Fee Waybill as Quay Lewd, probably singing "White Punks On Dope"
November 9-10, 1973 Long Branch, Berkeley, CA: The Tubes/Spotlight
(Friday-Saturday)
The Tubes had only formed around March, 1972. Most of the band members were from Phoenix, AZ. Initially, guitarist Bill Spooner, keyboard player Vince Welnick and bassist Rick Andersen had been in a popular Phoenix band called The Beans. The Beans had moved to San Francisco in Fall 1970. They had played numerous local gigs, but hadn't really made much headway. After some band members left the Beans, it had turned out that another popular Phoenix band had lost some members, so guitarist Roger Steen and drummer Prairie Prince had relocated to San Francisco to

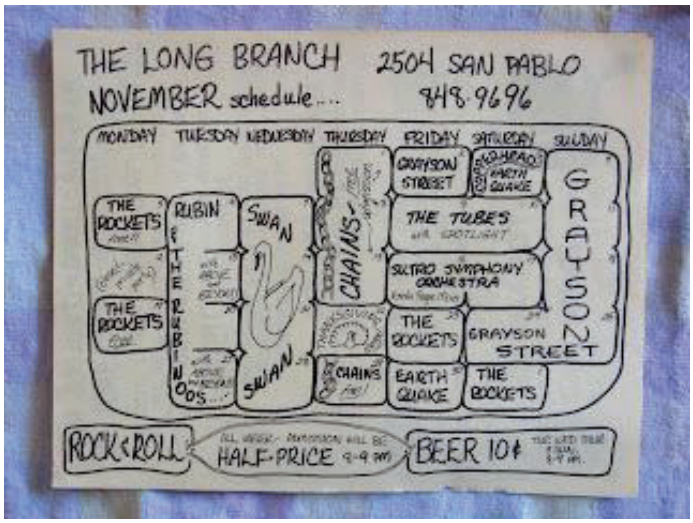
join The Beans. Their roadie John "Fiji" Waldo was added as lead singer, and The Tubes were born.
The Tubes played a sort of progressive rock rather than modified blues. They also had a fairly elaborate stage show, which was pretty much unheard of at the time. Initially, of course, their props were just cardboard and confetti, but they were a performing band from the beginning. The Tubes had first played the Long Branch on June 4, 1972, and periodically returned. By late '73, there was an underground buzz about them. They played a lot of gigs in gay bars, which were quite lucrative but not advertised in the mainstream press. In the early 70s, gay culture was the source of style and cool in the Bay Area, so the Tubes managed to always be right on the cutting edge of that cool. On June 1, 1973, the unknown Tubes had opened for Led Zeppelin at Kezar Stadium (fifth on the the bill), which for the wider Bay Area was the first time rock fans would even hear of them (this included me).
Spotlight is unknown to me.
November 11, 1973 Long Branch, Berkeley, CA: Grayson Street (Sunday)
November 13, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos/Above & Beyond *(Tuesday)*
Above & Beyond are unknown to me.
November 14, 1973 Long Branch, Berkeley, CA: Swan *(Wednesday)*
November 15, 1973 Long Branch, Berkeley, CA: Chains *(Thursday) free*
November 16-17, 1973 Long Branch, Berkeley, CA: Sutro Sympathy Orchestra/Enola Faye Moss *[16 only] (Friday- Saturday)*
Sutro Sympathy Orchestra were from Reno, although they played regularly in the San Francisco area. Singer Lynne Hughes had been in The Charlatans back in the 1960s.

CONTRIBUTORS
Corry342
The Yellow Shark




THE LONG BRANCH 2504 SAN PABLO
OCTOBER schedule... 848-9696
MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY
THE ROCKETS
ASLEEP AT THE WHEEL
EARTH QUAKE
RUBIN & THE RUBINOOS
EARTH QUAKE
THE MODERN LOVERS
THE ROCKETS
GRAYSON STREET
SURPRISE!
RUBIN AND THE RUBINOOS
OFF THE WALL
NUDES STUNT BOOS CHEERS
EARTH QUAKE
SWAN
PERRY AND THE PUMPERS
THE ROCKETS
EARTH QUAKE
THE ROCKETS
GALA 3rd ANNUAL HOOTCHIE KOOTCHIE BALL
ROCK & ROLL BEER 10¢ TUE WED THU SUN 8-9PM
(ALL WEEK 8-9 PM) ADM. HALF PRICE


Live at the longbranch and more
MODERN LOVERS



Enola Faye Moss is unknown to me.
November 18, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*
November 19, 1973 Long Branch, Berkeley, CA: Rockets *(Monday) free*
Even The Rockets, a house band, played for free on a Monday night.
November 20, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*
November 21, 1973 Long Branch, Berkeley, CA: Swan *(Wednesday)*
Closed for Thanksgiving Thursday (22).
November 23, 1973 Long Branch, Berkeley, CA: Rockets *(Friday)*
November 24, 1973 Long Branch, Berkeley, CA: Grayson Street *(Saturday)*
November 25, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*
November 27, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos/Above & Beyond *(Tuesday)*
November 28, 1973 Long Branch, Berkeley, CA: Swan *(Wednesday)*
November 29, 1973 Long Branch, Berkeley, CA: Chains *(Thursday) free*
November 30, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday)*
December 1973 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
December 1, 1973 Long Branch, Berkeley, CA: Rockets *(Saturday)*
We are missing listings for December 2 and 3 (Sunday and Monday), but it's reasonable to assume that some of the usual suspects played.
December 5, 1973 Long Branch, Berkeley, CA: Swan *(Wednesday)*
December 6, 1973 Long Branch, Berkeley, CA: Chains *(Thursday)*
December 7, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Topkela *(Friday)*
December 8, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Saturday)*
Topkela is unknown to me.
December 9, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

December 10, 1973 Long Branch, Berkeley, CA: Titans/Rockets/Country Thunder *(Monday) Legal Aid Benefit* It's easy to make fun of Berkeley--I for one never tire of it--but there's no question that things happen in Berkeley long before they happen elsewhere (for example, Berkeley's Freight And Salvage club banned smoking in 1968, and the city of Berkeley would ban smoking in restaurants around 1977). As a result of its forward-looking nature, some things catch on in Berkeley that never catch on elsewhere. One such trend was "white reggae," hippie bands that played sped-up reggae for dancing. They were very popular in 1970s Berkeley, and pretty much nowhere else. **The Titans**, formerly Knee Deep, were the first such band. Titans would evolve into The Shakers, and became Long Branch regulars a few years later, even releasing an album, but they too are forgotten.
Country Thunder are unknown to me.
December 12, 1973 Long Branch, Berkeley, CA: Swan
(Wednesday)
December 13, 1973 Long Branch, Berkeley, CA: Chains
(Thursday)
December 14-15, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday-Saturday)*
December 16, 1973 Long Branch, Berkeley, CA: Rockets
(Sunday)
December 17, 1973 Long Branch, Berkeley, CA: Rockets
(Monday)
December 19, 1973 Long Branch, Berkeley, CA: Rubinoos
(Wednesday)
December 20, 1973 Long Branch, Berkeley, CA: Rockets
(Thursday)
December 21, 1973 Long Branch, Berkeley, CA: Rockets/Grayson Street *(Friday)*
Country Casanova, the third Paramount Records album by Commander Cody and His Lost Planet Airmen. George "Cody" Frayne leans on a Lincoln.
December 22, 1973 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel *(Saturday)*
Commander Cody and His Lost Planet Airmen and Asleep At The Wheel could both pack the Long Branch on a weekend, and had done so many times. There would have been no reason to book both of them, so the bands must have wanted to do it. Since the bands were good friends and shared management, it wouldn't have been hard to arrange.
Cody and The Airmen had been playing the Long Branch since before their first album was released, and indeed at least one track on their immortal debut *Lost In The Ozone* had been recorded there (either "What's The Matter Now" or "20 Flight Rock"). The band's third Paramount Records' album, *Country Casanova*, had been released in May 1973. In November, the Airmen had recorded their next album (*Live From Deep In The Heart Of Texas*) at the Armadillo World Headquarters in Austin, TX (it would be released in March, 1974).
Asleep At The Wheel, meanwhile, had decided to move to Austin, as it was their spiritual home. Since the band moved to Texas in early 1974, it's possible that this show was a celebration and fare-thee-well for the Wheel's departure.
December 23, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*
December 26, 1973 Long Branch, Berkeley, CA: Rubinoos
(Wednesday)
December 27, 1973 Long Branch, Berkeley, CA: Chains
(Thursday)
December 28, 1973 Long Branch, Berkeley, CA: Earth Quake/Rubinoos *(Friday)*
December 29, 1973 Long Branch, Berkeley, CA: Grayson Street *(Saturday)*
December 30, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*
December 31, 1973 Long Branch, Berkeley, CA: Earth Quake/Rockets *(Monday)*
Beserkeley Chartbusters, Vol 1, released by Beserkeley Records in July 1975, was put together by Earth Quake's management. It featured songs by Earth Quake, Greg Kihn, Jonathan Richman and The Rubinoos, all of whom had played the Long Branch many times.
Outcomes Assessment: Long Branch Bands
Berkeley's Long Branch was essentially a neighborhood club, booking bands every week for regular patrons who lived nearby. Yet rock music was booming in the Bay Area, so many of the aspiring bands who played the Branch ended up leaving a much larger mark than you might think for a 350-capacity beer joint in West Berkeley.
Bill Graham signed Eddie Money to a management contract in 1975. His 1977 debut album on Columbia included "Two Tickets To Paradise" and "Baby Hold On," and sold millions

The Rockets broke up in early 1974. All of them thrived. Lead singer Eddie Mahoney debuted the Eddie Money Band in June 1974, and they played the Long Branch regularly too. In early 1975, Money was signed by Bill Graham's management team. Ultimately Money would be hugely successful, selling millions of records on the back of giant hits like "Two Tickets To Paradise" and "Baby Hold On To Me."

Drummer John Cuniberti has been a successful producer, particularly with "New Wave" bands. Guitarist Dan Alexander is well-regarded in production and audio circles, and bassist Chris Sohlberg played with Santana and many other artists.

In 2021, Ray Benson and Asleep At The Wheel released Half A Hundred Years, on Home Records

Asleep At The Wheel moved to Austin in early 1974. They are still together, still touring and established legends. Pretty good for a band from Paw Paw, WV.

Love On The Wire, Clover's 4th and last album, and their 2nd on Mercury Records, was released in late 1977. It's a very good album, even if almost no one has heard it.

Clover struggled on until 1977. They were "discovered" in 1976 by producer Nick Lowe, who had loved the first two Fantasy albums and had no idea they hadn't broken up. Lowe facilitated two excellent Clover albums recorded in England in 1976 and '77, but the band never caught on. The Lowe association, however, was how members of Clover ended up backing Elvis Costello on his debut album *My Aim Is True*.

After Clover, broke up, Huey Lewis and pianist Sean Hopper teamed up with members of Soundhole and became hugely successful as Huey Lewis & The News. Guitarist John McFee, meanwhile, joined the Doobie Brothers (they were still touring in 2023), and singer Alex Call wrote some hit singles.

8.5, by Earth Quake, released by Beserkeley in 1976

Earth Quake had been dropped by A&M, but their manager Mathew "King" Kaufman started the Beserkley Records label. Besides releasing Earth Quake and Rubinoos albums, the label had big hits with Jonathan Richman and Greg Kihn. Earth Quake broke up in the early 80s, ultimately releasing 5 albums.

Grayson Street never recorded, but many members of the band moved on to bigger groups. Tenor saxophonist Lenny Pickett still leads the *Saturday Night Live* Band. Founder Terry Hanck joined Elvin Bishop and toured with him in the late 70s for many years.

Jonathan Richman and The Modern Lovers, released by Beserkeley in 1976

Jonathan Richman and The Modern Lovers released albums on Beserkley Records, starting in 1976. "Egyptian Reggae" became a hit, and songs like "Road Runner" and "Abominable Snowman In The Market" are underground classics.

Tubes lead singer Fee Waybill, at Winterland ca 1974, as Dr. Strangelove, singing Tom Jones' "It's Not Unusual" (a regular showstopper for the band--you had to have seen it, just trust me...)

The Tubes released their first album in 1975, and it was a huge sensation. Their stage show, with every song its own self-contained "music video'--six years before MTV--was inspired and unforgettable. They toured America and the UK to well-deserved acclaim, and they had popular radio hits as well. The economics were unworkable, however, and the financial woes of the band eventually ground them to a halt. Keyboard player Vince Welnick joined the Grateful Dead in 1990. Versions of The Tubes have continued to perform intermittently over the decades.

Appendix: Long Branch Performers, January-July 1974

Lydia Frazier Bosley was kind enough to send some additional flyers, and for historical value I have included them below. Since the Long Branch had a repetitive booking strategy, I didn't write out each booking. I did note when there was a band that had not appeared at the Long Branch before.

January 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

January 15, 1974 Long Branch, Berkeley, CA: Asleep At The Wheel/Naomi Ruth Eisenberg *(Tuesday)*

Asleep At The Wheel had supposedly moved to Austin by this time, but they toured so much that they regularly appeared in Bay Area clubs anyway.

Naomi Ruth Eisenberg had been in various local ensembles, but she was best-known for having been one of the original "Hot Licks" with Dan Hicks. She sang and played fiddle, and was also a singer- songwriter.

Terry Dolan and Terry and The Pirates finally released a 1979 album of live performances, with an All-Star cast (including John Cipollina, Greg Douglass, Lonnie Turner, Nicky Hopkins and Grateful Dead engineer Dan Healy as producer)

January 18-19, 1974 Long Branch, Berkeley, CA: Terry and The Pirates
(Friday-Saturday)
Copperhead finally disintegrated by the end of 1973, so John Cipollina promptly hooked up with numerous local ensembles. One such band was **Terry And The Pirates**, led by singer/songwriter Terry Dolan. Dolan had moved from the Washington, DC area in 1969 and had been playing around the Bay Area ever since. Terry And The Pirates was a somewhat casual ensemble that played Dolan's songs. Cipollina was the only regular "member," with a rotating cast depending on who was available. Typical members included guitarist Gregg Douglass (ex-Country Weather, future Steve Miller Band) and the old Copperhead rhythm section (Hutchinson and Weber).
Dolan's songs were pretty good, but not really great. Terry And The Pirates were popular locally, and his demos got some airplay on FM, but he never really got over the top.
January 20, 1974 Long Branch, Berkeley, CA: Valley Boys
(Sunday)
The **Valley Boys** were a country rock band, possibly from Fresno, who regularly played Bay Area clubs.
I Gotta Be Me, Gideon & Power's 1972 album on Bell (recorded in 1971 at Keystone Korner in San Francisco with members of the Elvin Bishop Group)
January 25-26, 1974 Long Branch, Berkeley, CA: Gideon & Power/Grayson Street
[25]/**Frank Biner and The Nightshift** *[26] (Friday-Saturday)*
Gideon Daniels was a powerful singer with a gospel background, and the band **Gideon & Power** played in a sort of gospel-rock style. Gideon & Power recorded a 1971 album live at the Keystone Korner, supported by some players from the Elvin Bishop Group. Since Gideon Daniels had been Elvin Bishop's housemate at one point, it's not surprising to find out that various members came and went through Gideon & Power over the years, and the band was somewhat of a farm team for Bishop. Singer Mickey Thomas and organist Melvin Seals had successful shifts with Gideon and then Elvin, too (Seals of course went on to play with the Jerry Garcia Band for 15 years).
Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '74 Biner was just another guy working the clubs. Biner, with his band **Nightshift**, was a regular on weeknights at the Keystone Berkeley, but he played some gigs at the Long Branch, too. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.
February 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
February 8, 1974 Long Branch, Berkeley, CA: Earth Quake/Son Of Pete *(Friday)*
The Friday show was reviewed by Berkeley *Gazette* critic Todd Tolces. It seems that Stoneground was booked to open for Malo at UC Berkeley's Zellerbach Auditorium. Stoneground had a band illness, and had to cancel, so Earth Quake did the opening set, and then hustled the 2 miles down to the Long Branch to headline.
Tolces also described Son Of Pete's set, extended somewhat due to Earth Quake's delayed arrival. **Son Of Pete** appears to have been a reggae "Toaster," a very odd thing outside of Jamaica and some neighborhoods in New York City. Toasters dj'd reggae records for dancing over customized sound systems, playing with the stereo mix and various effects, while also singing or talking over the records. As I understand it, the "Toaster" setup, pioneered in Jamaica, was a technological building block for rap music. Nascent rappers apparently took Toaster-type setups (sound system, multiple turntables, mic) and layered different music onto it. Outside of New York (or Kingston), however, many did not recognize the configuration.
It's easy to laugh at Berkeley--and fun too--but here was a guy playing gigs as a Reggae Toaster, playing a style of music unseen outside parts of New York Metro. Tolces praised Son Of Pete particularly for having numerous cool, unheard Reggae 45s, and I assure you that Berkeley took record snobbery seriously indeed. I have seen references that suggest that Son Of Pete was Earth Quake manager (and Beserkley Records founder) Matthew Kaufman, but I can't confirm that.
February 22-23, 1974 Long Branch, Berkeley, CA: The Tubes/Kid Gloves
(Friday-Saturday)
Kid Gloves are unknown to me. They regularly opened for The Tubes.
SF Examiner March 8, 1974
March 8, 1974 Long Branch, Berkeley, CA: Earth Quake/New Stoneground *(Friday)*
I do not have flyers for March and April 1974, but I did some research on booked bands. I am including notes on any of the groups that hadn't played in the previous several months.
Stoneground had been formed in 1970 out of various San Francisco bands, to provide a "house band" for KSAN boss Tom Donahue's *Medicine Ball Caravan*. The Medicine Ball Caravan was

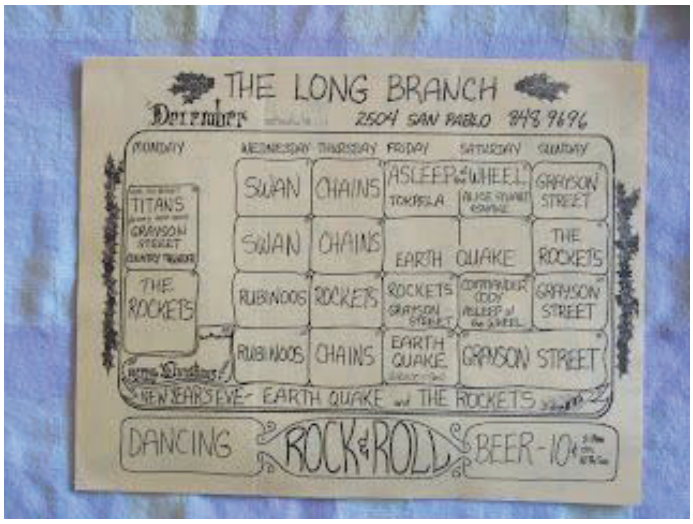
meant to be a sort of traveling Woodstock, busing freaks around the country to put on mini-Woodstocks everywhere. The Grateful Dead backed out at the last moment. A strange film was made of the peculiar trek. Stoneground was signed by Warner Brothers and recorded 3 moderately successful album. Stoneground had no less than five lead singers, and had a sort of gospel-ish feel laid on top of a typical rock band. Stoneground broke up in mid-1973.
In early 1974, Stoneground lead guitarist Tim Barnes re-formed the band, initially just as a quartet. Barnes was the only lead singer. They probably did some of Stoneground's old songs, but they would have sounded different with just one singer. Other band members were organist Fred Webb (ex-It's A Beautiful Day), bassist Terry Davis and drummer Sammy Piazza (ex-Hot Tuna). Somewhat later, Stoneground would add two lead singers, including Jo Baker, and return somewhat to their older sound, and they eventually rose to at least a similar level to what they had been in the early 70s.
SF Examiner March 21, 1974
March 21, 1974 Long Branch, Berkeley, CA: Jimmy Baric Group *(Thursday)*
The Jimmy Baric Group are unknown to me. They played the Long Branch regularly during March 1974. I suspect that it might be guitarist Jimmy Berick, later in the Epic Records band Masters Of The Airwaves.
SF Examiner, March 23, 1974
March 23, 1974 Long Branch, Berkeley, CA: Naomi Ruth Eisenberg/Mitch Woods and His Red Hot Mama *(Saturday)* Brooklyn-born pianist Mitch Woods had been playing in the Bay Area since 1970. Woods backed singer Gracie Glassman, as **Mitch Woods And His Red Hot Mama**, but I'm not sure if they had a band or were a duo. In the next few years, Woods would form Mitch Woods and His Rocket 88s, who had a throwback R&B sound. Woods has had a successful career ever since, and he still appears to be going strong.
SF Examiner, March 30, 1974
March 30, 1974 Long Branch, Berkeley, CA: Valley Boys/Soundhole *(Saturday)*
Soundhole was a Marin band, who seemed to have debuted at the Branch on this Sunday night. By year's end, Soundhole would headline every Sunday night for a couple of months. Bay Area geography is odd, and West Berkeley was actually very near to Marin County (particularly after rush hour), so this was really a local gig for them.
Soundhole was a rock band, but they had a sound that was influenced by jazz and soul. Kinda like Van Morrison, which is why Van Morrison- -another Bay Area club regular--hired them as his backing band around 1974. Heady stuff for some guys from Marin who were still pretty new to the music scene. Soundhole was led by guitarist Brian Marnell, who would become somewhat known in the Bay Area for leading the band SVT (with Jack Casady) in the later 1970s. John Farey (later in Zero) played organ, and Brian Hogan played tenor sax.
Bassist Mario Cipollina (John's younger brother), drummer Bill Gibson and saxophonist/guitarist Johnny Colla would team up with two members of Clover (see above) to form Huey Lewis And The News, going on to fame and fortune.
May 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
May 2, 1974 Long Branch, Berkeley, CA: Fluid Drive
(Thursday)
Fluid Drive are unknown to me. They were regular performers at the Long Branch on Thursdays in May 1974.
The Long Branch did not advertise bands on Monday, Tuesday and Wednsday nights. I don't know if the club was closed those nights, or if they just didn't book music.
May 10-11, 1974 Long Branch, Berkeley, CA: Frank Biner and The Nightshift/Lucky Strike *(Friday-Saturday)*
After his club debut a few months earlier, Frank Biner was now headlining weekends at The Long Branch
Lucky Strike was a blues-rock band fronted by singer and harmonica player David Burgin. They had some good success in East Bay clubs, but never climbed any higher on the ladder.
May 17, 1974 Long Branch, Berkeley, CA: Grayson Street/Steel Band *(Friday)*
The **Steel Band** are unknown to me. Possibly it's "a" (Caribbean) steel band.
June 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
June 16, 1974 Long Branch, Berkeley, CA: Frank Biner and The Nightshift featuring The Stovall Sisters *(Sunday)*
Lillian, Netta and Joyce Stovall were three of 22 (!) children raised in a gospel-singing family that had moved to Oakland in the late 1950s. The trio had released a sort of gospel-soul album on Reprise in 1970 which included the hit "Hang On In There." They were also the backup singers for

Norman Greenbaum's "Spirit In The Sky." I assume Biner and Nightshift backed them for a set, and also played their own set.

June 29, 1974 Long Branch, Berkeley, CA: Eddie Money/Lucky Strike *(Saturday)*
The Rockets had broken up at the end of 1973. In June 1974, Eddie Mahoney re-introduced himself as "**Eddie Money**," with a new band led by guitarist Jimmy Lyons. They dominated the Long Branch, just as the Rockets had done.

July 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

July 5, 1974 Long Branch, Berkeley, CA: Norman Greenbaum & Crossfire/Yesterday & Today *(Friday)*
Norman Greenbaum was an anomaly at the Long Branch, as he was at every club he played at. Greenbaum, a guitarist and singer, had been in a 60s band that played in a sort of Lovin' Spoonful style band called Dr West's Medicine Show and Junk Band. In 1969, Greenbaum wrote a song that got him signed by Reprise, and assigned to staff producer Erik Jacobsen, former producer of the Spoonful. After a re- arrangement, Greenbaum's gospel-folk "Spirit In The Sky" sold millions of copies and went #1 all over the world. It is still heard regularly today on soundtracks on commercials.



December 1, 1973 Long Branch, Berkeley, CA: Rockets
(Saturday)
We are missing listings for December 2 and 3 (Sunday and Monday), but it's reasonable to assume that some of the usual suspects played.

December 5, 1973 Long Branch, Berkeley, CA: Swan
(Wednesday)

December 6, 1973 Long Branch, Berkeley, CA: Chains
(Thursday)

December 7, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Topkela *(Friday)*

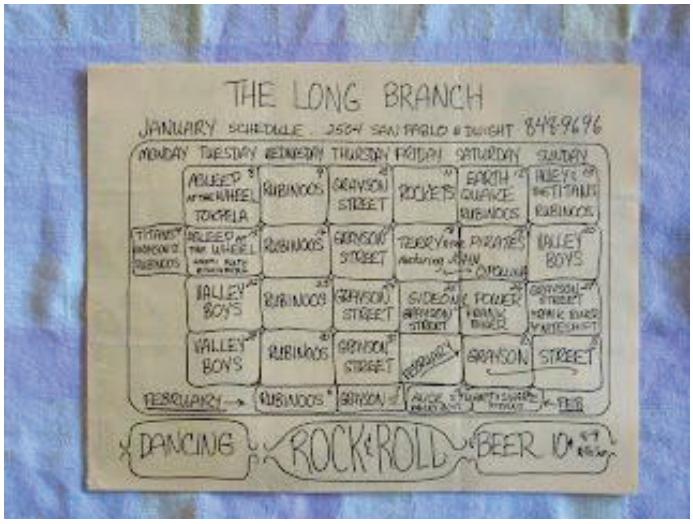
December 8, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Saturday)*

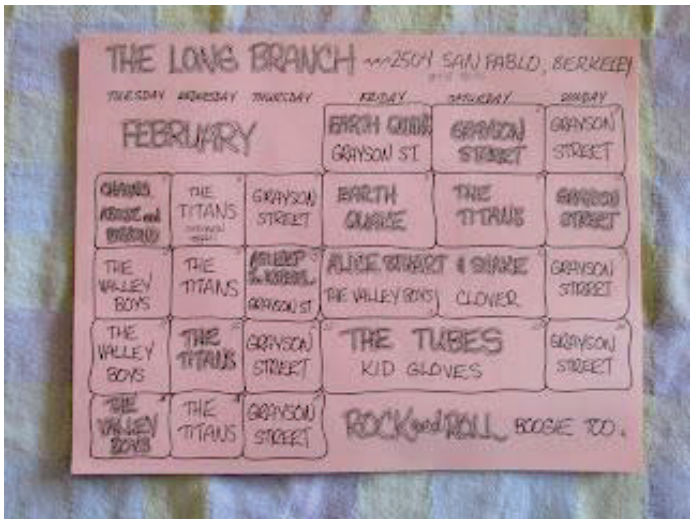
Topkela is unknown to me.

December 9, 1973 Long Branch, Berkeley, CA: Grayson Street
(Sunday)

December 10, 1973 Long Branch, Berkeley, CA: Titans/Rockets/Country Thunder
(Monday) Legal Aid Benefit It's easy to make fun of Berkeley--I for one never tire of it--but there's no question that things happen in Berkeley long before they happen elsewhere (for example, Berkeley's Freight And Salvage club banned smoking in 1968, and the city of Berkeley would ban smoking in restaurants around 1977). As a result of its forward-looking nature, some things catch on in Berkeley that never catch on elsewhere. One such trend was "white reggae," hippie bands that played sped-up reggae for dancing. They were very popular in 1970s Berkeley,

and pretty much nowhere else. **The Titans**, formerly Knee Deep, were the first such band. Titans would evolve into The Shakers, and became Long Branch regulars a few years later, even releasing an album, but they too are forgotten.
Country Thunder are unknown to me.
December 12, 1973 Long Branch, Berkeley, CA: Swan
(Wednesday)
December 13, 1973 Long Branch, Berkeley, CA: Chains
(Thursday)
December 14-15, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday-Saturday)*
December 16, 1973 Long Branch, Berkeley, CA: Rockets
(Sunday)
December 17, 1973 Long Branch, Berkeley, CA: Rockets
(Monday)
December 19, 1973 Long Branch, Berkeley, CA: Rubinoos
(Wednesday)
December 20, 1973 Long Branch, Berkeley, CA: Rockets
(Thursday)
December 21, 1973 Long Branch, Berkeley, CA: Rockets/Grayson Street *(Friday)*





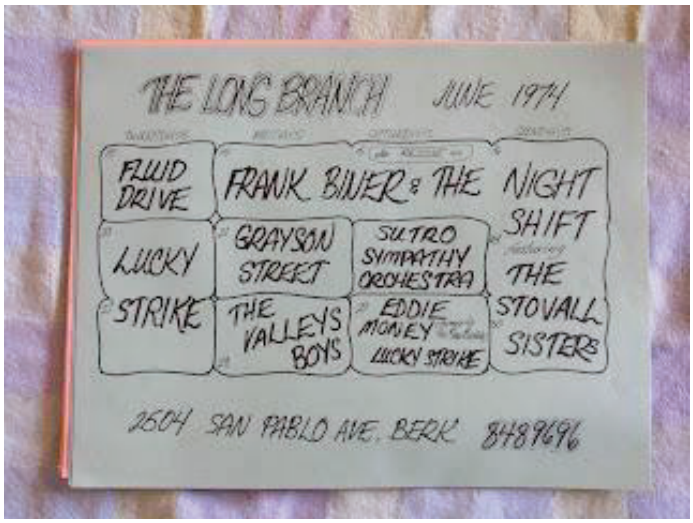
Bluegrass — High Country, at Paul's Saloon, 3251 Scott St. 9 p.m.
Blues-Rock — Michael Bloomfield-Mark Naftalin group, at Keystone — Berkeley, 2119 University Ave. 9 p.m.
Rock-Dance — Earth Quake, and New Stoneground, at Long Branch Saloon, 2504 San Pablo Ave., Berkeley. 9 p.m.

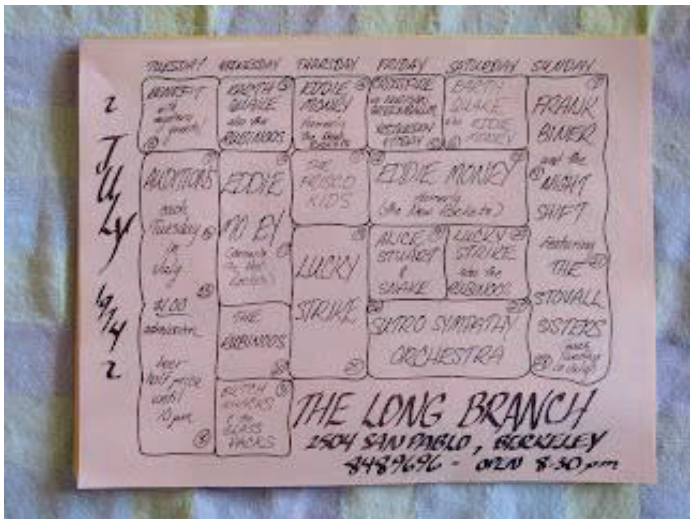
Rock - Dance — Jimmy Berick Group, at Long Branch, 2504 San Pablo Ave., Berkeley. 9:30 p.m.
Rock - Dance — Stroke, at Deliverance, 1332 Park St., Alameda, through Saturday. 9 p.m.
Rock - Dance — Mile Hi, at the Tuckett Inn, 18564 Mission Blvd., Hayward. 9 p.m.

Rock-Dance — Wilhelm and the Loose Gravel Band, at Omnibus, 1821 Haight St. 9 p.m.
Good Time Music — Naomi Ruth Eisenberg, and Mitch Woods and his Red Hot Mama, at Long Branch, 2504 San Pablo Ave., Berkeley. 9 p.m.
Country Rock — The Rockabilly Rhythm Boys, at New Orleans House, 1505 San Pablo Ave., Berkeley. 9:30 p.m.

Rock Show — Black Oak Arkansas, JoJo Gunne, and Journey, at Winterland, Post and Steiner Streets, 8 p.m.
Rock-Dance — Kingpin, at the Clement Mixer, 708 Clement St. 9 p.m.
Rock-Dance — Sahara, at Yellow Brick Road, 2215 Powell St. 9 p.m.
Folk — Dan Linn, at Family Farmacy, 4355 California St. 9 p.m.
Bluegrass — Phantoms of the Opry, at Paul's Saloon, 3251 Scott St. 9 p.m.
Rock-Dance — The Valley Boys, and Soundhole, at Long Branch, 2504 San Pablo Ave., Berkeley, 9 p.m.


THE LONG BRANCH
8489696
MAY 1974
THURSDAY
FRIDAY
SATURDAY
SUNDAY
FLUID DRIVE
THE TUBES
KID GLOVES
THE NIGHT SHIFT
LUCKY STRIKE
GRAYSON STREET
FRANK BINER
ROCK & ROLL
FLUID DRIVE
EARTH QUAKE
VALLEY BOYS
RUBINOOS


THE LONG BRANCH JUNE 1974
FLUID DRIVE
FRANK BINER & THE NIGHT SHIFT
LUCKY STRIKE
GRAYSON STREET
SUTRO SYMPATHY ORCHESTRA
THE STOVALL SISTERS
THE VALLEYS BOYS
EDDIE MONEY
2604 SAN PABLO AVE. BERK 8489696



regularly today on soundtracks on commercials.
He did release a second album, which included a minor hit "Canned Ham."Greenbaum lived quietly on his farm in Petaluma and didn't perform much, because he didn't have to. Nonetheless, he sometimes toured around local clubs. We can guess his last number. **Crossfire** seems to have been an existing group, but I don't know anything else about them.
Yesterday & Today was a band from Oakland. Initially a cover band, they had started to play their own material in a hard rocking English style, kind of like Humble Pie. The quartet slugged it out in East Bay clubs for years. In 1984 when "hair metal" was popular on MTV, they finally made it big as Y & T, releasing the hit album *In Rock We Trust*.
July 11, 1974 Long Branch, Berkeley, CA: Frisco Kids
(Thursday)
The **Frisco Kids** are unknown to me.
July 31, 1974 Long Branch, Berkeley, CA: Butch Whacks And His Glass Packs
(Wednesday)
Butch Whacks and His Glass Packs were a 15-piece rock and roll band dedicated to performing old style rock and roll hits from the 50s and early 60s. The band got their start as students at St. Mary's College in Moraga playing frat parties, and eventually morphed into a very popular bay area club and theater act.
For the post about shows at the Long Branch from its opening in May 1971 through December 1971, see here
For the post about shows at the Long Branch from January through June 1972, see here
POSTED BY CORRY342 AT 9:19 AM 2 COMMENTS: LABELS: 1973, 1974, 70S ROCK NIGHTCLUBS, BERKELEY

HTTP://WWW.CHICKENONAUNICYCLE.COM/CABALE%20HISTORY.HTM

CABALECREAMERY

Latest Update: February 9, 2013

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Picture to Left: The Kentucky Colonels are joined on stage at the Cabale Creamery by Sandy Rothman in November 1964.



The Cabale and Cabale Creamery, 2504 San Pablo Avenue, Berkeley, CA
(see also Questing Beast, Tito's and Longbranch)
None of this would be possible without the input from Sandy Rothman, Jesse Cahn, Evelyn Kerr and Sherwood Donahue
Evelyn Kerr's TimeMazine article on Chan Loughlin


Read Part 1 Here


Read Part 2 Here


Read Part 3 Here

TimeMazine Details



This is an excerpt from Sandy Rothman's brief memoir of the Cabale, written as part of a project on the great Clarence White, which is well worth reviewing.

The Cabale Creamery
Sandy Rothman

> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)*

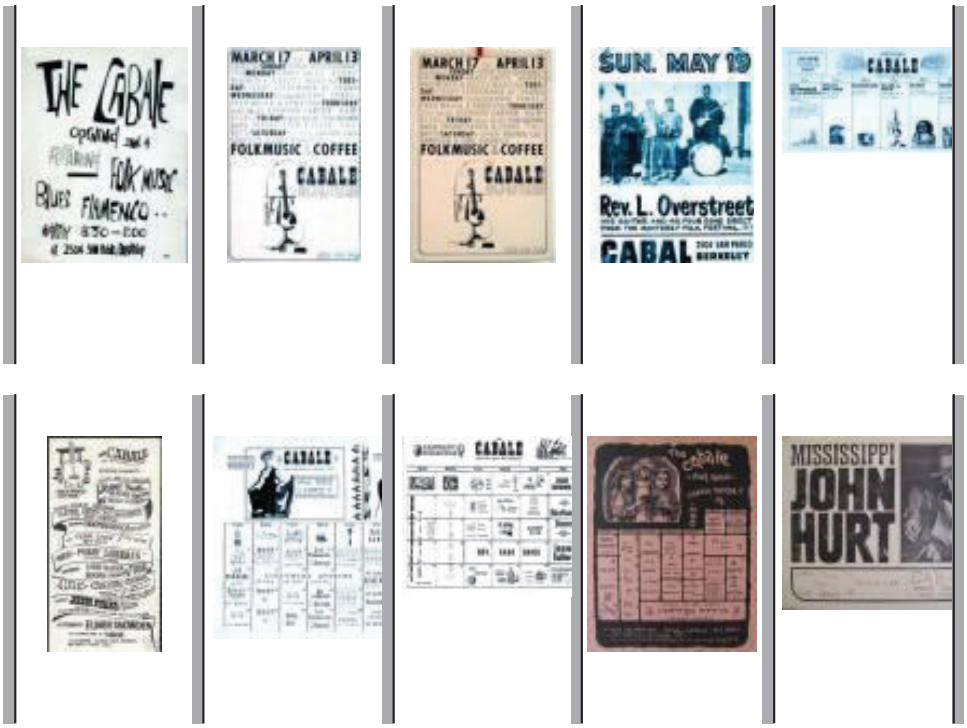
In the early 1960s, there was a 'folk circuit' that emphasized serious folk music like Doc Watson and Mississippi John Hurt (as opposed to the more popular Kingston Trio-style of folk music). The Cabale was one of the anchors of the circuit, along with Club 47 in Cambridge, many clubs in Greenwich Village (such as the Gaslight and Folk City), the Ark in Ann Arbor and the Ash Grove in Los Angeles. The story of this circuit is well told in Jim Rooney and Eric Von Schmidt's book *Baby Let Me Follow You Down* (U-Mass Press, 1979).



The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies) along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). It opened on January 4, 1963 and ran until mid-1965, when the folk action moved to the Jabberwock. Somewhere along the way Carroll Peery, manager of the Chambers Brothers and Big Mama Thornton, happened to acquire a majority interest in the Cabale. Jesse Cahn, son of Cabale founder Rolf and folksinger Barbara Dane, recalls *"I was the one who cleaned the johns and swept up and practically lived there until 1965 ...".* Jesse went on to play with Tongue & Groove (with Lynne Hughes and Michael Ferguson) and the Chambers Brothers. After some time on the East Coast he returned to manage the Jabberwock for Bill "Jolly Blue" Ehlert when he moved across to San Francisco to run the Matrix. The name of the venue was changed to the Cabale Creamery in August of 1964. As a side issue, the one time notoriety of the Cabale/Cabale Creamery coffee house led the local vice squad and FBI to ban the licensing of any business under the name "Cabale" in the future. However, Chan

Laughlin (Travus T Hipp) still retains Cabale News Service as his business cover. His broadcasts can be found on kpig.com.
One of the Cabale's founders was Rolf Cahn, a Jewish refugee from Nazi Germany who had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Bluegrass was scheduled only occasionally at the Cabale, but on the other hand, it was the only club in Berkeley where it was presented at all during that period (1963-4). The usual entertainment at the Cabale included local musicians and quite a few travelling "folk individuals" from the more developed Cambridge folk scene. (The similarity between the Cabale's monthly calendar and that of Cambridge's Club 47 may have been an inspiration for Rick Shubb's placement of Berkeley and Cambridge as next-door neighbours in his legendary "Humbead's Revised Map of the World" poster which may be viewed in the book "Baby, Let Me Follow You Down" by Von Schmidt & Rooney). Physically, the Cabale was a fairly small, long and narrow, dark room with the ambience of a '50s Beat coffeehouse. Coffee drinks were made at the far end of the room. When the Colonels played there the stage was against the long wall on the north side of the room (the right side as you walked in); later, it was on the short wall just inside and to the right of the entrance.

The name was amended from simply "the Cabale" to the Cabale Creamery in August 1964. The site of the Cabale Creamery became, briefly The Good Buddy (a poster from May 1965 survives), Caverns West and then, in the Fall of 1965, it became a club called The Questing Beast. Much of the performance history of the Questing Beach (November 1965 to May 1966) has been demystified (see here) due to the availability of posters, handbills and advertisements in the Berkeley Barb. Subsequently it became Tito's, The Babylon and then in the early 1970s The Longbranch.





A List of Cabale Shows

	Date	Cabale, 2504 San Pablo Ave, Berkeley, CA	Some Interesting Notes
Friday	04 January 1963		Cabale opens to the public under the management Zeem and Chandler A. Laughlin III.
Sunday	17 March 1963	Hoot	
Monday	18 March 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	19 March 1963	Perry Lederman & Al Young	
Wednesday	20 March 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Thursday	21 March 1963	Redwood Canyon Ramblers	Bluegrass
Friday	22 March 1963	Toni Brown, Dave Fredrickson & Steve Talbott	Crabgrass
Saturday	23 March 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	24 March 1963	Hoot	
Monday	25 March 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	26 March 1963	Perry Lederman & Al Young	
Wednesday	27 March 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	28 March 1963	Redwood Canyon Ramblers	
Friday	29 March 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	30 March 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	31 March 1963	Hoot	
Monday	01 April 1963	Janet Smith, Bobby Neuwirth & Buzzy Marten	
Tuesday	02 April 1963	Perry Lederman & Al Young	
Wednesday	03 April 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	04 April 1963	Redwood Canyon Ramblers	
Friday	05 April 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	06 April 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	07 April 1963	Hoot	
Monday	08 April 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	09 April 1963	Perry Lederman & Al Young	
Wednesday	10 April 1963	Dave Jones, Fred Meija & Ernesto	

Thursday	11 April 1963	Redwood Canyon Ramblers	
Friday	12 April 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	13 April 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	14 April 1963	Hoot	
Monday	15 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	16 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	17 April 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	18 April 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	19 April 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	20 April 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	21 April 1963	Hoot	
Monday	22 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	23 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	24 April 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	25 April 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	26 April 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	27 April 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	28 April 1963	Hoot	
Monday	29 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	30 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	01 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	02 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	03 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	04 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	05 May 1963	Hoot	
Monday	06 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	07 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	08 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	09 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	10 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	11 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	12 May 1963	Hoot	
Monday	13 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	14 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	15 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	16 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	17 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	18 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	19 May 1963	Reverend L Overstreet	Guitarist with his four sons
Monday	20 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	21 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	22 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	23 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	24 May 1963	Bobby Neuwirth & Buz Marten	Country

Saturday	25 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Saturday	01 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	02 June 1963	Janet Smith, Tim Small	
Monday	03 June 1963	Pine Ridge Ramblers	
Tuesday	04 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	05 June 1963	KC Douglas & Clarence Van Hook	
Thursday	06 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	07 June 1963	Perry Lederman & Al Young	
Saturday	08 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	09 June 1963	Janet Smith, Tim Small	
Monday	10 June 1963	Pine Ridge Ramblers	
Tuesday	11 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	12 June 1963	KC Douglas & Clarence Van Hook	
Thursday	13 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	14 June 1963	Perry Lederman & Al Young	
Saturday	15 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	16 June 1963	Janet Smith, Tim Small	
Monday	17 June 1963	Pine Ridge Ramblers	
Tuesday	18 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	19 June 1963	KC Douglas & Clarence Van Hook	
Thursday	20 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Friday	21 June 1963	Perry Lederman & Al Young	
Saturday	22 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	23 June 1963	Janet Smith, Tim Small	
Monday	24 June 1963	Pine Ridge Ramblers	
Tuesday	25 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	26 June 1963	KC Douglas & Clarence Van Hook	
Thursday	27 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	28 June 1963	Perry Lederman & Al Young	
Saturday	29 June 1963	Los Flamencos De La Bogeda	
Sunday	30 June 1963	Janet Smith, Tim Small	
Wednesday	03 July 1963	Los Flamencos De La Bogeda, Fred Meija	
Thursday	04 July 1963	Mayne Smith, ?????	
Friday	05 July 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	06 July 1963	Perry Lederman	

Friday	02 August 1963	Jesse Fuller	
Saturday	03 August 1963	Elmer Snowden Trio	
Sunday	04 August 1963	Janet Smith & Mayne Smith	
Monday	05 August 1963	Hoot with Ken Spiker	
Tuesday	06 August 1963	Carol Leigh & Ken Ellis	1920 Blues
Wednesday	07 August 1963	Perry Lederman	
Thursday	08 August 1963	Larry Hanks, Roger Perkins	
Friday	09 August 1963	Jesse Fuller	
Saturday	10 August 1963	Elmer Snowden Trio	
Sunday	11 August 1963	Janet Smith & Mayne Smith	
Monday	12 August 1963	Hoot with Ken Spiker	
Tuesday	13 August 1963	Carol Leigh & Ken Ellis	
Wednesday	14 August 1963	Perry Lederman	
Thursday	15 August 1963	Larry Hanks, Roger Perkins, Canyon Cinema (Brakhage, 3:10 to Yuma)	
Friday	16 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Saturday	17 August 1963	Elmer Snowden Trio	
Sunday	18 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Monday	19 August 1963	Hoot with Ken Spiker	
Tuesday	20 August 1963	Carol Leigh & Ken Ellis	
Wednesday	21 August 1963	Perry Lederman	
Thursday	22 August 1963	Larry Hanks, Roger Perkins	
Friday	23 August 1963	Jesse Fuller	
Saturday	24 August 1963	Elmer Snowden Trio	
Sunday	25 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Monday	26 August 1963	Hoot with Ken Spiker	
Tuesday	27 August 1963	Carol Leigh & Ken Ellis	
Wednesday	28 August 1963	Perry Lederman	
Thursday	29 August 1963	Larry Hanks, Roger Perkins, Canyon Cinema (Films of Larry Gordon)	
Friday	30 August 1963	Jesse Fuller	
Saturday	31 August 1963	Elmer Snowden Trio	
Monday	02 September 1963	Hoot with Ken Spiker	
Monday	09 September 1963	Hoot with Ken Spiker	
Monday	16 September 1963	Hoot with Ken Spiker	
Monday	23 September 1963	Hoot with Ken Spiker	
Tuesday	01 October 1963	Ale Ekstrom, Debbie Green	
Wednesday	02 October 1963	Los Flamencos De La Bogeda	
Thursday	03 October 1963	Carol Leigh	
Friday	04 October 1963	Perry Lederman, Janet Smith, Al Young	
Saturday	05 October 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Sunday	06 October 1963	Tim Small & Ellen Faust	
Monday	07 October 1963	Hoot with Ken Spiker	
Tuesday	08 October 1963	TA Talbot, JC Burris	
Wednesday	09 October 1963	Los Flamencos De La Bogeda	
Thursday	10 October 1963	KC Douglas & Clarence Van Hook; Canyon Cinema (High Noon, Knight of the Trail, Great Train Robbery)	

Friday	11 October 1963	Fred Gerlach	
Saturday	12 October 1963	Fred Gerlach	
Sunday	13 October 1963	Janet Smith, Cy Koch	
Monday	14 October 1963	Hoot with Ken Spiker	
Tuesday	15 October 1963	Ale Ekstrom, Ellen Faust	
Wednesday	16 October 1963	Los Flamencos De La Bogeda	
Thursday	17 October 1963	Perry Lederman, Al Young	
Friday	18 October 1963	Tim Small, Debbie Green	
Saturday	19 October 1963	Rolf Kahn	
Sunday	20 October 1963	Ale Ekstrom, Janet Smith	
Monday	21 October 1963	Hoot with Ken Spiker	
Tuesday	22 October 1963	TA Talbot, JC Burris	
Wednesday	23 October 1963	Los Flamencos De La Bogeda	
Thursday	24 October 1963	Perry Lederman, Al Young, Canyon Cinema (Brother Orchid, All Wet, Christmas Carol Community Singing)	
Friday	25 October 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	26 October 1963	Rolf Kahn	
Sunday	27 October 1963	Cy Koch, Clarence Van Hook	
Monday	28 October 1963	Hoot with Ken Spiker	
Tuesday	29 October 1963	Janet Smith, Tim Small	
Wednesday	30 October 1963	Los Flamencos De La Bogeda	
Thursday	31 October 1963	KC Douglas, Debbie Green	
Friday	01 November 1963	Rolf Kahn	
Saturday	02 November 1963	Al Young	
Sunday	03 November 1963	Tim Small, Debbie Green	
Monday	04 November 1963	Hoot	
Tuesday	05 November 1963	Ellen Faust,	
Wednesday	06 November 1963	Los Flamencos De La Bogeda	
Thursday	07 November 1963	JC Burris, TA Talbott	
Friday	08 November 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	09 November 1963	Bukka White	
Sunday	10 November 1963	JP Pickens	
Monday	11 November 1963	Lightning Hopkins	
Tuesday	12 November 1963	Lightning Hopkins	
Wednesday	13 November 1963	Lightning Hopkins	
Thursday	14 November 1963	Lightning Hopkins	
Friday	15 November 1963	Al Young, Sandy Bull	
Saturday	16 November 1963	Bukka White	
Sunday	17 November 1963	Ellen Faust, Cy Koch	
Monday	18 November 1963	Hoot	
Tuesday	19 November 1963	Pat Kilroy, Janet Smith	
Wednesday	20 November 1963	Los Flamencos De La Bogeda	
Thursday	21 November 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Friday	22 November 1963	Al Young, Sandy Bull	
Saturday	23 November 1963	Bukka White	
Sunday	24 November 1963	Janet Smith	

Monday	25 November 1963	Hoot	
Tuesday	26 November 1963	Sandy Bull	
Wednesday	27 November 1963	Los Flamencos De La Bogeda	
Thursday	28 November 1963	JC Burris, TA Talbott	
Friday	29 November 1963	Perry Lederman, Al Young	
Saturday	30 November 1963	Bukka White	
Sunday	01 December 1963	Hoot with Ken Spiker	
Monday	02 December 1963	Closed	
Tuesday	03 December 1963	Perry Lederman	
Wednesday	04 December 1963	Los Flamencos De La Bogeda	
Thursday	05 December 1963	TA Talbott, Lil Sun Glover, Dickens 44	Tony Glover
Friday	06 December 1963	Tom Paxton	
Saturday	07 December 1963	Tom Paxton	
Sunday	08 December 1963	Hoot with Ken Spiker	
Monday	09 December 1963	Closed	
Tuesday	10 December 1963	Snopes Country Camp Followers	
Wednesday	11 December 1963	Los Flamencos De La Bogeda	
Thursday	12 December 1963	Perry Lederman	
Friday	13 December 1963	Bukka White	
Saturday	14 December 1963	Jesse Fuller	
Sunday	15 December 1963	Hoot with Ken Spiker	
Monday	16 December 1963	Closed	
Tuesday	17 December 1963	Pat Kilroy, Janet Smith	
Wednesday	18 December 1963	Los Flamencos De La Bogeda	
Thursday	19 December 1963	Pete Berg, Toni Brown	
Friday	20 December 1963	Bukka White	
Saturday	21 December 1963	Jesse Fuller	
Sunday	22 December 1963	Hoot with Ken Spiker	
Monday	23 December 1963	Closed	
Tuesday	24 December 1963	Closed	
Wednesday	25 December 1963	Closed	
Thursday	26 December 1963	Snopes Country Camp Followers	
Friday	27 December 1963	Al Young, Debbie Green	
Saturday	28 December 1963	Jesse Fuller	
Sunday	29 December 1963	Hoot with Ken Spiker	
Monday	30 December 1963	Closed	
Tuesday	31 December 1963	Closed	
Wednesday	01 January 1964	Tim Small	
Thursday	02 January 1964	Al Young	
Friday	03 January 1964	Bobby Neuwirth	
Saturday	04 January 1964	KC Douglas and His Band	
Sunday	05 January 1964	Hoot with Ken Spiker	
Monday	06 January 1964	Closed	
Tuesday	07 January 1964	Snopes Country Camp Followers	
Wednesday	08 January 1964	Pat Kilroy, Debbie Green	
Thursday	09 January 1964	Perry Lederman	
Friday	10 January 1964	Barbara Dane	

Saturday	11 January 1964	Danny Kalb	
Sunday	12 January 1964	Hoot with Ken Spiker	
Monday	13 January 1964	Closed	
Tuesday	14 January 1964	Kellery Powers, Lonny Feiner	
Wednesday	15 January 1964	Al Young	
Thursday	16 January 1964	Danny Kalb	
Friday	17 January 1964	Barbara Dane	
Saturday	18 January 1964	Hoot with Al Young	
Sunday	19 January 1964	Hoot with Ken Spiker	
Monday	20 January 1964	Closed	
Tuesday	21 January 1964	Reverend Gary Davis	
Wednesday	22 January 1964	Reverend Gary Davis	
Thursday	23 January 1964	Reverend Gary Davis	
Friday	24 January 1964	Jesse Fuller	
Saturday	25 January 1964	TA Talbott, Lil Sun Glover, Dickens 44	
Sunday	26 January 1964	Hoot with Ken Spiker	
Monday	27 January 1964	Closed	
Tuesday	28 January 1964	Perry Lederman	
Wednesday	29 January 1964	Pete Berg, Toni Brown	
Thursday	30 January 1964	Snopes Country Camp Followers	
Friday	31 January 1964	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Wednesday	11 March 1964	Jim Kweskin's Jug Band	
Tuesday	31 March 1964	Elizabeth Cotten	
Wednesday	01 April 1964	Elizabeth Cotten	
Thursday	02 April 1964	Elizabeth Cotten	
Thursday	09 April 1964	Perry Lederman, Clarence Van Hook	
Thursday	16 April 1964	Perry Lederman, Clarence Van Hook	
Thursday	23 April 1964	Kentucky Colonels	
Wednesday	29 April 1964	Mance Lipscombe	
Thursday	30 April 1964	Mance Lipscombe	
Friday	01 May 1964	Mance Lipscombe	
Saturday	02 May 1964	Los Tigres De La Sierra (2pm); Mance Lipscombe (9pm)	
Sunday	03 May 1964	Mance Lipscombe	
Monday	04 May 1964	Tom Glass and The Jazz Mice	
Tuesday	05 May 1964	Los Flemencos De La Bogeda	
Wednesday	06 May 1964	Pat Kilroy, Ben Willis	
Thursday	07 May 1964	Perry Lederman	
Friday	08 May 1964	Rolf Cahn	
Saturday	09 May 1964	Rolf Cahn	
Sunday	10 May 1964	Hoot	
Monday	11 May 1964	Tom Glass and The Jazz Mice	
Tuesday	12 May 1964	Los Flemencos De La Bogeda	
Wednesday	13 May 1964	Pat Kilroy, Ben Willis	
Thursday	14 May 1964	Perry Lederman	
Friday	15 May 1964	Rag Time Quartet	Bob Detwilder, Vince Hickey, Red Honore, Peter Be
Saturday	16 May 1964	The Chevelles	Rhythm and Blues, Dancing

Sunday	17 May 1964	Hoot	
Monday	18 May 1964	Tom Glass and The Jazz Mice	
Tuesday	19 May 1964	Los Flemencos De La Bogeda	
Wednesday	20 May 1964	Nick Gravenites	
Thursday	21 May 1964	Al Young, Wardez Taylor	
Friday	22 May 1964	Rag Time Quartet	
Saturday	23 May 1964	The Chevelles	Rhythm and Blues, Dancing
Sunday	24 May 1964	Hoot	
Monday	25 May 1964	Tom Glass and The Jazz Mice	
Tuesday	26 May 1964	Lightning Hopkins, Clarence Van Hook	
Wednesday	27 May 1964	Lightning Hopkins, Clarence Van Hook	
Thursday	28 May 1964	Lightning Hopkins, Clarence Van Hook	
Friday	29 May 1964	Lightning Hopkins, Clarence Van Hook	
Saturday	30 May 1964	Lightning Hopkins, Clarence Van Hook	
Sunday	31 May 1964	Hoot	
Wednesday	10 June 1964	Barbara Dane	
Thursday	11 June 1964	Barbara Dane	
Friday	12 June 1964	Barbara Dane	
Wednesday	15 July 1964	Mississippi John Hurt	
Thursday	16 July 1964	Mississippi John Hurt	
Friday	17 July 1964	Mississippi John Hurt	
Friday	14 August 1964		First reference to The Cabale being called The Cab and Carrol Peery
Tuesday	18 August 1964	Chambers Brothers	
Wednesday	19 August 1964	Chambers Brothers	
Saturday	22 August 1964	Chambers Brothers	
Sunday	23 August 1964	Chambers Brothers	
Tuesday	25 August 1964	Terry Garthwaite, Perry Lederman	
Wednesday	26 August 1964	Chambers Brothers	
Thursday	27 August 1964	Chambers Brothers	
Friday	28 August 1964	Chambers Brothers	
Saturday	29 August 1964	Chambers Brothers	
Thursday	29 October 1964	Jesse Fuller	
Friday	30 October 1964	Jesse Fuller	
Saturday	31 October 1964	Jesse Fuller	
Tuesday	17 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Wednesday	18 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Thursday	19 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Friday	20 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Saturday	21 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Tuesday	24 November 1964	Mance Lipscombe	
Wednesday	25 November 1964	Mance Lipscombe	
Thursday	26 November 1964	Mance Lipscombe	
Friday	27 November 1964	Mance Lipscombe	
Saturday	28 November 1964	Mance Lipscombe	
Sunday	29 November 1964	Mance Lipscombe	
Tuesday	16 February 1965	Mississippi Fred McDowell	

Wednesday	17 February 1965	Mississippi Fred McDowell	
Thursday	18 February 1965	Mississippi Fred McDowell	
Friday	19 February 1965	Mississippi Fred McDowell	
Saturday	20 February 1965	Mississippi Fred McDowell	
Friday	19 November 1965		Opens under the ownership of Terry Sullivan and T called "The Good Buddy" and "Caverns West".

QUESTINGBEAST

Latest Update: September 13, 2011

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http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm
The Questing Beast, 2504 San Pablo Avenue, Berkeley, CA
This has been researched and prepared by Ross Hannan and Corry Arnold
Thanks are due to Cactus Pete Anderson who contributed significantly to the research

In the early 1960s, there was a "folk circuit" anchored by Cambridge, Massachusetts and Berkeley, California. Folksingers could play the Club 47 in Cambridge, go down to Greenwich Village, and work there way across the country, possibly hitchhiking, and sleeping on the couches and floors of other folkniks. The history of this circuit is best covered in the book *Baby Let Me Follow You Down* (Eric von Schmidt and Jim Rooney, UMass Press 1979).

The Cabale Creamery (2504 San Pablo at Dwight in Berkeley), founded by Rolf Cahn, Debbie Green, Howard Ziehm and Chandler A. Laughlin III, was a crucial stop on this circuit. By August 1964, the club was owned and run by Carroll Peery, manager of the Chambers Brothers who subsequently moved to Cambridge themselves, and Howard Ziehm. Bay Area bluegrass musician Sandy Rothman has written a brief but excellentmemoir of the Cabale as part of a project on the great Clarence White and Jorma Kaukonen recorded his album "Cabale Creamery" here in 1964.

When the Cabale finally folded, probably sometime in the summer of 1965, the 2504 San Pablo premises briefly became *The Good Buddy* then *Caverns West* before being taken over, by Terry Sullivan and Tony Sage, and re-opened as the *Questing Beast* on November 19.
Unfortunately, by May 1966 The Beast had been slain with its downfall well documented in the May 6 (Vol 2, Number 18) and May 13 (Vol 2, Number 19) issues of the Barb.
The Questing Beast was primarily a folk coffeehouse and hosted similar acts to the Jabberwock on Telegraph Avenue with a fair amount of flamenco, bluegrass and classical guitar playing thrown in. By all accounts it never managed to turn a profit. The end was bought about following problems with the local police department and Board of Health who had visited in mid April 1966 and demanded a number of costly improvements to be made. It also transpires that the joint managers of The Questing Beast, Terry Sullivan and Tony Sage, borrowed a patron's car on Saturday April 30 in order to go for cider and donuts and were pulled over by Patrolman George Williamson, allegedly because of a defective rear light.
A subsequent routine ID check was conducted and the vehicle searched. A small amount of marijuana was found and the two arrested. Friends struggled to find the bail money and their fiancées apparently considered "turning tricks" to raise the funds. By May 2, the day of the arraignment, Sullivan's bail was in place. However, immediately before the court session, Inspector Darrell Hickman of the Detective Division told Sullivan "I'm revoking your entertainment license" – despite that neither Sullivan nor Sage had been tried or convicted. Sage was taken after arraignment to the maximum security Greystone facility at Santa Rita. Sage recounted to the Barb stories of the scant conditions and food at Graystone in an article published on May 13.
A hastily arranged three day benefit was arranged with Solomon (Feldthouse – later of eclectic LA band *Kaleidoscope*) with the Holiday Dancers, Country Joe and The Fish, John Paul, Dave Cohen, Dan Paik and The Gospel Tonics (who had originally been scheduled) appearing.
By the time the *Berkeley Barb* was published on May 6, it was clear that without their cabaret license it would be impossible for The Questing Beast to have any paid performers, scheduled performances, admission or cover charge, and no advertising of live entertainment could be placed. Notwithstanding this, Country Joe and the Fish went on to perform as scheduled that evening. Although the staff at the Beast had told the Barb that emphatically and unanimously that "The Questing Beast will not close", the Country Joe and the Fish show that Friday proved to be the last music performed there.
Sunday and Monday saw The Questing Beast host Jerry Abrams' Berkeley Cinematheque (something they had done each Sunday since March 20) and the doors closed for the final time on May 9, 1966.

2504 San Pablo later became home to Tito's, Babylon and then the Longbranch Saloon. Today the building houses a business called "Good Vibrations" (more Duracell than the Beach Boys).



The Questing Beast as it was on October 7, 2005 - "Good Vibrations"

2504 San Pablo Avenue through the years ...

Cabale → Cabale Creamery → Good Buddy → Caverns West → Questing Beast → Tito's → Babylon → Longbranch Saloon → Good Vibrations

Art of the Questing Beast




NEW BROTHERS
Mar. 17-18-19
at the
Questing Beast
Questing Beast
Mar. 17-18-19
THE FLUXER TI
Dan Park
Ken Spiker
Paul Maleed
Mar. 25-6
SUN 27


FOLK FEST
Questing Beast
Score of Performers
and more
BLUES
BLUES
Questing Beast
HIGH NOON
THE GREEN ARCHER


Questing
Beast
QUESTING BEAST
MANCE
LIPSCOMB
MANCE
LIPSCOMB


FOLK FEST
THURS-FRI-SAT
JESSE FULLER
JOHN PAUL
SOLOMON
BENEFIT
FOLK FESTIVAL
The Questing Beast
BENEFIT
FOLK FESTIVAL
The Questing Beast



A List of Questing Beast Shows

Friday	19 November 1965	Alice Stuart	Opening of The Questing Beast. Alice Stuart was, and still is, a folk singer. At the back of her Arhoolie debut album "All The Good Times".
Saturday	20 November 1965	Alice Stuart	
Sunday	21 November 1965	Hoot	
Monday	22 November 1965	Closed	
Tuesday	23 November 1965		
Wednesday	24 November 1965		
Thursday	25 November 1965	Clarence Van Hook	The ad says “Open Tuesday thru Sunday, 9-1”. This suggests that the venue was “name” acts on the weekend. The same ad promotes a Sunday night “Hoot.”
Friday	26 November 1965	Clarence Van Hook, KC Douglas	KC Douglas was born in Sharon, MS in 1913, and played with blues legend Tomm Vallejo, CA in 1945 to work in the Navy shipyards. By 1947 he had relocated to C as a blues performer. He had a hit in 1949 with "Mercury Boogie," better know by Steve Miller (1967), David Lindley (1981) and Alan Jackson (1992), and later u From 1963 to 1970, Douglas was an employee of the Berkeley Public Works Dep the Berkeley Blues Festival in 1970, Douglas had a boost in popularity, and he pe death in 1975. Clarence van Hook, a guitar player, generally accompanied Dougl into the 1990s.
Saturday	27 November 1965	Clarence Van Hook, KC Douglas	
Sunday	28 November 1965	Hoot	
Monday	29 November 1965	Closed	
Tuesday	30 November 1965	Jim Lynch	Ad states "rambler tunes and flat picking".
Wednesday	01 December 1965	Bob Cooper	
Thursday	02 December 1965		
Friday	03 December 1965	Jean Redpath and Karen Williams	Jean Redpath was a singer of Scottish ballads.

Saturday	04 December 1965	Jean Redpath and Karen Williams	
Sunday	05 December 1965	Hoot	
Monday	06 December 1965	Closed	
Tuesday	07 December 1965	Jim Lynch	
Wednesday	08 December 1965	David and Tina Meltzer	Ad says "electric bass, bluegrass and ballads". Both would go on to be members of Serpent Power.
Thursday	09 December 1965	John Shine	Blues
Friday	10 December 1965	Lee Underwood	Blues and kazoo
Saturday	11 December 1965		
Sunday	12 December 1965	Hoot	
Monday	13 December 1965	Closed	
Tuesday	14 December 1965		
Wednesday	15 December 1965		
Thursday	16 December 1965		
Friday	17 December 1965	Huck Rorick and His Rock & Roll Friends	By all accounts, a rock & roll band.
Saturday	18 December 1965	Huck Rorick and His Rock & Roll Friends	
Sunday	19 December 1965	Hoot	
Monday	20 December 1965	Closed	
Tuesday	21 December 1965	Ken Spiker	Flamenco and classical guitar
Wednesday	22 December 1965	Bob Cooper	Bob Cooper plays Carter Family Bluegrass this evening at the Questing Beast.
Thursday	23 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Friday	24 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Saturday	25 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Sunday	26 December 1965	Hoot	
Monday	27 December 1965	Closed	
Tuesday	28 December 1965		
Wednesday	29 December 1965		
Thursday	30 December 1965		

Friday	31 December 1965		
Saturday	01 January 1966		
Sunday	02 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	03 January 1966	Closed	
Tuesday	04 January 1966		
Wednesday	05 January 1966		
Thursday	06 January 1966	John Paul	
Friday	07 January 1966	New Brothers	
Saturday	08 January 1966	New Brothers	
Sunday	09 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	10 January 1966	Closed	
Tuesday	11 January 1966	Jason Weininger - Classical guitar	
Wednesday	12 January 1966	Clarence Van Hook	
Thursday	13 January 1966	Jim Lynch	
Friday	14 January 1966	The Friendly Strangers, Sandy Rothman, Lloyd Williams, Butch Waller, Ray Scott [Bluegrass Special]	Bluegrass Special
Saturday	15 January 1966	The Friendly Strangers, Sandy Rothman, Lloyd Williams, Butch Waller, Ray Scott	
Sunday	16 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	17 January 1966	Closed	
Tuesday	18 January 1966	Jason Weininger - Classical guitar	
Wednesday	19 January 1966	Clarence Van Hook	

	20 January 1966	Joe McDonald	Although advertised by the Questing Beast as a Joe McDonald show, evidence points to this being more likely a Country Joe and The Fish show with Joe McDonald, Barry Melton, Bruce Barthol and possibly John Francis Gunning. It is likely that they played "Bass Strings" and other songs. In Joel Selvin's book "San Francisco: The Musical History Tour", Selvin says, about an Instant Action Jug Band show in late 1965, that took place at the Cabale Creamery and that McDonald, Melton and Barthol played "Bass Strings". If this were correct then it would date it to well before November 1965 as the Cabale had long closed at this point in time. After November 19, 1965 the 2504 San Pablo location was home to the Questing Beast - the venue having also been called The Good Buddy and Caverns West since it was the Cabale Creamery. Therefore either the date is wildly incorrect, or (more probably in my view) the location correct (2504 San Pablo) but the venue name incorrect. Furthermore, in an interview with Mojo Navigator (Issue 10), Gunning states that the first Country Joe and the Fish show was at the Questing Beast. The implication is that earlier shows had either been Instant Action Jug Band shows or Country Joe and the Fish as the McDonald/Melton duo - perhaps augmented by Richard Saunders, Carvel Bass or other members of the band.
Friday	21 January 1966	Malachi	"Psychedelic Music". Malachi, an eastern influenced ex jazz musician, was a self-styled "Existential Guitarist" who had appeared regularly at the Studio C Gallery at 1625 San Pablo during the summer and autumn of 1965. He was often accompanied on rattle by his wife.
Saturday	22 January 1966	Malachi	
Sunday	23 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	24 January 1966	Spontaneous Hoot with Chess, Darts and Bridge	
Tuesday	25 January 1966	Ken Spiker	
Wednesday	26 January 1966	John Shine	
Thursday	27 January 1966	Don Garrett	
Friday	28 January 1966	Vern and Ray with Herb Pederson	
Saturday	29 January 1966	Vern and Ray with Herb Pederson	
Sunday	30 January 1966	Square Dancing with Reed Cooper calling [1:00 pm]; Hoot	See Page 2 of January 28 Barb - multimedia projection show called the "Questing Beast" presented. Composed as it is watched.
Monday	31 January 1966	Spontaneous Hoot with Chess, Darts and Bridge	
Tuesday	01 February 1966		

Wednesday	02 February 1966		
Thursday	03 February 1966	New Brothers	
Friday	04 February 1966	New Brothers	
Saturday	05 February 1966	New Brothers	
Sunday	06 February 1966	Square Dancing with Reed Cooper calling [1:00 pm]; Hip Culture Enterprises - Local Filmmakers; Hoot	
Monday	07 February 1966	Closed	
Tuesday	08 February 1966	Ken Spiker, Clarence Van Hook	
Wednesday	09 February 1966	Jim Lynch, Paul Malecot	
Thursday	10 February 1966	Saint James Five	
Friday	11 February 1966	Disassociates, Saint James Five	The ad says “Jazz, Rhythm and Blues Jam Session with The Disassociates.” Films are advertised for Sunday night (February 13). Supposedly, the Grateful Dead were using The Questing Beast as a rehearsal hall at this time. This ended when the Dead abruptly decamped to Los Angeles with their patron, LSD king Augustus Owsley Stanley III. The Bear was an old Berkeley hand, and there is a whiff that the Questing Beast arrangement was Owsley’s doing. There may have been a Grateful Dead show scheduled at the Questing Beast for Friday (February 11) which was canceled as well. A Grateful Dead tape circulates as “Questing Beast Rehearsal February 11, 1966,” but both the date and venue are spurious.
Saturday	12 February 1966	Disassociates	Advertised as a "folk rock" group but possibly incorrectly billed in the Berkelely Barb and should be "The Disaffiliates".
Sunday	13 February 1966	Square Dancing with Reed Coo calling [2:00 pm] WC Fields and Chaplin shorts with Bernie Burr Piano [8:00 pm and 10:30 pm]	
Monday	14 February 1966	Closed	
Tuesday	15 February 1966		
Wednesday	16 February 1966		
Thursday	17 February 1966	Jesse Fuller	Advertised as "The Lone Cat, Jesse Fuller, playing his fodella, kazoo singing blues, Jazz and folk".
Friday	18 February 1966	Jesse Fuller	

Saturday	19 February 1966	Jesse Fuller	
Sunday	20 February 1966	Hoot with Allan Kaplan	
Monday	21 February 1966	Closed	
Tuesday	22 February 1966	Ken Spiker, Clarence Van Hook	
Wednesday	23 February 1966	Paul Malecot, Jim Lynch	
Thursday	24 February 1966	John Shine	
Friday	25 February 1966	Jesse Fuller	
Saturday	26 February 1966	Wizards and Witches Guild Party	
Sunday	27 February 1966	Hoot with Allan Kaplan	
Monday	28 February 1966	Closed	
Tuesday	01 March 1966	Paul Malecot	
Wednesday	02 March 1966	William Spires with Kathy Goldman, Paul Malecot	William Spires with Kathy Goldman sang and played traditional English and American ballads
Thursday	03 March 1966	William Spires with Kathy Goldman, Charles Perry	
Friday	04 March 1966	William Spires with Kathy Goldman, Lee Underwood	The Berkeley Barb ad says “Funky Blues and Ballads”. Lee Underwood was a singer of "urban and delta blues".
Saturday	05 March 1966	William Spires with Kathy Goldman, Lee Underwood	
Sunday	06 March 1966	Disaffiliates	
Monday	07 March 1966	Hoot with Allen Kaplan MC	
Tuesday	08 March 1966	Disaffiliates	
Wednesday	09 March 1966	Bill Spires, John Paul	
Thursday	10 March 1966	Disaffiliates	
Friday	11 March 1966	Lee Underwood, Juan Molina	
Saturday	12 March 1966		
Sunday	13 March 1966	Disaffiliates	
Monday	14 March 1966	Hoot with Allen Kaplan MC	
Tuesday	15 March 1966	Disaffiliates	
Wednesday	16 March 1966	Disaffiliates	
Thursday	17 March 1966	New Brothers, Rick Sinclaire	The Barb ad says Rick Sinclaire “Contemporary Guitar.”
Friday	18 March 1966	New Brothers, Rick Sinclaire	
Saturday	19 March 1966	New Brothers, Rick Sinclaire	
Sunday	20 March 1966	Berkeley Cinematheque: The Green Archer, The Flower Thief	A series of films are presented on Sunday nights at the Questing Beast (for the complete set of Barb ads for the films, see the Chicken site). In the 60s, few films were shown on TV, and all those were bland Warner Brothers fare or contemporary “family” type movies. Opportunities to see Classic, Foreign or Underground films were rare, and film events like this were a significant part of the counterculture at the time.

Monday	21 March 1966	Hoot with Allen Kaplan MC	
Tuesday	22 March 1966	Breadbasket - chanties	
Wednesday	23 March 1966	Breadbasket - chanties	
Thursday	24 March 1966	Breadbasket - chanties	
Friday	25 March 1966	Dan Paik, Ken Spiker, Paul Malecot	The Barb ad says Dan Paik-“folk-blues,” Ken Spicer-“flamenco” and Paul Malecot-“folk guitarist.”
Saturday	26 March 1966	Dan Paik, Ken Spiker, Paul Malecot	
Sunday	27 March 1966	Barn Dance Music (afternoon), Berkeley Cinematheque: George, The Inviolate House (evening)	
Monday	28 March 1966	Hoot	
Tuesday	29 March 1966	Breadbasket Jazz	
Wednesday	30 March 1966	Breadbasket	
Thursday	31 March 1966	Juan Molina - Flamenco	
Friday	01 April 1966	Jesse Fuller, John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others [Folk Fest Marathon and Rent Benefit for the Questing Beast]	The Barb ad says “Scores of Performers and more.”
Saturday	02 April 1966	John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others [Folk Fest Marathon and Rent Benefit for the Questing Beast]	
Sunday	03 April 1966	Berkeley Cinematheque: Confessions of a Black Mother Succuba, Schmeerquntz, The Green Archer; Folf Festival: John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others	
Monday	04 April 1966	Hoot with Allen Kaplan MC	
Tuesday	05 April 1966	Breadbasket	
Wednesday	06 April 1966	Breadbasket	
Thursday	07 April 1966	Breadbasket	
Friday	08 April 1966	Clarence Van Hook, KC Douglas	
Saturday	09 April 1966	Clarence Van Hook, KC Douglas	

Sunday	10 April 1966	Berkeley Cinematheque: High Noon, The Cat People, The Green Archer	
Monday	11 April 1966	"Play or Listen" for free	
Tuesday	12 April 1966	Robbie Basho, Jan Ward	
Wednesday	13 April 1966	Jim Lynch, Jim Brown	
Thursday	14 April 1966	Party: Witches and Wizards	
Friday	15 April 1966	Solomon (Feldthouse), Nino and Catana [Psychedelic Music, Malachi, Flamenco Guitar and dancing, Cante Jondo]	Solomon Feldhouse would later go on to play with Kaleidoscope
Saturday	16 April 1966		
Sunday	17 April 1966	Berkeley Cinematheque: Oh Dem Watermelons, Thick Pucker, St Chicago, Poon Tang Trilogy, Some Don't Olds Mo-bile, The Green Archer; Health People	The Board of Health scheduled a visit to inspect the Beast.
Monday	18 April 1966	Health People	The Board of Health took the opportunity to conduct an inspection of The Questing Beast.
Tuesday	19 April 1966	Health People	Mance Lipscomb show cancelled whilst the Board of Health inspected the Beast.
Wednesday	20 April 1966	Health People	Mance Lipscomb show cancelled whilst the Board of Health concluded the inspection of the Beast. It transpires they were less than pleased and, like the Jabberwock a year later, demanded a series of costly improvements to be made. Although attempts were made to keep the Beast afloat with the "folk festival" and benefit at the end of April, by the second week of May the Beast was slain.
Thursday	21 April 1966	Mance Lipscomb, Dan Paik	
Friday	22 April 1966	Mance Lipscomb, Dan Paik	
Saturday	23 April 1966	Mance Lipscomb, Dan Paik	
Sunday	24 April 1966	Mance Lipscomb, Dan Paik	
Monday	25 April 1966	Berkeley Cinematheque: "Twicew A Man", "Everybody Hit Their Brother Once", "Faces of Mexico", "The Green Archer"	
Tuesday	26 April 1966	Jesse Fuller, Lynne Hughes	Jesse Fuller, a "folk blues" multi-instrumentalist and singer who invented the Fodella known as 'The Lone Cat," was based in San Francisco. Lynne Hughes (her name misspelled on the poster), was a fellow traveler and part-time member of The Charlatans from the Red Dog Saloon of the previous year.
Wednesday	27 April 1966	Jesse Fuller, Lynne Hughes	Lynne Hughes was the singer, barmaid and book keeper for the Red Dog Saloon in Virginia City, NV during the summer of 1965 when the Charlatans played their legendary six week stint. Lynne was later involved with both Stoneground

			and Tongue and Groove, as well as appearing at live shows with The Charalatans.
Thursday	28 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	The Barb ad says "psychedelic music" and "other nights, other guests". Solomon was Solomon Feldthouse, a major figure on the West Coast folk scene, and later a mainstay of the eclectic LA group Kaleidoscope. He often appeared with flamenco or gypsy dancers. K.C. Douglas was an Oakland bluesman. Blind Ebbetts Field, is a Nom Du Folk of Barry Melton.
Friday	29 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	The configuration of Country Joe and The Fish at this time would have been Joe, Barry, David Bennett Cohen (guitar, organ), Bruce Barthol (guitar), Paul Armstrong (bass), John Francis Gunning (drums). Interestingly, the Dave Cohen listed on the poster is likely to be the Fish organist rather than the Los Angeles session musician with the same name. That Dave Cohen was Country Joe's guitar teacher in about 1963 in Los Angeles.
Saturday	30 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	
Sunday	01 May 1966	Berkeley Cinematheque: Senseless, Quixote, Eric and the Monsters, Sandusk, The Green Archer; Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	
Monday	02 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic	[Benefit Help] There are a few surviving posters from this week (4.26-5.5.66) at The Questing Beast. They list numerous acts over several days. Logic and David Bennett Cohen's comments suggest that the listed acts played one or two nights at the club each, rather than all appearing every night. However, we have been unable to determine the exact breakdown of acts aach night. Solomon was Solomon Feldthouse, a major figure on the West Coast folk scene, and later a mainstay of the eclectic LA group Kaleidoscope. He often appeared with flamenco or gypsy dancers. John Paul was a local Berkeley musician, very influential in the intellectual appreciation of musical developments at the time (e.g. the Beatles). David Cohen recalls that he was

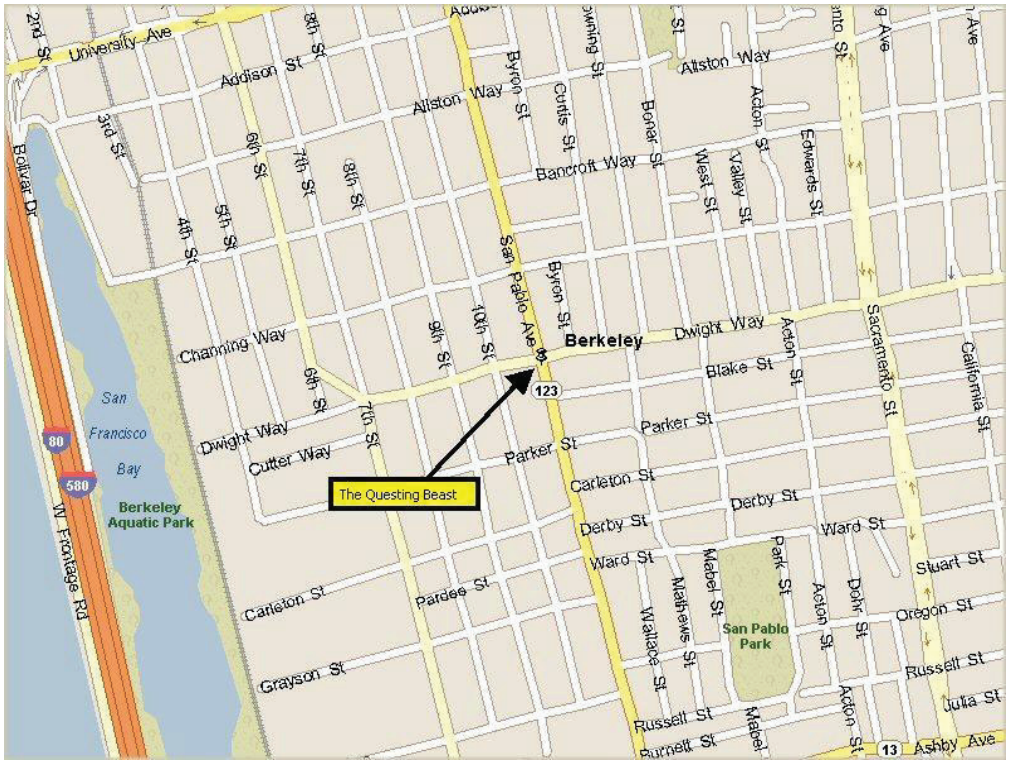
			probably booked to play separately from Country Joe and The Fish, although could well have just played a set with the band.
Tuesday	03 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic [Benefit Help]	One of the posters says “Help” and lists a Berkeley Public Health and Safety Ordinance by number. We must presume that the venue was in violation of some requirement, but what exactly is unknown. The last Berkeley Cinematique ad for the film series in the Barb is for Sunday May 8. Whatever violations may have been subject to statute, it appears the venue closed, later to become Tito’s and then the Longbranch.
Wednesday	04 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic [Benefit Help]	
Thursday	05 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paik [Benefit Help]	
Friday	06 May 1966	Country Joe and the Fish	
Saturday	07 May 1966	Country Joe and the Fish	
Sunday	08 May 1966	Berkeley Cinematheque: Uptight, LA is Burning - Shit, Acid Camp, Colorfilm, White Trash, The Green Archer	
Monday	09 May 1966	Berkeley Cinematheque: Uptight, LA is Burning - Shit, Acid Camp, Colorfilm, White Trash, The Green Archer	The Questing Beast closes.
Tuesday	10 May 1966	Jan Ward	Show cancelled following the closure of the Questing Beast
Wednesday	11 May 1966	Dave Cohen	how cancelled following the closure of the Questing Beast
Thursday	12 May 1966	Dave Cohen	Show cancelled following the closure of the Questing Beast
Friday	13 May 1966	Robbie Basho	Show cancelled following the closure of the Questing Beast
Saturday	14 May 1966	Robbie Basho	Show cancelled following the closure of the Questing Beast
Sunday	15 May 1966	Films	Show cancelled following the closure of the Questing Beast

Monday	16 May 1966	Folk Festival	Show cancelled following the closure of the Questing Beast
Tuesday	17 May 1966	Dan Paik, Solomon	Show cancelled following the closure of the Questing Beast
Wednesday	18 May 1966	Dan Paik, Solomon	Show cancelled following the closure of the Questing Beast
Thursday	19 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Friday	20 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Saturday	21 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Sunday	22 May 1966	Films	Show cancelled following the closure of the Questing Beast
Monday	23 May 1966	Folk Festival	Show cancelled following the closure of the Questing Beast
Tuesday	24 May 1966	Solomon	Show cancelled following the closure of the Questing Beast
Wednesday	25 May 1966	Ken Spiker, Jon Paul	Show cancelled following the closure of the Questing Beast
Thursday	26 May 1966	Ken Spiker, Jon Paul	Show cancelled following the closure of the Questing Beast
Friday	27 May 1966	W&W Party	Show cancelled following the closure of the Questing Beast
Saturday	28 May 1966	"Special"	Show cancelled following the closure of the Questing Beast

One day, when King Arthur stopped to rest by a spring, he was surprised by a sound like thirty baying hounds. A strange animal with a snakes head the body of a leopard the back legs of a lion and the hooves of a deer burst through the underbrush, pursued by King Pellinore. Pellinore had hunted the Questing Beast, as the creature was called, all his life but never managed to capture it. Malory describes it as "the strongeste beste that ever he [Arthur] saw or herde of."

This strange beast reappears frequently, beginning with Suite du Merlin and Perlesvaus, in French, Spanish, and Italian romance and in Malory. The Questing Beast also goes by the name of "Beste Glatissant".

In Search of the Questing Beast


The Questing Beast
Berkeley
San Francisco Bay
Berkeley Aquatic Park
San Pablo Park
University Ave
Addison St
Allston Way
Bancroft Way
Dwight Way
Channing Way
Blake St
Parker St
Carleton St
Derby St
Ward St
Stuart St
Oregon St
Russell St
Julia St
Ashby Ave
Grayson St
Cutter Way
Bolivar Dr
W Frontage Rd
Sacramento St
California St
San Pablo Ave
Byron St
Curtis St
Bonar St
Acton St
Edwards St
West St
Valley St
Mabel St
Park St
Dohr St
Wallace St
Mathews St
Burnett St
Pardee St
2nd St
3rd St
4th St
5th St
6th St
7th St
8th St
9th St
10th St
80
580
123
13

LANDMARKS PRESERVATION COMMISSION
ACTION MINUTES

PLANNING AND DEVELOPMENT DEPARTMENT
LAND USE PLANNING DIVISION

Date: Thursday, October 7, 2024
Time: 6:35 PM
Place: 1901 Hearst Avenue, North Berkeley Senior Center

Attendees: 5

Staff: Fatema Crane, Principal Planner/LPC Secretary
Reina Kapadia, AICP, Senior Planner
Allison Riemer, AICP, Associate Planner/LPC Clerk

1. ROLL CALL (*note: one vacancy*)

Charles Enchill
Steven Finacom
Denise Montgomery, Chairperson
Susan Orbuch

Kathleen Crandall- *Leave of Absence*
Luke Leuschner- *Leave of Absence*
Alyssa Plese- *Leave of Absence*
Paul Schwartz- *Absent*

8. 2500-2512 San Pablo Avenue/1094-1098 Dwight Way – Landmark or Structure of Merit Designation (#LMIN2024-0004)
Hold a public hearing and consider granting designation status to a commercial property, in accordance with Berkeley Municipal Code (BMC) Section 3.24.130.

Speakers: 3
Motion: Continued to a date to be determined.
M/S/C: Enchill/Montgomery
Vote: 4-0-0-4

18. ADJOURN – 8:07 PM

Motion: Adjourn.
M/S/C: Montgomery/Orbuch
Vote: 4-0-0-4

** INDICATES THAT THE LANDMARKS PRESERVATION COMMISSION RECEIVED DOCUMENTS (NOTICES OF DECISION, STAFF REPORTS, APPLICATION MATERIALS OR CORRESPONDENCE) AS PART OF THE PACKET THAT WAS DELIVERED PRIOR TO THIS MEETING.



ATTEST: _____
Fatema Crane, LPC Secretary

** Indicates that the Landmarks Preservation Commission received documents (notices of decision, staff reports, application materials or correspondence) as part of the packet that was delivered prior to this meeting.

LANDMARKS PRESERVATION COMMISSION
ACTION MINUTES

PLANNING AND DEVELOPMENT DEPARTMENT
LAND USE PLANNING DIVISION

Date: Thursday, December 5, 2024
Time: 6:37 PM
Place: 1901 Hearst Avenue, North Berkeley Senior Center

Attendees: 19

Staff: Fatema Crane, Principal Planner/LPC Secretary
Allison Riemer, AICP, Associate Planner
Boshi Fu, Planning Technician/LPC Clerk
Desiree Dougherty, Assistant Design Review Planner
Anne Hersch, Land Use Planning Manager

1. ROLL CALL (*note: one vacancy*)

Kathleen Crandall
Charles Enchill - *Leave of Absence*
Steven Finacom
Luke Leuschner
Denise Montgomery, Chairperson
Susan Orbuch
Alyssa Plese - *Arrived after Item 6*
Paul Schwartz

ACTION AND DISCUSSION ITEMS

6. 2500-2512 San Pablo Avenue/1094-1098 Dwight Way – Landmark or Structure of Merit Designation (#LMIN2024-0004)
Initiate the subject property for designation consideration in accordance with Berkeley Municipal Code (BMC) Section 3.24.100; conduct a public hearing and consider granting designation status to this property, in accordance with BMC Section 3.24.130.

Speakers: 5

Motion: To initiate the property for designation consideration as a City Landmark or Structure of Merit.
M/S/C: Crandall/Schwartz
Vote: 6-0-0-2

Motion: Designate the subject property as a City Landmark and adopt the draft Findings with correction to southwest corner reference and to clarify the historic brick as unpainted.
M/S/C: Leuschner/Schwartz
Vote: 6-0-0-2

** INDICATES THAT THE LANDMARKS PRESERVATION COMMISSION RECEIVED DOCUMENTS (NOTICES OF DECISION, STAFF REPORTS, APPLICATION MATERIALS OR CORRESPONDENCE) AS PART OF THE PACKET THAT WAS DELIVERED PRIOR TO THIS MEETING.

21. ADJOURN – 9:23 PM

Motion: Adjourn.
M/S/C: Crandall/Leuschner
Vote: 7-0-0-1



ATTEST: _____
Fatema Crane, LPC Secretary

** Indicates that the Landmarks Preservation Commission received documents (notices of decision, staff reports, application materials or correspondence) as part of the packet that was delivered prior to this meeting.

Landmarks Preservation Commission
September 5, 2024
Late Communication

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION

1. Street Address: 2510 San Pablo Ave (consisting of 2500, 2504, 2506, 2508, 2510,2512 San Pablo Ave and 1094, 1096 and 1098 Dwight Way)

   County: Alameda

   Zip: 94702

2. Assessor's Parcel Number: 054-1780-4-2
   Block and Lot: Block 1780 and Lot 4-2,
   Tract: Ranchos of Vicente and Domingo Peralta (Plot 60), Subdivisions of the Lands of T. and E. Hardwick (Bk6 pg 157)

   Dimensions: Irregular-shaped lot 38.50 x 89 x 96.50 (Dwight Way) x 151.80 (San Pablo Avenue) x 135.05 x 62.80

   Cross Streets: southwest corner of Dwight Way and San Pablo Avenue

3. Is the property on the State Historic Resource Inventory?
   Form# No. Property found to be significant through Section 106 process of the National Historic Preservation Act (NHPA) and associated Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue by Evans & De Shazo, Inc. (EDS).

   Is the property on the Berkeley Urban Conservation Survey?
   Form# 15763 (no information on the form)

4. Application for Landmark Includes:
   a. Building: X Garden: Other Features:
   b. Landscape or Open Space: Natural Designed Other
   c. Historic Site X
   d. District:
   e. Other: Entire Property

5. Historic Name: Union Investment Company Building No. 1
   Commonly Known Name: Cafe Trieste Building (previously long-standing tenant)

6. Date Of Construction:
   a. Factual: 1912 b. Approximate:
   Source; HRE citation is 1907. Building permit citation 1911

7. Architect: Unknown

8. Builder: Unknown

9. Style: Commercial storefront building with elements of Classical Revival architectural design.

10. Original Owners: First Owner: Union Investment Company (per 1911 Building Permit) followed by Davidson, J.H. and Davidson B in the 1930's per building permits
Original Use: Various Commercial Tenants

11. Present Owners: Harold Brandel and Phillip D Wood Residents & Owners of 2510 San Pablo Ave, Berkeley, CA 94702

12. Present Use: Commercial - various

- 1094 Dwight Way - Anchalee Thai Cuisine
- 2500 San Pablo Ave - Caffe Chiave - Cafe
- 2504 - Good Vibrations - Adult Toys Store, Health and Wellness
- 2506 Lhasa Karnak - Herb Company
- 2508 Page Street Cowork Space for Writers (aka Litcamp)
- 2510-12 Vacant – most recently Longbranch Saloon

Current Zoning:C-W, West Berkeley Commercial
Adjacent Property Zoning: C-W, West Berkeley Commercial

13. Present Condition of Property

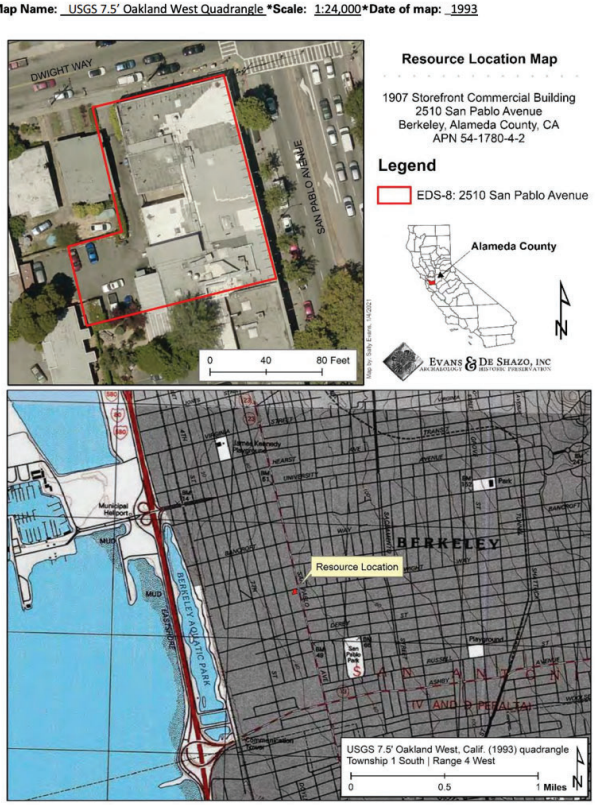
Exterior: Excellent Good Fair Poor
Interior: Excellent Good Fair Poor (Various depending on tenant)
Grounds: Excellent Good Fair Poor (N/A)

Has the property's exterior been altered? Not significantly. There are some additions to the rear of the property

14. Description: Union Investment Company Building #1 (2500-2512 San Pablo Avenue and 1094, 1096 and 1098 Dwight Way) is located on the west side of San Pablo Avenue at Dwight Way and is, "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition

elements of Classical Revival design includes the brick masonry, which is laid out in a running bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation "HRE" report.[1]

(page 6 of 7) "The building is in fair condition and retains integrity of design, materials and workmanship." All the storefronts are present, with most occupied and some more recently closed. These include Caffe Chiave (formerly Cafe Trieste) since 2004, Good Vibrations, an adult toy and wellness store, since 2014 Lhasa Karnak, a Berkeley based Herb Company that originally opened on Earth Day 1970 and has been in several Berkeley locations since, The non-profit Page Street Cowork Space for Writers (aka Litcamp) and the recently closed Longbranch Saloon Restaurant, named after the historic Berkeley music club of the same name which was located in the same building at 2500 and 2504 San Pablo Ave from 1971-1976.



[1] 1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.



Photo showing the series of storefronts along the east elevation facing north



Photo showing the series of storefronts along the north elevation facing south



East elevation (primary facade) of the 1907 storefront commercial building, facing northwest.





Entryway at corner of San Pablo and Dwight Way



1.Tile entryway detail 2510 SPA



2.View looking North along SPA



3. Brick masonry detail SPA



Corner of Dwight and San Pablo Ave



San Pablo Ave frontage looking South

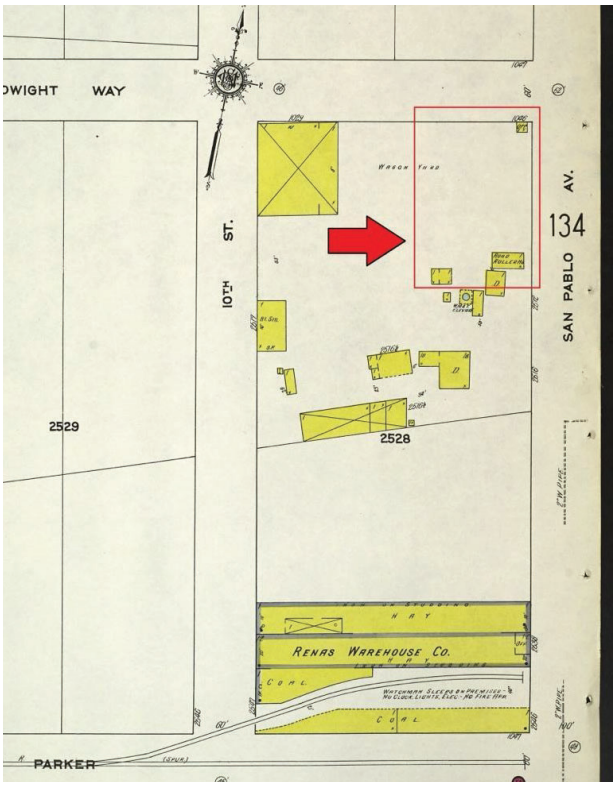


2506 San Pablo Ave



2504 San Pablo Ave

This Sanborn maps provides more history of the building and its block.





1931 aerial photograph showing 1907 building. Current lot in red outline (U.C. Santa Barbara).



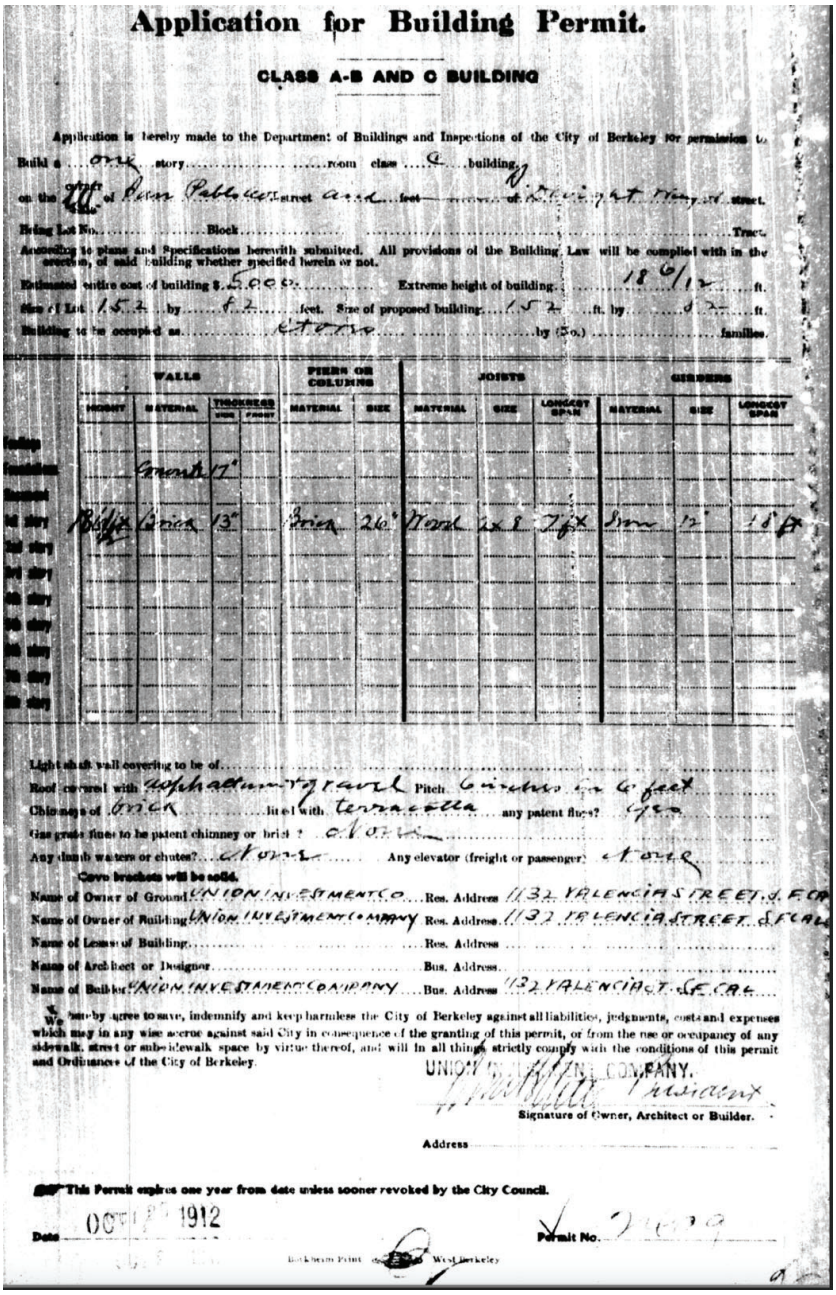
Contemporary View - August 2024, credit: Charles Enchill



Rear of 2500 San Pablo Ave looking south from Dwight Way. Credit: Susan Orbuch August 2024

The earliest building permit is dated on October 25, 1912. The Owner was the Union Investment Company of 1132 Valencia Street, San Francisco, which according to subsequent

building permit applications for the building, relocated its offices five blocks to the north at 2016 San Pablo Avenue by March, 1915.



Application for Building Permit.

CLASS A-B AND C BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to

Build a one story room class C building,

on the W. side of San Pablo Ave. street and feet of Virginia street.

Being Lot No. Block Tract.

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection, of said building whether specified herein or not.

Estimated entire cost of building $ 5000 Extreme height of building. 18 6/12 ft.

Size of Lot 152 by 82 feet. Size of proposed building, 152 ft. by 82 ft.

Building to be occupied as stores by (No.) families.

WALLS				PIERS OR COLUMNS		JOISTS			GIRDERS		
HEIGHT	MATERIAL	THICKNESS SIDE	THICKNESS FRONT	MATERIAL	SIZE	MATERIAL	SIZE	LONGEST SPAN	MATERIAL	SIZE	LONGEST SPAN
	Concrete	12"									
Basement	Brick	13"		Brick	24"	Wood	2x8	7ft	Iron	12"	18ft

Light shaft wall covering to be of

Roof covered with Asphaltum & gravel Pitch 6 inches in 6 feet

Chimneys of brick lined with terra cotta any patent flues? yes

Gas grade flues to be patent chimney or brick? none

Any dumb waiters or chutes? none Any elevator (freight or passenger) none

Cove brackets will be solid.

Name of Owner of Ground UNION INVESTMENT CO. Res. Address 1132 VALENCIA STREET, S.F.CAL.

Name of Owner of Building UNION INVESTMENT COMPANY Res. Address 1132 VALENCIA STREET, S.F.CAL.

Name of Lessee of Building Res. Address

Name of Architect or Designer Bus. Address

Name of Builder UNION INVESTMENT COMPANY Bus. Address 1132 VALENCIA ST. S.F. CAL.

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

UNION INVESTMENT COMPANY.

President

Signature of Owner, Architect or Builder.

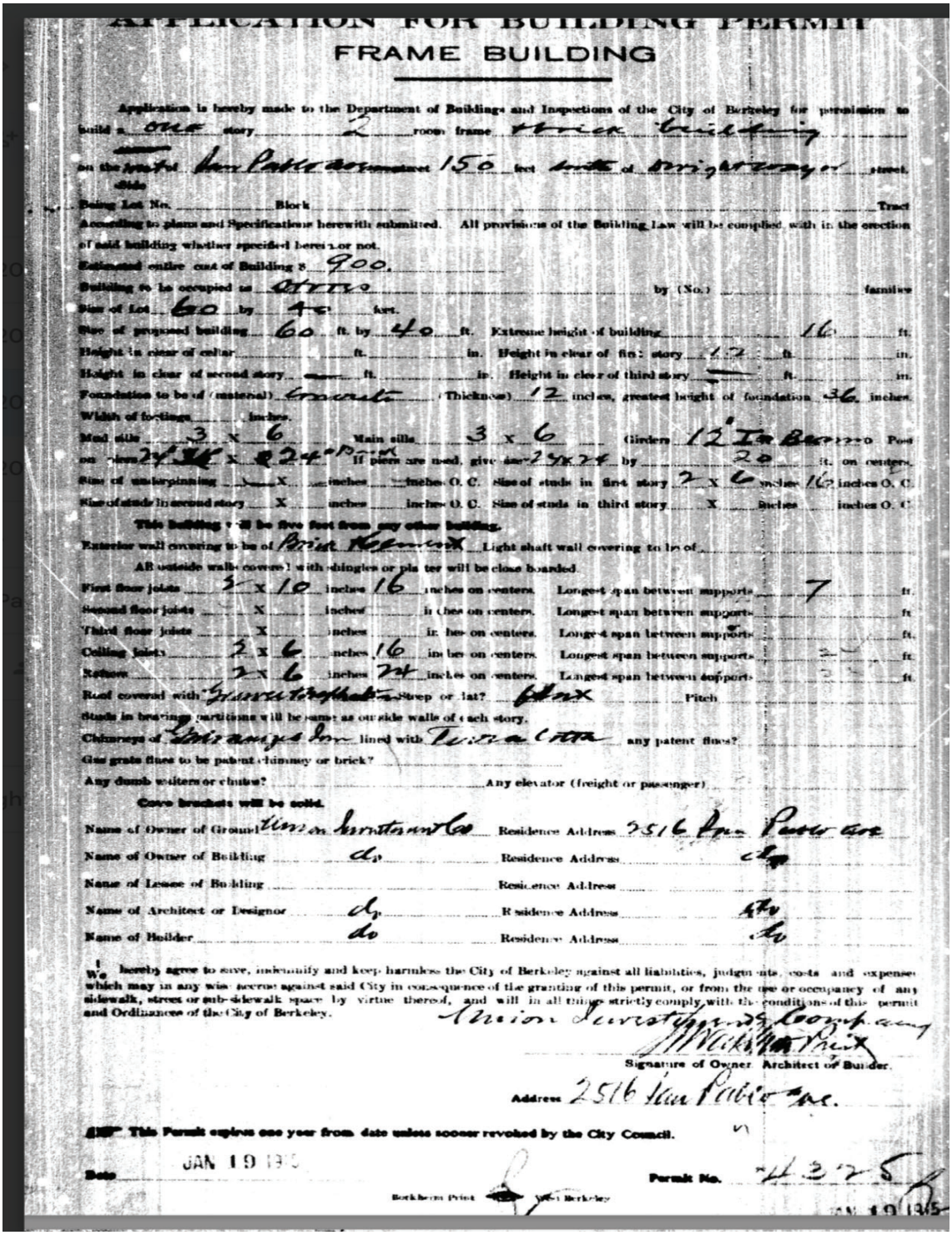
Address

This Permit expires one year from date unless sooner revoked by the City Council.

Date OCT 1912 Permit No. 2019

Blanchard Print West Berkeley

Building Permit Application for the Union Investment Company Bldg #1, BAHA



APPLICATION FOR BUILDING PERMIT

FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a one story 2 room frame store building on the lot at San Pablo Ave. 150 feet South of Dwight Way street. Being Lot No. ____ Block ____ Tract ____ According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 900.

Building to be occupied as Office by (No.) ____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building 16 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of 1st story 12 ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 36 inches.

Width of footings ____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" I Beam on Steel Post on piers 24"x24"Pad If piers are used, give size 24x24 by ____ 20 ft. on centers.

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Print Redwood Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists 3 X 10 inches 16 inches on centers. Longest span between supports 7 ft.

Second floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Third floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Ceiling joists 2 X 6 inches 16 inches on centers. Longest span between supports ____ ft.

Rafters 2 X 6 inches 24 inches on centers. Longest span between supports ____ ft.

Roof covered with Composition Shingles Steep or flat? flat Pitch ____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of Concrete Iron lined with Terra Cotta any patent flues?

Gas grate flues to be patent chimney or brick?

Any dumb waiters or chutes? ____ Any elevator (freight or passenger) ____

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave

Name of Owner of Building do Residence Address do

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designor do Residence Address do

Name of Builder do Residence Address do

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Union Investment Company

Signature of Owner Architect or Builder.

Address 2516 San Pablo Ave.

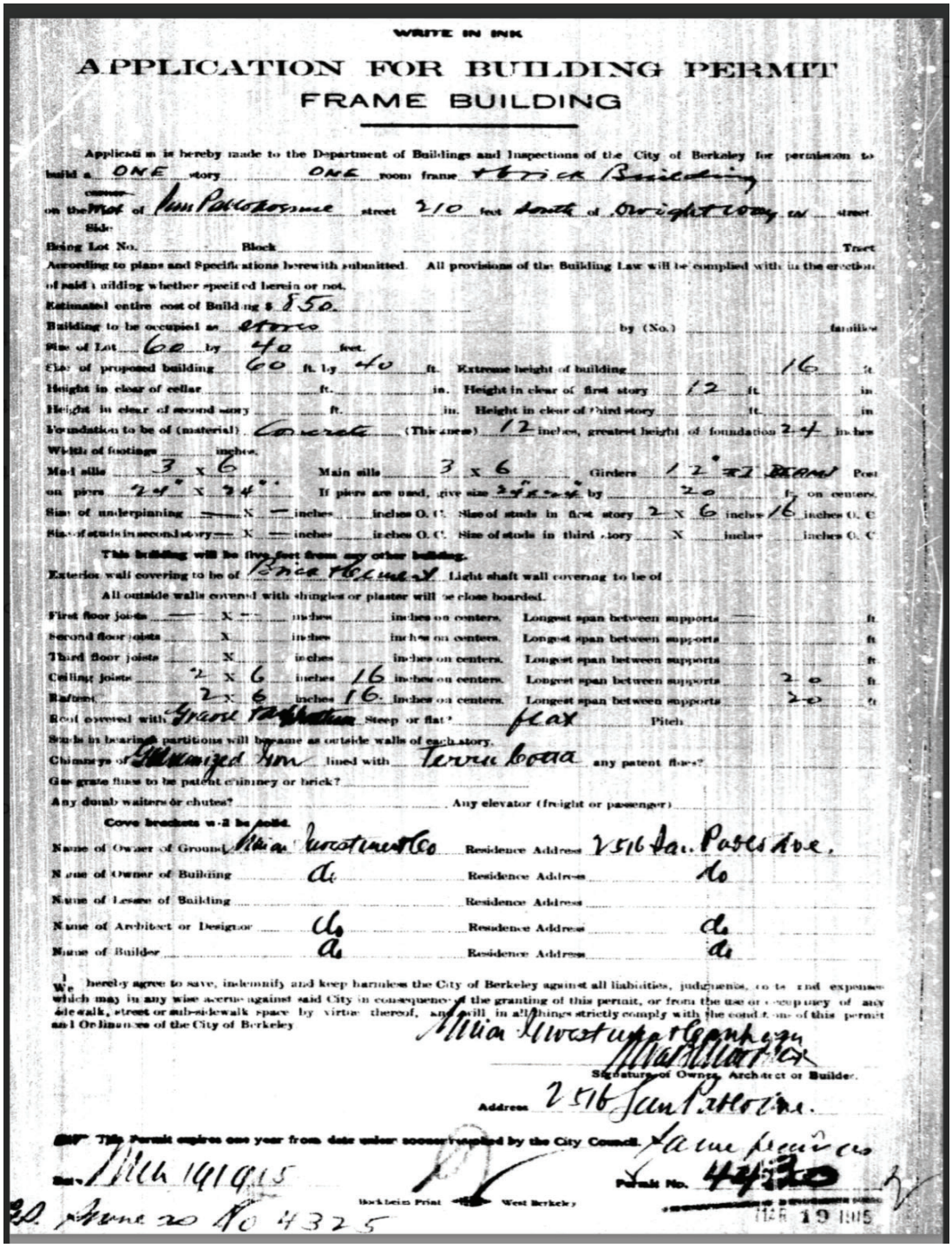
This Permit expires one year from date unless sooner revoked by the City Council.

Date JAN 19 19[illegible] Permit No. 4275

Berkheim Print West Berkeley

JAN 19 1925

Subsequent Building Permit Application for Corner of San Pablo Ave and Dwight Way issued to Union Investment Company- BAHA



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a ONE story ONE room frame Brick Building

on the West side of San Pablo Avenue street 210 feet South of Dwight Way street

Block Being Lot No. ____ Block ____ Tract ____

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 850.

Building to be occupied as Stores by (No.) ____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building ____ 16 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of first story 12 ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 24 inches

Width of footings ____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" I Beams Posts on piers 24" x 24". If piers are used, give size 24"x24" by 20 ft. on centers.

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Brick Veneer Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists	— X —	inches	inches on centers.	Longest span between supports	ft.
Second floor joists	X	inches	inches on centers.	Longest span between supports	ft.
Third floor joists	X	inches	inches on centers.	Longest span between supports	ft.
Ceiling joists	2 X 6	inches	16 inches on centers.	Longest span between supports	20 ft.
Rafters	2 X 6	inches	16 inches on centers.	Longest span between supports	20 ft.

Roof covered with Gravel Composition Steep or flat? flat Pitch ____

Studs in bearing partitions will become as outside walls of each story.

Chimneys of Galvanized Iron lined with Terra Cotta any patent flues? ____

Gas grate flues to be patent chimney or brick? ____

Any dumb waiters or chutes? ____ Any elevator (freight or passenger) ____

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave.

Name of Owner of Building do Residence Address do

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designer do Residence Address do

Name of Builder do Residence Address do

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley

Union Investment Co

Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave.

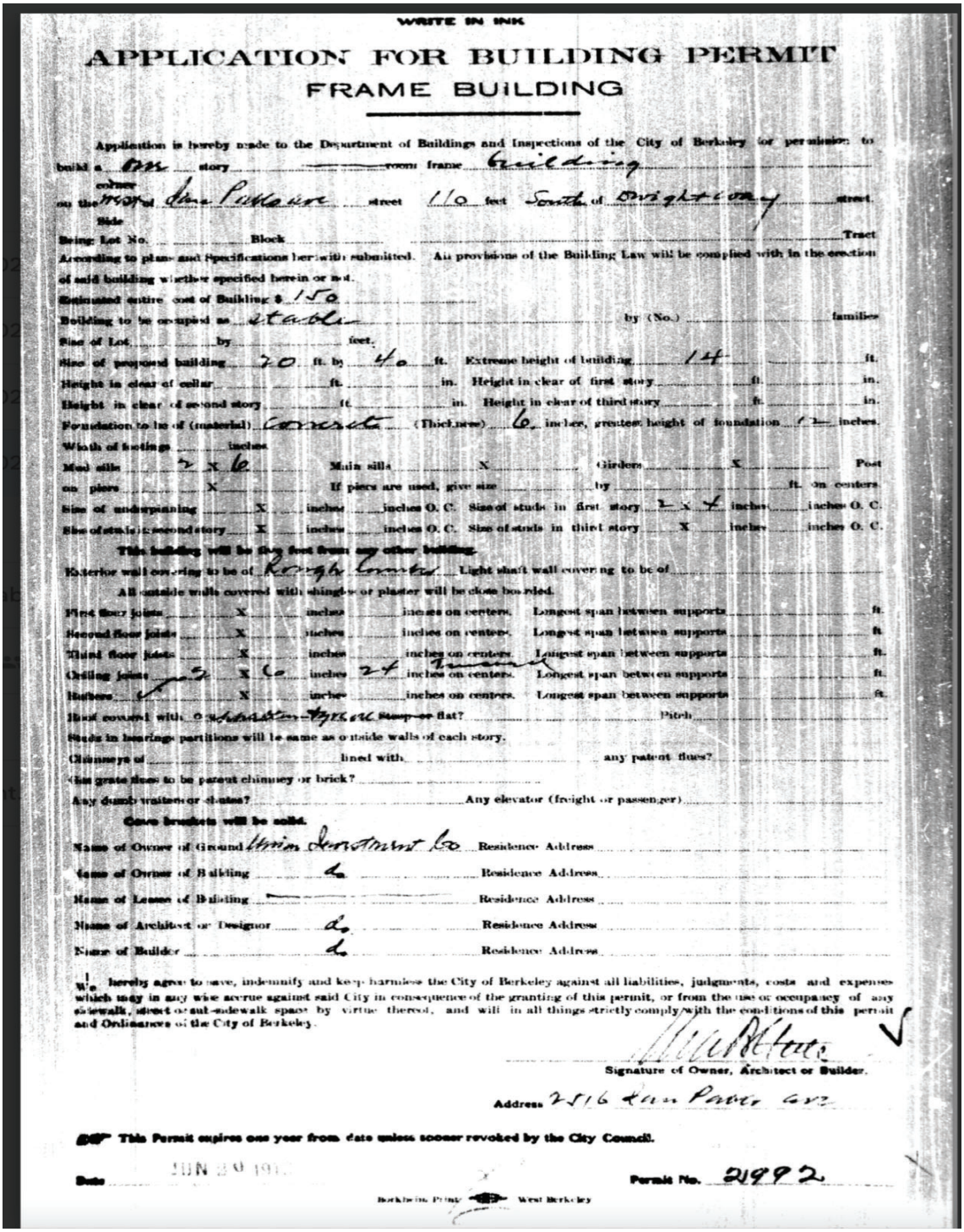
This Permit expires one year from date unless sooner revoked by the City Council. James Francis

Date March 19 1915 Permit No. 4420

Bockheim Print West Berkeley

2nd June 20 No 4325

MAR 19 1915



WRITE IN INK

APPLICATION FOR BUILDING PERMIT

FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a One story ____ room frame Building

corner
on the West side of San Pablo Ave street 110 feet South of Dwight Way street.

Being Lot No. ____ Block ____ Tract

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 150

Building to be occupied as stable by (No.) ____ families

Size of Lot ____ by ____ feet.

Size of proposed building 20 ft. by 40 ft. Extreme height of building 14 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of first story ____ ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 6 inches, greatest height of foundation 1 ft. inches.

Width of footings ____ inches.

Mud sills 2 x 6 Main sills ____ X ____ Girders ____ X ____ Post on piers ____ X ____ If piers are used, give size ____ by ____ ft. on centers

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 x 4 inches ____ inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be ____ feet from any other building.

Exterior wall covering to be of Rough boards Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Second floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Third floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Ceiling joists ~~2~~ X 6 inches 24 inches on centers. Longest span between supports ____ ft.

Rafters ~~2~~ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Roof covered with ~~Shingles~~ Tin or Slate or flat? Pitch ____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of ____ lined with ____ any patent flues? ____

Gas grate flues to be patent chimney or brick? ____

Any dumb waiters or chutes? ____ Any elevator (freight or passenger) ____

Cove brackets will be used.

Name of Owner of Ground Union Investment Co Residence Address ____

Name of Owner of Building do Residence Address ____

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designer do Residence Address ____

Name of Builder do Residence Address ____

I/We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave

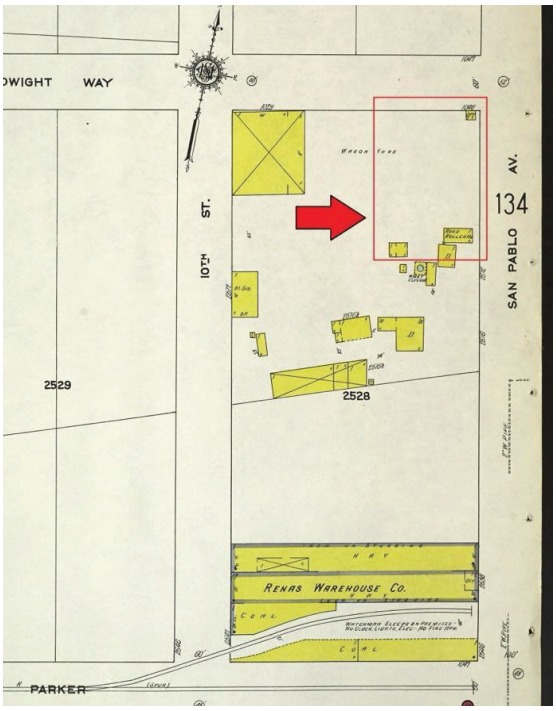
This Permit expires one year from date unless sooner revoked by the City Council.

Date JUN 20 191[illegible] Permit No. 2992

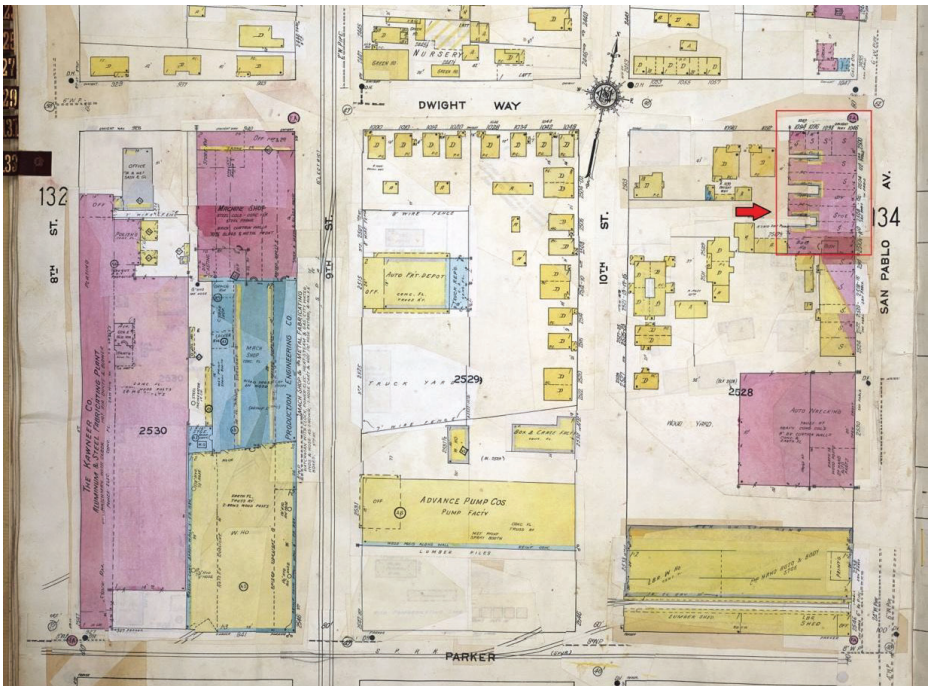
Berkeley Print West Berkeley

Another early building permit (June 20 191[*]) issued to Union Investment Co, listing the owner's address as 2516 San Pablo Ave.
*Exact year illegible, but issued between 1910-1919 - BAHA

Sanborn Maps provide more history of the building and its block.



1911 Sanborn Map for 2500 block San Pablo Ave



1950 Sanborn Fire Insurance Map 2500 Block of San Pablo Avenue and Dwight Way

Photographs of the San Pablo Area over time are provided below for context.



Figure 8. ca. 1910 photo of San Pablo Avenue, facing northeast (courtesy of UC Berkeley, Bancroft Library).



Figure 11. ca. 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (courtesy of Berkeley Public Library).

Features to be Preserved

The significant features to be preserved are the following, as described below:

1. The primary façade (east elevation) on San Pablo Avenue, and a secondary primary façade (north elevation) on Dwight Way constructed of brick masonry laid out in a running bond pattern.
2. Nine storefronts, six of which, include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and three storefronts along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts.
3. Glazed and wood-framed front recessed entries and wood-framed, single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows included in each of the nine storefronts.
4. Knee walls that are clad in tile and two that are clad in brick included in seven of the storefronts.
5. A stone masonry beltcourse, dentil, frieze boards with decorative triglyph, and molded cornices located above the transom windows along each storefront.
6. The parapet wall above the storefronts along the north and west elevations clad in brick with decorative masonry elements.
7. The eight storefronts that are symmetrical and retain a majority of their original materials and design shall be preserved and the canted storefront that appears to have changed in the sidelights that flank the wood and glazed single-entry door, which are currently glazed sidelights framed in aluminum frames should be preserved and restored to the extent possible.
8. Rear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall.

15. History

History Section Text Source: Landmark Application for the nearby Borg Building at 2136-2154 San Pablo Avenue, Berkeley, CA 94702

The Ohlone Period

Before the arrival of Europeans, the Native Americans living in today's Berkeley and the East Bay were part of a larger group that lived for thousands of years from the San Francisco Bay to Monterey. The Spanish referred to them as Costanoan or 'Indians of the coast' and they were later termed Ohlone, the name accepted by most today. Made up of distinct groups, they had similar languages and cultures. Physical evidence of their presence in Berkeley remains in shellmounds and burial sites that range from the coast to the hills.

European arrival brought disease and displacement, with much of the population pulled into the local Missions by the early 1800s. Despite the many hardships and being labelled extinct, descendants remain throughout the San Francisco Bay Area, active in preserving their name, culture, and history.

Rancho San Antonio

According to M.W. Wood's History of Alameda County, California, the Rancho San Antonio, a nearly 45-thousand-acre Spanish land grant, was made to Luis María Peralta by Spanish governor Pablo Vicente de Sol on August 16, 1820. Peralta had served forty years in the Spanish military. The grant included present-day Albany, Berkeley, Oakland, and northern San Leandro. In 1842, he divided the land among his four sons. One of them, Domingo, would receive all of what is present-day Albany and Berkeley and a small portion of northern Oakland. He built an adobe house in 1841 at the present-day site of 1304 Albina and it is a California point of historic interest.

According to the Peralta Family History at http://www.peraltahacienda.org, annexation of California by the United States in 1848 and the Gold Rush of 1849 brought significant change. While the Peraltas and their fellow Californios were promised recognition and protection of their property rights, squatters on the land and theft of cattle became a problem as new settlers arrived from around the world. A further burden came with the 1851 U.S. Federal Land, which required the Californios to prove their land titles in court, requiring much time and expense.

In 1852-1853, Domingo started selling parcels of his land, mostly to pay off debts. The parcels were defined on a map surveyed by Julius Kellersberger, hired to survey the northern part of Rancho San Antonio. Surveyed in 1853, the map covers Albany, Berkeley, Emeryville, and part of Oakland. This view of the parcels shows the site of the building in the upper center of No. 62.

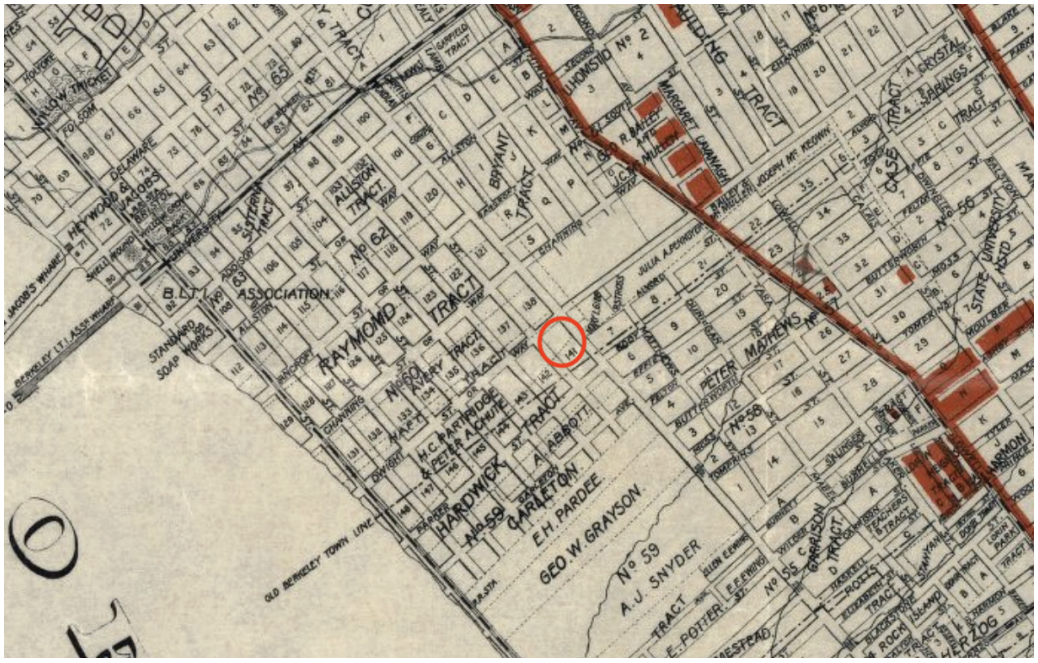


Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. http://www.raremaps.com

Ocean View

In 1850, early settlement included James Jacobs with his boat landing and Captain William Bowen's Inn. There soon followed Everding and Rammelsburg's Mill and Heywood's lumber yard. Residents moved in, primarily foreign-born immigrants and second-generation Americans. Growth was not dramatic until the 1873 establishment of the new campus of the University of California.

In 1874, the area was part of the Berkeley Land and Town Improvement Association. This was organized by neighborhood leaders to facilitate the further development of Ocean View, with wharf and ferry services and industrial growth. This development, along with the University, led to new factories and a ten-fold increase in population. For a comprehensive history of Ocean View, see Victorian Berkeley: The Community of Ocean View, Karen Jorgensen-Esmaili and The Berkeley Historical Society, 1981.



Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.

With the joining of the two distinct communities as Berkeley in 1878, further growth followed, but the differences remained, and today's common label of West Berkeley was already established. By the 1890s, the Borg Building site was in the Allston Tract, Block 141. In 1915, West Berkeley was filling in, but with room to grow.

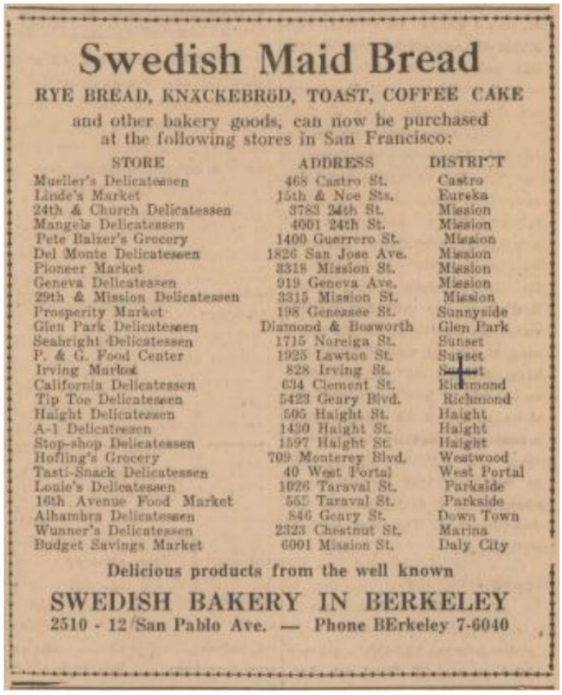
Some Longtime and Significant Tenants:

Earliest Occupants/Usage:

The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24). It was owned and operated by Jonas L Norlund and Gus Rydstrom ca. 1922-1963, under the business name of "Norlund & Rydstrom." The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time. Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).


Swedish Maid Bread

RYE BREAD, KNÄCKEBRÖD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	468 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3783 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1826 San Jose Ave.	Mission
Pioneer Market	3318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Seabright Delicatessen	1715 Noreiga St.	Sunset
P. & G. Food Center	1925 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Toe Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	505 Haight St.	Haight
A-1 Delicatessen	1430 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	709 Monterey Blvd.	Westwood
Tasti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
16th Avenue Food Market	555 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2323 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection).

Significant History of Music Clubs at 2504 (and extending to 2500) San Pablo Ave

The Building has a long history of hosting music clubs including the San Pablo Ave Folk and Rock Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long Branch Saloon.



Source: Questing Beast Research by Ross Hannan and Corry Arnold:
http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The music history of 2504 San Pablo Avenue is meticulously researched and documented in a series of blogposts on Rock Archaeology 101 - Photos and Artifacts from Mostly Forgotten Bay Area Rock Venues of the 1960's and Early 70s - see http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html , http://rockarchaeology101.blogspot.com/, https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html http://berkeleyfolk.blogspot.com/2009/08/cabale-creamery-2504-san-pablo-avenue.html https://berkeleyfolk.blogspot.com/2012/11/babylon-2504-san-pablo-avenue-berkeley.html and http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The below history and imagery is all excerpted from Rockarcheology blogs:

Back during World War 2, with the Oakland and RIchmond shipyards full of workers on three shifts, San Pablo Avenue had been called "Music Row.". There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Soutwet to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970's, there wer still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

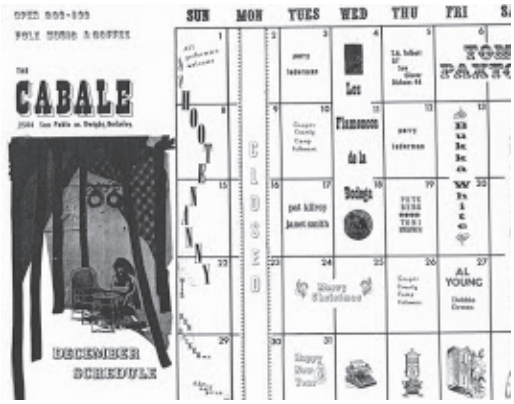
2504 San Pablo Avenue itself was a seminal address in Berkeley '60's music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a niew one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960's, 2504 San Pablo had been the site of The Cable, later The Cable Creamery, an essential stop on the early 60s folk circuit. In 1965, it briefly become The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Question Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and "plugged in" to become Country Joe and The Fish."

The Questing Beast had closed in May 1966 and 2504 became Tito's, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, a new owner Malcolm Williams doubled the capacity of the room from about 175 to 350 and renamed the club The Long Branch Saloon. The Long Branch featured original music, too, but it paid a little better with a correspondingly higher quality of performers

Cabale (Creamery) January 1963-April 1965
The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

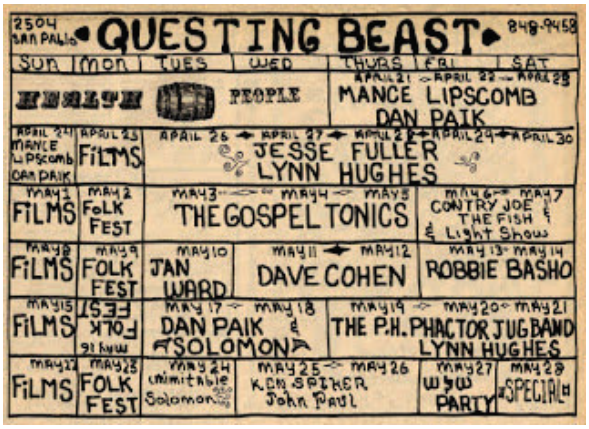
> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)"*



A calendar for Berkeley's Cabale, for December, 1963.

According to Rockarceology101, Jerry Garcia made many pilgrimages from his home in Palo Alto to The Cabale in Berkeley to see folk musicians just as the Kweskin Band, and the Kentucky Colonels, both thought to be inspirations for the Grateful Dead.

The Questing Beast November 19, 1965-May 9, 1966
In addition to getting their start at the Questing Beast, Country Joe and The Fish were the very last musical performances on May 6 and 7th, 1966.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966
Source: Rockarcheology101.blocspot.cog

Tito's 1967-June 1969
Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, below, were a local Berkeley band).



Babylon July 1969-April 1971
In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of

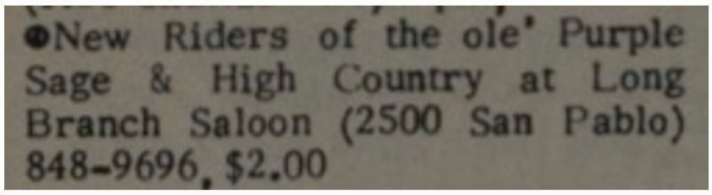
former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years. By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Babylon, from March 13, 1970

The Long Branch May 28, 1971-November 1976

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.


New Riders of the ole' Purple Sage & High Country at Long Branch Saloon (2500 San Pablo) 848-9696, $2.00

Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00



The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so its audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

Some more well-known acts that performed at Long Branch include Elvin BIshop Group, New Riders of the Purple Sage (Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band), Tower of Power, Commander Cody and His Lost Planet Airmen, and Eddie Money and the Rockets, and The Tubes.

The Long Branch lasted a little over five years and closed around November 1976. For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually,

as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

16. Significance:

From Chapter 3.24 of the Landmarks Preservation Ordinance:
3.24.110 A. Landmarks and historic districts. General criteria which the commission shall use when considering structures, sites and areas for landmark or historic district designation are:
1. Architectural merit:
b. Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works of the best surviving work in a region of an architect, designer or master builder; or
c. Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric.

2. Cultural value: Structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City;
3. Educational value: Structures worth preserving for their usefulness as an educational force;
4. Historic value: Preservation and enhancement of structures, sites and areas that embody and express the history of Berkeley/Alameda County/California/United States.
5. Any property which is listed on the National Register described in Section 470A of Title 16 of the United States Code.

Under both 3.24.110 A.1.b., and 3.24.110 A.1.c., the Union Investment Building #1 qualifies as "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition elements of Classical Revival design includes the brick masonry, which is laid out in a running bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation report.
1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue,
Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.

The Union Investment Building #1 exhibits several classical elements found in other Berkeley business districts and is one of a few intact examples left on an ever-changing San Pablo Avenue. In addition to this application, the Historical Resources Inventory Form (DPR Form DPR Form 523A (9/2013) prepared by Stacey De Shazo as part of the Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California, Evans & De Shazo, Inc., 202, indicates that the storefront commercial building appears eligible for individual listing on the NRHP under Criterion C.(Construction/Architecture): That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

While the HRE author determined no other significance for the building, we also find the following:

Under 3.24.110 A.2, the Union Investment Company Building #1 also qualifies for its cultural value and under 3.24.110 A.4 for its historic value by extending and maintaining San Pablo Avenue's World War 2 roots as "Music Row", when it was home to nightclubs and saloons hosting Oakland and Richmond Shipyard workers into the 60's and 70's

Culturally and historically, 2504 San Pablo Ave was a seminal address in Berkeley '60's music history serving as the site of The Cabale and later The Cabale Creamery, which was an essential stop on the early 60s folk circuit. It continued as a music hotspot for folk, bluegrass, pre-psychedelic and rock music during the sixties and seventies in numerous incarnations including The Good Buddy, Caverns West, and The Questing Beast before becoming Tito's and finally the Long Branch Saloon.

While the building has seen updates over time, the overall appearance has changed little and it continues to serve as home to current "counterculture" tenants such as Good Vibrations, providing valuable service to residents of Berkeley and the East Bay.

Period of Significance: 1911 – Present, location of several significant tenants in succession.

Historic Value:
National **State** **County** **City** **Neighborhood**

Architectural Value:
National **State** **County** **City** **Neighborhood**

17. Is the property endangered? Yes, it is up for sale and the San Pablo corridor is experiencing rapid demolition of existing buildings and development of new multi-story mixed use development.

18. Photographs:

Date	Photographer	Repository
1993	Evans & De Shazo Inc.	HRE_DPR Form San Pablo 2510
2024	Charles Enchill	Personal Collection
2024	unknown	Loopnet.com
2024	Susan Orbuch	Personal Collection
1910	Unknown	UC Berkeley Bancroft Library
1925	Unknown	Berkeley Public Library
1970s	Unknown	Rockarcheology website
2019	Unkonwn	Rockarcheology website

19. Bibliography:

- Building Permit files, Berkeley Architectural Heritage Association (BAHA).
- Sanborn Maps, 1911, 1929 and 1950
- 2021-03-04_HRE_DPR Forms_San Pablo 2510.pdf
- Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California Prepared for Jonathan Astmann, Senior Project Manager Satellite Affordable Housing Associates. Prepared By: Stacey De Shazo, M.A. Principal Architectural Historian stacey@evens-deshazo.com Evans & De Shazo Archaelogy & Historic Preservation, January 28, 2021
- 1931 aerial photograph courtesy of U.C. Santa Barbara (fig 22)
- Portion of the 1911 Sanborn Fire Insurance Map (updated in 1950) showing the 1910 building (EDS-09) (figure 25 HRE for Proposed Blake Apartments cited above)
- Circa 1910 Photo of San Pablo Avenue (UC Berkeley, Bancroft Library) (figure 8 HRE for Proposed Blake Apartments cited above)
- 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (Berkeley Public Library) (sourced from HRE for Proposed Blake Apartments cited above)
- Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence
- Ruderman Antique Maps, Inc. http://www.raremaps.com
- Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.
- 1923 Swedish Bakery Advertisement in the "Vestkusten" – California Digital Newspaper Collection
- 1953 Swedish Bakery Advertisement (California Digital Newspaper Collection)
- 2504 San Pablo Avenue through the years flow chart – Questing Beast Research by Ross Hannan and Corry Arnold: http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm
- Cabale Show Calendar December, 1963 – courtesy of Rockareology 101 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- Questing Beast Calendar May 1966 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- Drongos show flyer approx. 1967, http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html.
- Flyer from Babylon from March 13, 1970 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00

http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html

- 2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History – Long Branch I) – March 11, 2021. http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Saloon Performance History (Long Branch II) , Friday August 11, 2023 https://rockarchaeology101.blogspot.com/2023/08/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Performance History October-December 1973 (Long Branch III) Friday, July 19, 2024 https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html
- The Questing Beast , 2504 San Pablo Avenue, Berkeley CA, researched and prepared by Ross Hannan and Corry Arnold – latest Update Sept 13, 2011 http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm ou
- Tom Dalzell , Berkeley e-Plaque designation on San Pablo Avenue Folk Music Clubs, https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/
- City of Berkeley Ordinance #4694 N.S. Landmark Application for the Borg Building, 2136-2154 San Pablo Avenue, Berkeley, CA 94702 - (#LMSAP2020-0004) as appended to LPC Notice of Decision dated October 6, 2020

20. Recorder: Susan Orbuch/Charles Enchill Date: 3 September, 2024
Organization: Landmark Preservation Commission

Initiated Property Letter

Planning and Development Department
Land Use Planning Division

September 11, 2024

West Berkeley Center Partners LLC
C/o Hal Brandel
1933 Francisco Street
Berkeley, CA 94709

Re: Notice of initiation of City of Berkeley Landmark designation consideration for the property at 2506-2512 San Pablo Avenue, APN 054-1780-004-02

This letter is to inform the owner(s) of the property at 2506-2512 San Pablo Avenue that the Landmarks Preservation Commission initiated their consideration of said property for designation as a City of Berkeley Landmark or Structure of Merit on September 5, 2024. This action was taken after members of the Commission prepared and then presented the enclosed Landmark application.

Our staff anticipates that the Commission will open the public hearing on this matter at their meeting on **October 7, 2024**. Pursuant to BMC Section 3.24.140, a notice of the public hearing will be posted on or adjacent to the subject property and mailed to you – as well as to the owners and occupants within 300 feet of the property – not less than ten days prior to the date of the hearing.

In the meantime, if you have questions about this action or the pending hearing or the designation process generally, please contact me. Thank you for your consideration.

Sincerely,

Fatema Crane, Principal Planner
LPC Secretary

Direct Tel.: 510-981-7413
Email: fcrane@berkeleyca.gov

Enclosure

Landmarks Preservation Commission
September 5, 2024
Late Communication

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION

1. Street Address: 2510 San Pablo Ave (consisting of 2500, 2504, 2506, 2508, 2510,2512 San Pablo Ave and 1094, 1096 and 1098 Dwight Way)

   County: Alameda

   Zip: 94702

2. Assessor's Parcel Number: 054-1780-4-2
   Block and Lot: Block 1780 and Lot 4-2,
   Tract: Ranchos of Vicente and Domingo Peralta (Plot 60), Subdivisions of the Lands of T. and E. Hardwick (Bk6 pg 157)

   Dimensions: Irregular-shaped lot 38.50 x 89 x 96.50 (Dwight Way) x 151.80 (San Pablo Avenue) x 135.05 x 62.80

   Cross Streets: southwest corner of Dwight Way and San Pablo Avenue

3. Is the property on the State Historic Resource Inventory?
   Form# No. Property found to be significant through Section 106 process of the National Historic Preservation Act (NHPA) and associated Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue by Evans & De Shazo, Inc. (EDS).

   Is the property on the Berkeley Urban Conservation Survey?
   Form# 15763 (no information on the form)

4. Application for Landmark Includes:
   a. Building: X Garden: Other Features:
   b. Landscape or Open Space: Natural Designed Other
   c. Historic Site X
   d. District:
   e. Other: Entire Property

5. Historic Name: Union Investment Company Building No. 1
   Commonly Known Name: Cafe Trieste Building (previously long-standing tenant)

6. Date Of Construction:
   a. Factual: 1912 b. Approximate:
   Source; HRE citation is 1907. Building permit citation 1911

7. Architect: Unknown

8. Builder: Unknown

9. Style: Commercial storefront building with elements of Classical Revival architectural design.

10. Original Owners: First Owner: Union Investment Company (per 1911 Building Permit) followed by Davidson, J.H. and Davidson B in the 1930's per building permits
Original Use: Various Commercial Tenants

11. Present Owners: Harold Brandel and Phillip D Wood Residents & Owners of 2510 San Pablo Ave, Berkeley, CA 94702

12. Present Use: Commercial - various

- 1094 Dwight Way - Anchalee Thai Cuisine
- 2500 San Pablo Ave - Caffe Chiave - Cafe
- 2504 - Good Vibrations - Adult Toys Store, Health and Wellness
- 2506 Lhasa Karnak - Herb Company
- 2508 Page Street Cowork Space for Writers (aka Litcamp)
- 2510-12 Vacant – most recently Longbranch Saloon

Current Zoning:C-W, West Berkeley Commercial
Adjacent Property Zoning: C-W, West Berkeley Commercial

13. Present Condition of Property

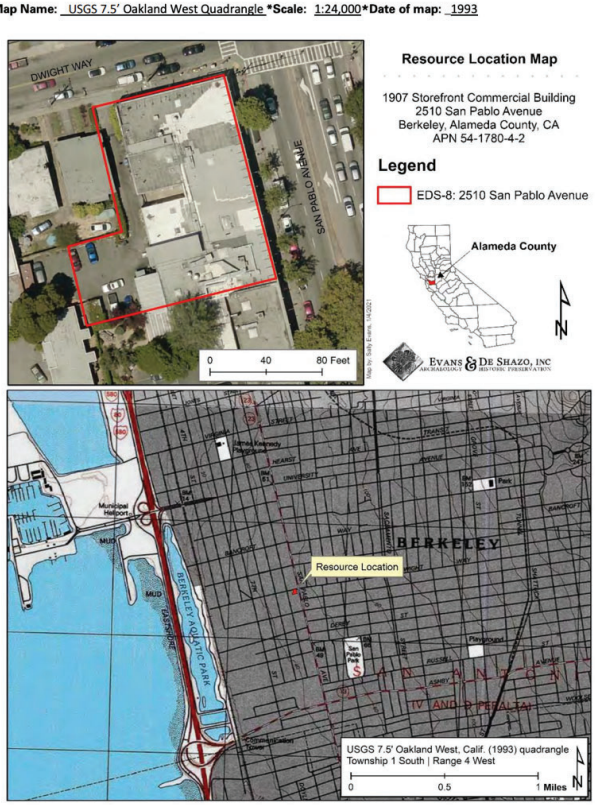
Exterior: Excellent Good Fair Poor
Interior: Excellent Good Fair Poor (Various depending on tenant)
Grounds: Excellent Good Fair Poor (N/A)

Has the property's exterior been altered? Not significantly. There are some additions to the rear of the property

14. Description: Union Investment Company Building #1 (2500-2512 San Pablo Avenue and 1094, 1096 and 1098 Dwight Way) is located on the west side of San Pablo Avenue at Dwight Way and is, "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition

elements of Classical Revival design includes the brick masonry, which is laid out in a running bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation "HRE" report.[1]

(page 6 of 7) "The building is in fair condition and retains integrity of design, materials and workmanship." All the storefronts are present, with most occupied and some more recently closed. These include Caffe Chiave (formerly Cafe Trieste) since 2004, Good Vibrations, an adult toy and wellness store, since 2014 Lhasa Karnak, a Berkeley based Herb Company that originally opened on Earth Day 1970 and has been in several Berkeley locations since, The non-profit Page Street Cowork Space for Writers (aka Litcamp) and the recently closed Longbranch Saloon Restaurant, named after the historic Berkeley music club of the same name which was located in the same building at 2500 and 2504 San Pablo Ave from 1971-1976.



[1] 1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.



Photo showing the series of storefronts along the east elevation facing north



Photo showing the series of storefronts along the north elevation facing south



East elevation (primary facade) of the 1907 storefront commercial building, facing northwest.





Entryway at corner of San Pablo and Dwight Way



1.Tile entryway detail 2510 SPA



2.View looking North along SPA



3. Brick masonry detail SPA



Corner of Dwight and San Pablo Ave



San Pablo Ave frontage looking South

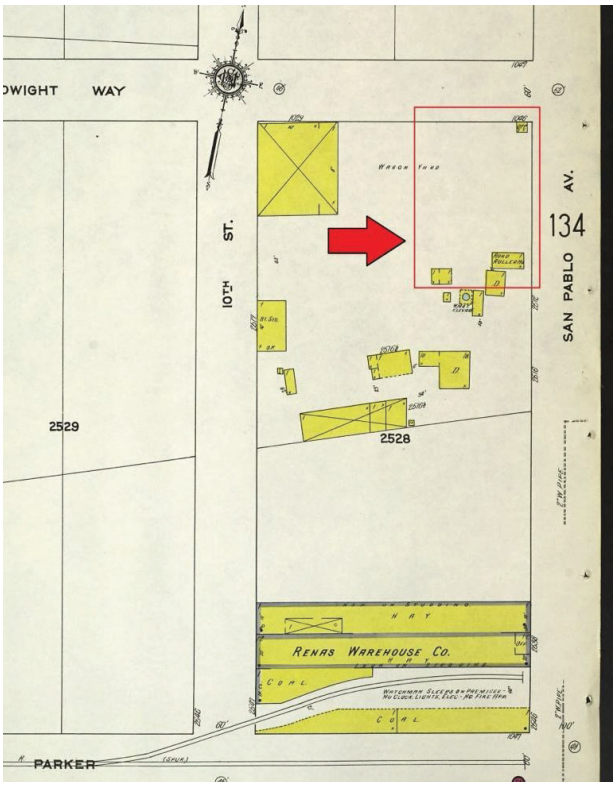


2506 San Pablo Ave



2504 San Pablo Ave

This Sanborn maps provides more history of the building and its block.





1931 aerial photograph showing 1907 building. Current lot in red outline (U.C. Santa Barbara).



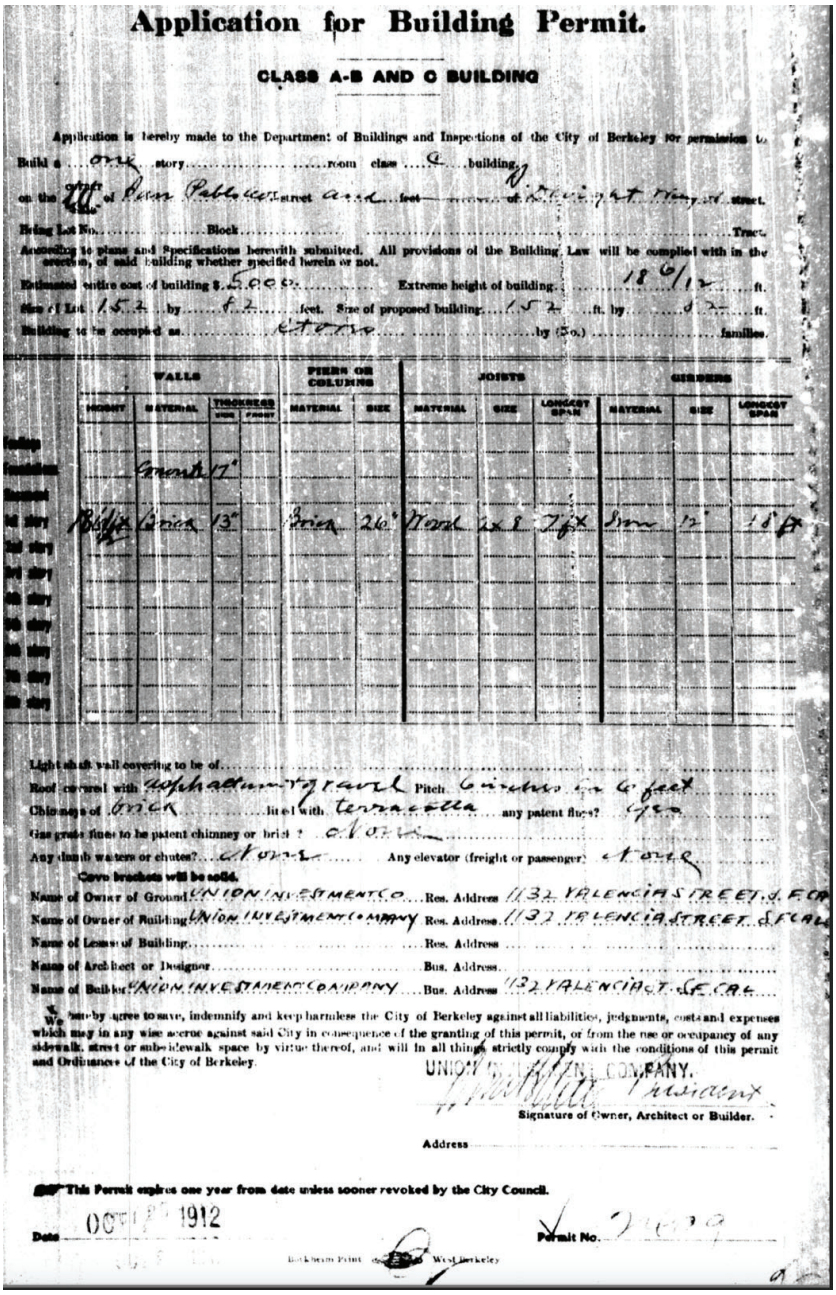
Contemporary View - August 2024, credit: Charles Enchill



Rear of 2500 San Pablo Ave looking south from Dwight Way. Credit: Susan Orbuch August 2024

The earliest building permit is dated on October 25, 1912. The Owner was the Union Investment Company of 1132 Valencia Street, San Francisco, which according to subsequent

building permit applications for the building, relocated its offices five blocks to the north at 2016 San Pablo Avenue by March, 1915.



Application for Building Permit.

CLASS A-B AND C BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to

Build a one story room class C building,

on the W. side of San Pablo Ave. street and feet of Virginia street.

Being Lot No. Block Tract.

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection, of said building whether specified herein or not.

Estimated entire cost of building $ 5000 Extreme height of building. 18 6/12 ft.

Size of Lot 152 by 82 feet. Size of proposed building, 152 ft. by 82 ft.

Building to be occupied as stores by (No.) families.

WALLS				PIERS OR COLUMNS		JOISTS			GIRDERS		
HEIGHT	MATERIAL	THICKNESS SIDE	THICKNESS FRONT	MATERIAL	SIZE	MATERIAL	SIZE	LONGEST SPAN	MATERIAL	SIZE	LONGEST SPAN
	Concrete	12"									
Basement	Brick	13"		Brick	24"	Wood	2x8	7ft	Iron	12"	18ft

Light shaft wall covering to be of

Roof covered with Asphaltum & gravel Pitch 6 inches in 6 feet

Chimneys of brick lined with terra cotta any patent flues? yes

Gas grate flues to be patent chimney or brick? Brick

Any dumb waiters or chutes? none Any elevator (freight or passenger) none

Cove brackets will be solid.

Name of Owner of Ground UNION INVESTMENT CO. Res. Address 1132 VALENCIA STREET, S.F.CAL.

Name of Owner of Building UNION INVESTMENT COMPANY Res. Address 1132 VALENCIA STREET, S.F.CAL.

Name of Lessee of Building Res. Address

Name of Architect or Designer Bus. Address

Name of Builder UNION INVESTMENT COMPANY Bus. Address 1132 VALENCIA ST. S.F. CAL.

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

UNION INVESTMENT COMPANY.

President

Signature of Owner, Architect or Builder.

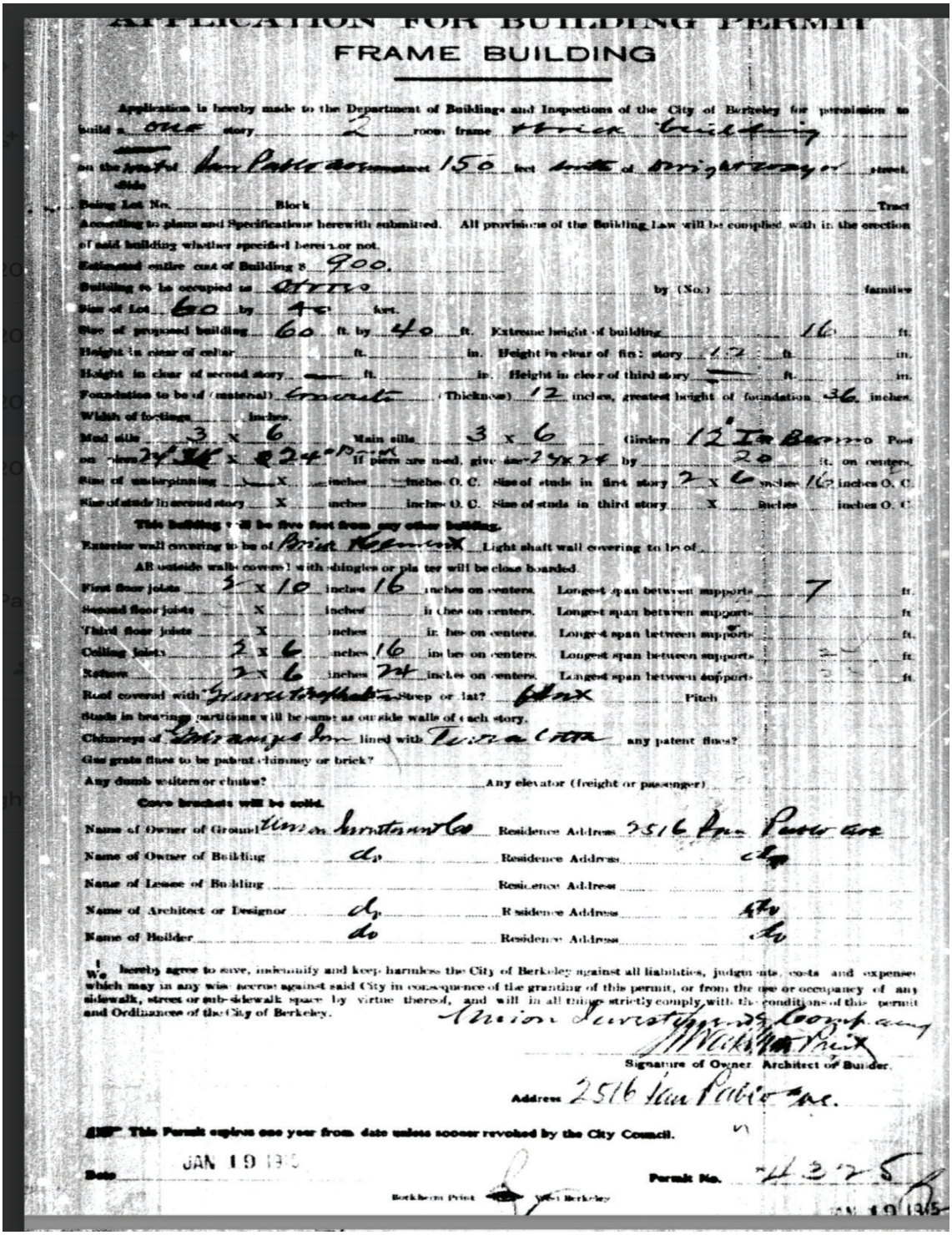
Address

This Permit expires one year from date unless sooner revoked by the City Council.

Date OCT 1912 Permit No. 2019

Blanchard Print West Berkeley

Building Permit Application for the Union Investment Company Bldg #1, BAHA



APPLICATION FOR BUILDING PERMIT

FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a one story 2 room frame store building

on the [illegible] San Pablo Ave. west 150 feet south of Dwight Way street.
side

Being Lot No. _____ Block _____ Tract _____

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 900.

Building to be occupied as store by (No.) _____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building 16 ft.

Height in clear of cellar _____ ft. _____ in. Height in clear of 1st story 12 ft. _____ in.

Height in clear of second story _____ ft. _____ in. Height in clear of third story _____ ft. _____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 36 inches.

Width of footings _____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" I Beam on Post on piers 24"x24"Pad If piers are used, give size 24x24 by _____ 20 ft. on centers.

Size of underpinning _____ X _____ inches _____ inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story _____ X _____ inches _____ inches O. C. Size of studs in third story _____ X _____ inches _____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Brick Veneer Light shaft wall covering to be of _____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists	3 X 10	inches 16	inches on centers.	Longest span between supports	7 ft.
Second floor joists	X	inches	inches on centers.	Longest span between supports	ft.
Third floor joists	X	inches	inches on centers.	Longest span between supports	ft.
Ceiling joists	2 X 6	inches 16	inches on centers.	Longest span between supports	ft.
Rafters	2 X 6	inches 24	inches on centers.	Longest span between supports	ft.

Roof covered with Gravel & Asphalt Steep or flat? flat Pitch _____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of Brick lined with Terra Cotta any patent flues?

Gas grate flues to be patent chimney or brick?

Any dumb waiters or chutes? _____ Any elevator (freight or passenger) _____

Corbel brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave

Name of Owner of Building do Residence Address do

Name of Lessee of Building _____ Residence Address _____

Name of Architect or Designer do Residence Address do

Name of Builder do Residence Address do

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Union Investment Company
By Wickham Price
Signature of Owner Architect or Builder.

Address 2516 San Pablo Ave.

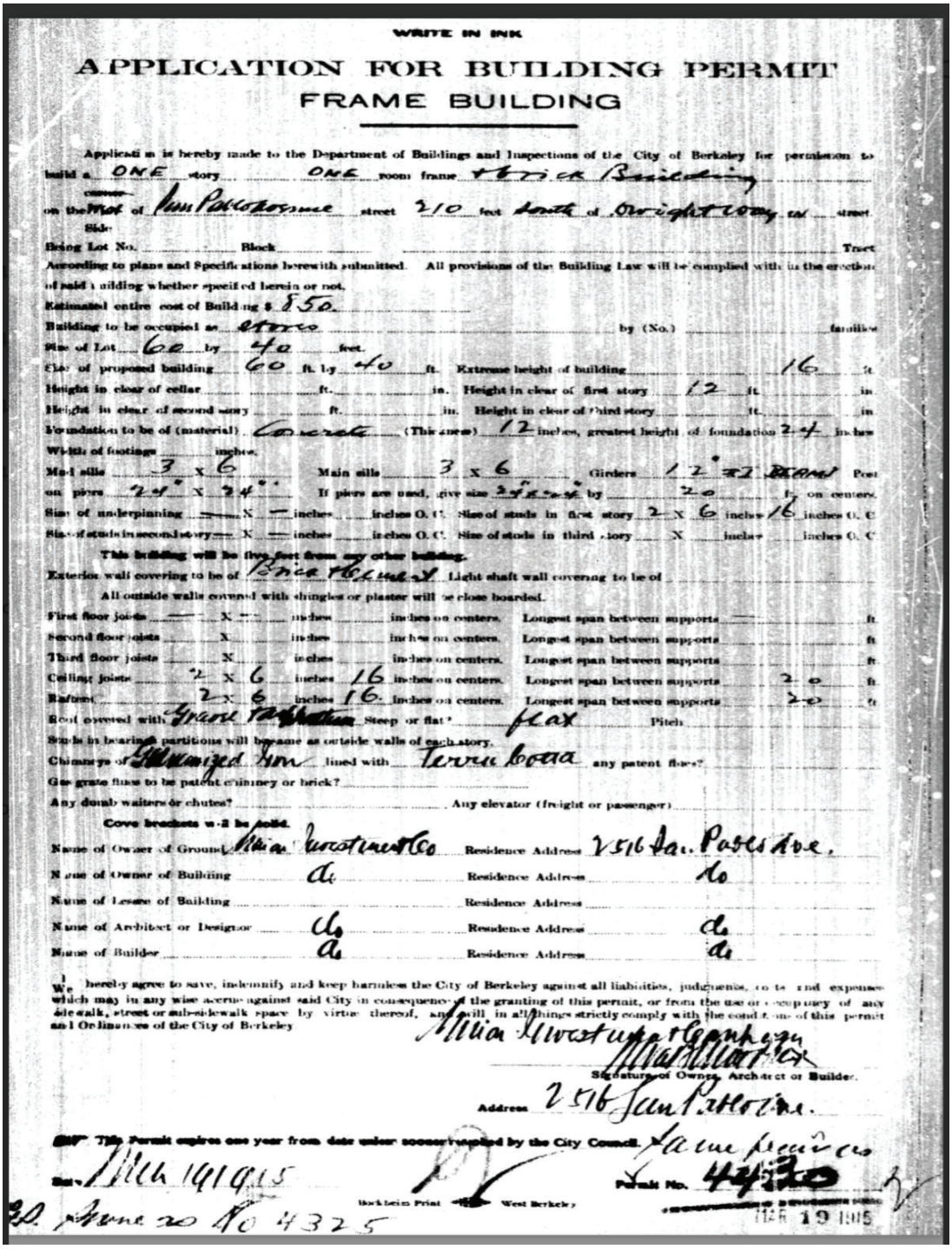
This Permit expires one year from date unless sooner revoked by the City Council.

Date JAN 19 193[illegible] Permit No. 4275

Berkheim Print West Berkeley

JAN 19 1935

Subsequent Building Permit Application for Corner of San Pablo Ave and Dwight Way issued to Union Investment Company- BAHA



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a ONE story ONE room frame Stucco Building

owner

on the West of San Pablo Avenue street 210 feet South of Dwight Way cor street

Blk

Being Lot No. Block Tract

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 850.

Building to be occupied as stores by (No.) families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building 16 ft.

Height in clear of cellar ft. in. Height in clear of first story 12 ft. in.

Height in clear of second story ft. in. Height in clear of third story ft. in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 24 inches

Width of footings inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" #1 Pine Posts

on piers 24" x 24". If piers are used, give size 24"x24" by 20 ft. on centers.

Size of underpinning — X — inches inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story — X — inches inches O. C. Size of studs in third story — X — inches inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Brick Veneer Light shaft wall covering to be of

All outside walls covered with shingles or plaster will be close boarded.

First floor joists	— X —	inches	inches on centers.	Longest span between supports	ft.
Second floor joists	X	inches	inches on centers.	Longest span between supports	ft.
Third floor joists	X	inches	inches on centers.	Longest span between supports	ft.
Ceiling joists	2 X 6	inches	16 inches on centers.	Longest span between supports	20 ft.
Rafters	2 X 6	inches	16 inches on centers.	Longest span between supports	20 ft.

Roof covered with Gravel Composition Steep or flat? flat Pitch

Studs in bearing partitions will become as outside walls of each story.

Chimneys of Galvanized Iron lined with Terra Cotta any patent flues?

Gas grate flues to be patent chimney or brick?

Any dumb waiters or chutes? Any elevator (freight or passenger)

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave.

Name of Owner of Building do Residence Address do

Name of Lessee of Building Residence Address

Name of Architect or Designer do Residence Address do

Name of Builder do Residence Address do

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or subsidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley

Union Investment Co

Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave.

This Permit expires one year from date unless sooner revoked by the City Council.

Date March 19 1915

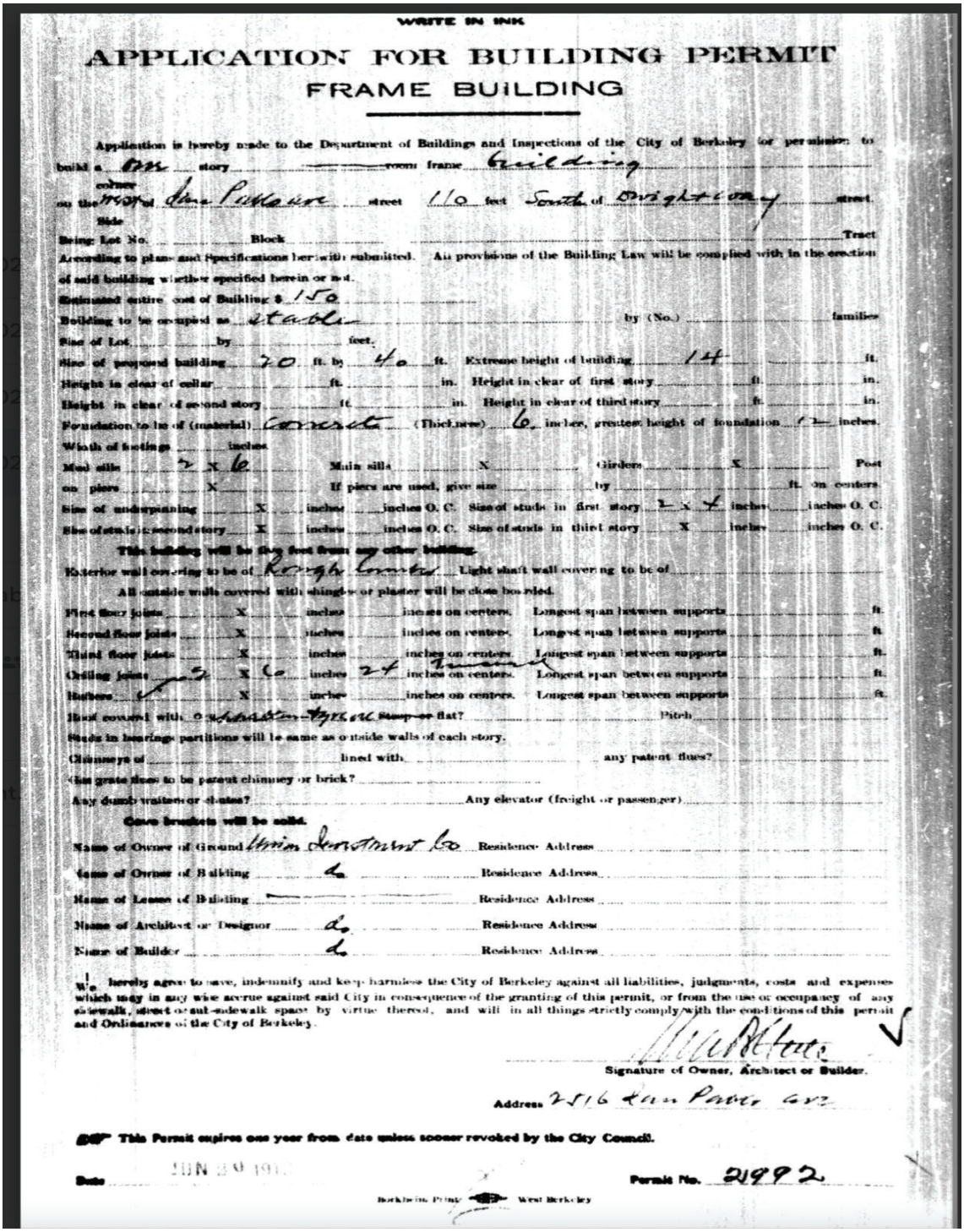
Permit No. 4420

Bachteim Print West Berkeley

MAR 19 1915

20 June 20 No 4325

Another Building Permit issued to Union Investment Company on March 19, 1915 - BAHA (Note that this permit references the earlier application number 4325 shown above)



WRITE IN INK

APPLICATION FOR BUILDING PERMIT

FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a One story ____ room frame Building

corner
on the West side San Pablo Ave street 110 feet South of Dwight Way street.

Being Lot No. ____ Block ____ Tract

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 150

Building to be occupied as stable by (No.) ____ families

Size of Lot ____ by ____ feet.

Size of proposed building 20 ft. by 40 ft. Extreme height of building 14 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of first story ____ ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 6 inches, greatest height of foundation 1 ft. inches.

Width of footings ____ inches.

Mud sills 2 x 6 Main sills ____ X ____ Girders ____ X ____ Post on piers ____ X ____ If piers are used, give size ____ by ____ ft. on centers

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 x 4 inches ____ inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be ____ feet from any other building.

Exterior wall covering to be of Rough Lumber Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Second floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Third floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Ceiling joists ~~2~~ X 6 inches 24 inches on centers. Longest span between supports ____ ft.

Rafters ~~2~~ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Roof covered with Composition-Tin or Slate-or flat? ____ Pitch ____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of ____ lined with ____ any patent flues? ____

Gas grate flues to be patent chimney or brick? ____

Any dumb waiters or chutes? ____ Any elevator (freight or passenger) ____

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address ____

Name of Owner of Building do Residence Address ____

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designor do Residence Address ____

Name of Builder do Residence Address ____

I/We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave

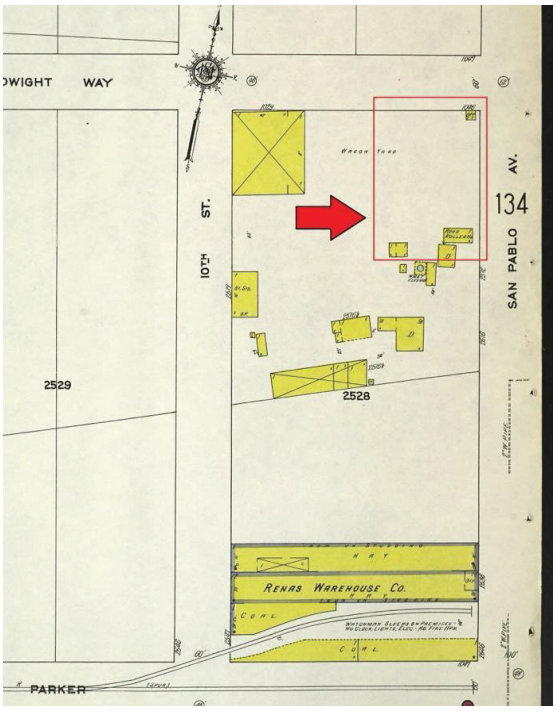
This Permit expires one year from date unless sooner revoked by the City Council.

Date JUN 20 191[illegible] Permit No. 2992

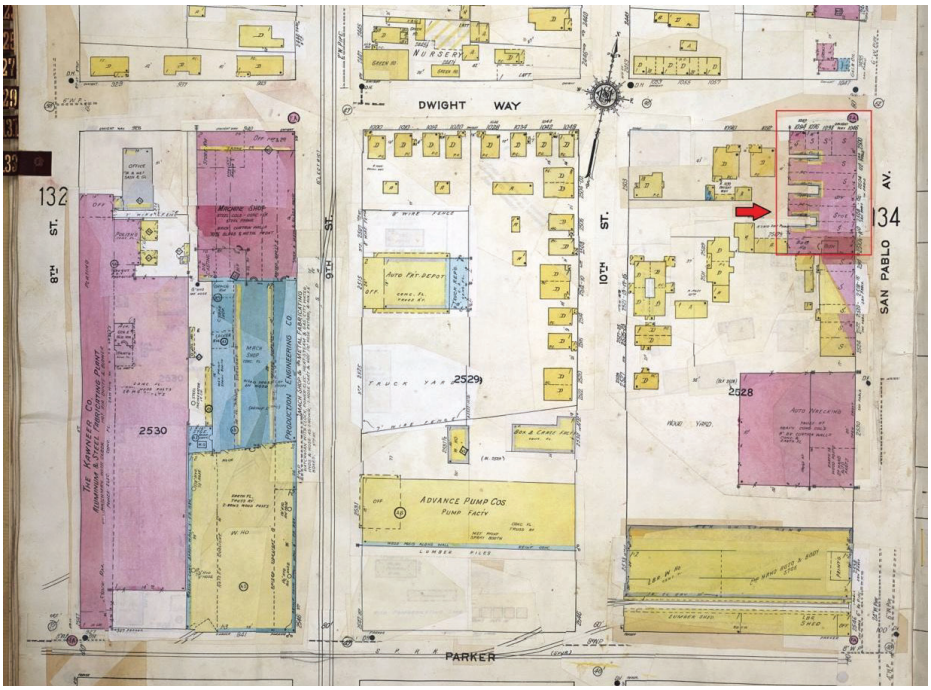
Berkeley Printing Co. West Berkeley

Another early building permit (June 20 191[*]) issued to Union Investment Co, listing the owner's address as 2516 San Pablo Ave.
*Exact year illegible, but issued between 1910-1919 - BAHA

Sanborn Maps provide more history of the building and its block.



1911 Sanborn Map for 2500 block San Pablo Ave



1950 Sanborn Fire Insurance Map 2500 Block of San Pablo Avenue and Dwight Way

Photographs of the San Pablo Area over time are provided below for context.



Figure 8. ca. 1910 photo of San Pablo Avenue, facing northeast (courtesy of UC Berkeley, Bancroft Library).



Figure 11. ca. 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (courtesy of Berkeley Public Library).

Features to be Preserved

The significant features to be preserved are the following, as described below:

1. The primary façade (east elevation) on San Pablo Avenue, and a secondary primary façade (north elevation) on Dwight Way constructed of brick masonry laid out in a running bond pattern.
2. Nine storefronts, six of which, include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and three storefronts along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts.
3. Glazed and wood-framed front recessed entries and wood-framed, single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows included in each of the nine storefronts.
4. Knee walls that are clad in tile and two that are clad in brick included in seven of the storefronts.
5. A stone masonry beltcourse, dentil, frieze boards with decorative triglyph, and molded cornices located above the transom windows along each storefront.
6. The parapet wall above the storefronts along the north and west elevations clad in brick with decorative masonry elements.
7. The eight storefronts that are symmetrical and retain a majority of their original materials and design shall be preserved and the canted storefront that appears to have changed in the sidelights that flank the wood and glazed single-entry door, which are currently glazed sidelights framed in aluminum frames should be preserved and restored to the extent possible.
8. Rear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall.

15. History

History Section Text Source: Landmark Application for the nearby Borg Building at 2136-2154 San Pablo Avenue, Berkeley, CA 94702

The Ohlone Period

Before the arrival of Europeans, the Native Americans living in today's Berkeley and the East Bay were part of a larger group that lived for thousands of years from the San Francisco Bay to Monterey. The Spanish referred to them as Costanoan or 'Indians of the coast' and they were later termed Ohlone, the name accepted by most today. Made up of distinct groups, they had similar languages and cultures. Physical evidence of their presence in Berkeley remains in shellmounds and burial sites that range from the coast to the hills.

European arrival brought disease and displacement, with much of the population pulled into the local Missions by the early 1800s. Despite the many hardships and being labelled extinct, descendants remain throughout the San Francisco Bay Area, active in preserving their name, culture, and history.

Rancho San Antonio

According to M.W. Wood's History of Alameda County, California, the Rancho San Antonio, a nearly 45-thousand-acre Spanish land grant, was made to Luis María Peralta by Spanish governor Pablo Vicente de Sol on August 16, 1820. Peralta had served forty years in the Spanish military. The grant included present-day Albany, Berkeley, Oakland, and northern San Leandro. In 1842, he divided the land among his four sons. One of them, Domingo, would receive all of what is present-day Albany and Berkeley and a small portion of northern Oakland. He built an adobe house in 1841 at the present-day site of 1304 Albina and it is a California point of historic interest.

According to the Peralta Family History at http://www.peraltahacienda.org, annexation of California by the United States in 1848 and the Gold Rush of 1849 brought significant change. While the Peraltas and their fellow Californios were promised recognition and protection of their property rights, squatters on the land and theft of cattle became a problem as new settlers arrived from around the world. A further burden came with the 1851 U.S. Federal Land, which required the Californios to prove their land titles in court, requiring much time and expense.

In 1852-1853, Domingo started selling parcels of his land, mostly to pay off debts. The parcels were defined on a map surveyed by Julius Kellersberger, hired to survey the northern part of Rancho San Antonio. Surveyed in 1853, the map covers Albany, Berkeley, Emeryville, and part of Oakland. This view of the parcels shows the site of the building in the upper center of No. 62.

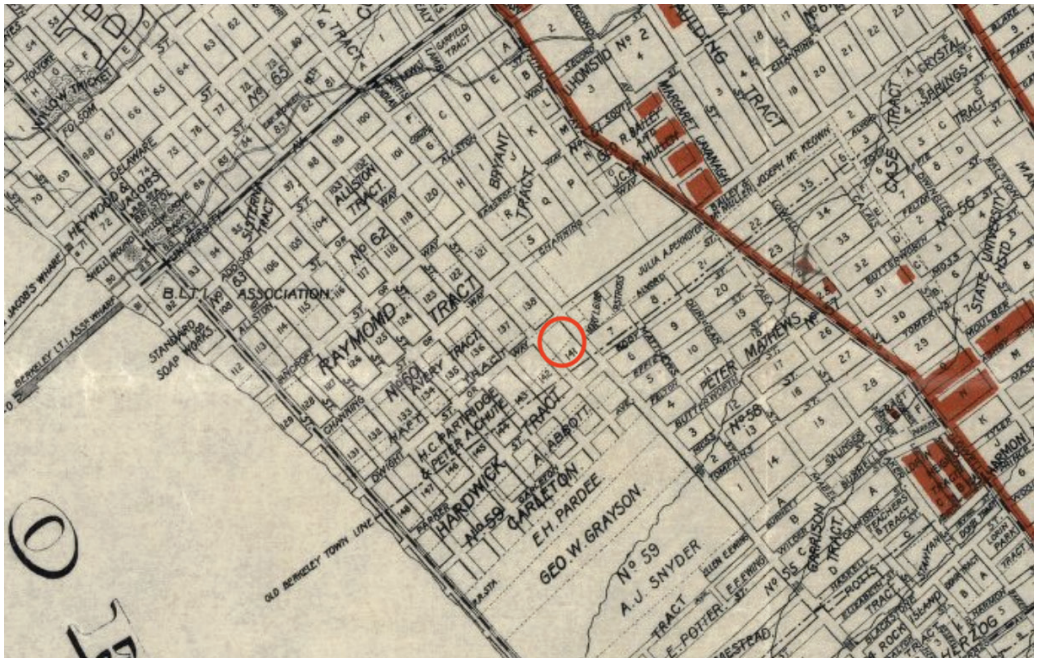


Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. http://www.raremaps.com

Ocean View

In 1850, early settlement included James Jacobs with his boat landing and Captain William Bowen's Inn. There soon followed Everding and Rammelsburg's Mill and Heywood's lumber yard. Residents moved in, primarily foreign-born immigrants and second-generation Americans. Growth was not dramatic until the 1873 establishment of the new campus of the University of California.

In 1874, the area was part of the Berkeley Land and Town Improvement Association. This was organized by neighborhood leaders to facilitate the further development of Ocean View, with wharf and ferry services and industrial growth. This development, along with the University, led to new factories and a ten-fold increase in population. For a comprehensive history of Ocean View, see Victorian Berkeley: The Community of Ocean View, Karen Jorgensen-Esmaili and The Berkeley Historical Society, 1981.



Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.

With the joining of the two distinct communities as Berkeley in 1878, further growth followed, but the differences remained, and today's common label of West Berkeley was already established. By the 1890s, the Borg Building site was in the Allston Tract, Block 141. In 1915, West Berkeley was filling in, but with room to grow.

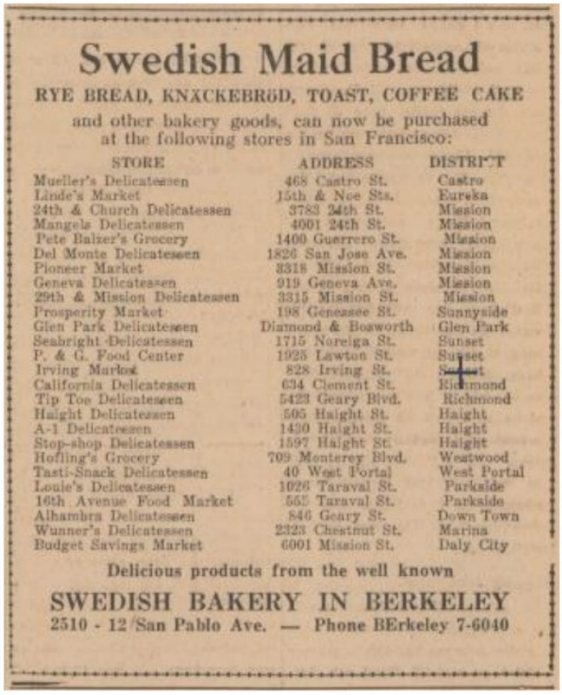
Some Longtime and Significant Tenants:

Earliest Occupants/Usage:

The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24). It was owned and operated by Jonas L Norlund and Gus Rydstrom ca. 1922-1963, under the business name of "Norlund & Rydstrom." The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time. Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).


Swedish Maid Bread

RYE BREAD, KNÄCKEBRÖD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	468 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3783 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1826 San Jose Ave.	Mission
Pioneer Market	3318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Seabright Delicatessen	1715 Noreiga St.	Sunset
P. & G. Food Center	1925 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Toe Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	505 Haight St.	Haight
A-1 Delicatessen	1430 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	709 Monterey Blvd.	Westwood
Tasti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
16th Avenue Food Market	555 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2323 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection).

Significant History of Music Clubs at 2504 (and extending to 2500) San Pablo Ave

The Building has a long history of hosting music clubs including the San Pablo Ave Folk and Rock Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long Branch Saloon.



Source: Questing Beast Research by Ross Hannan and Corry Arnold:
http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The music history of 2504 San Pablo Avenue is meticulously researched and documented in a series of blogposts on Rock Archaeology 101 - Photos and Artifacts from Mostly Forgotten Bay Area Rock Venues of the 1960's and Early 70s - see http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html , http://rockarchaeology101.blogspot.com/, https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html http://berkeleyfolk.blogspot.com/2009/08/cabale-creamery-2504-san-pablo-avenue.html https://berkeleyfolk.blogspot.com/2012/11/babylon-2504-san-pablo-avenue-berkeley.html and http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The below history and imagery is all excerpted from Rockarcheology blogs:

Back during World War 2, with the Oakland and RIchmond shipyards full of workers on three shifts, San Pablo Avenue had been called "Music Row.". There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Soutwet to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970's, there wer still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

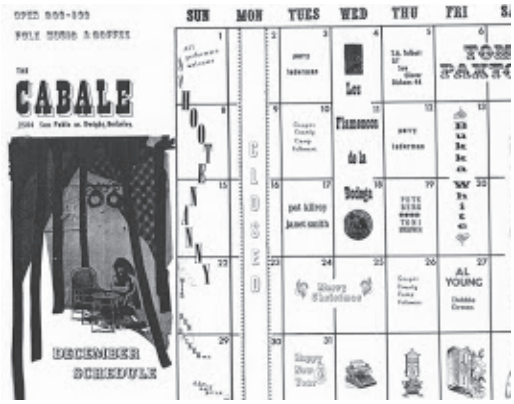
2504 San Pablo Avenue itself was a seminal address in Berkeley '60's music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a niew one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960's, 2504 San Pablo had been the site of The Cable, later The Cable Creamery, an essential stop on the early 60s folk circuit. In 1965, it briefly become The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Question Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and "plugged in" to become Country Joe and The Fish."

The Questing Beast had closed in May 1966 and 2504 became Tito's, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, a new owner Malcolm Williams doubled the capacity of the room from about 175 to 350 and renamed the club The Long Branch Saloon. The Long Branch featured original music, too, but it paid a little better with a correspondingly higher quality of performers

Cabale (Creamery) January 1963-April 1965
The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

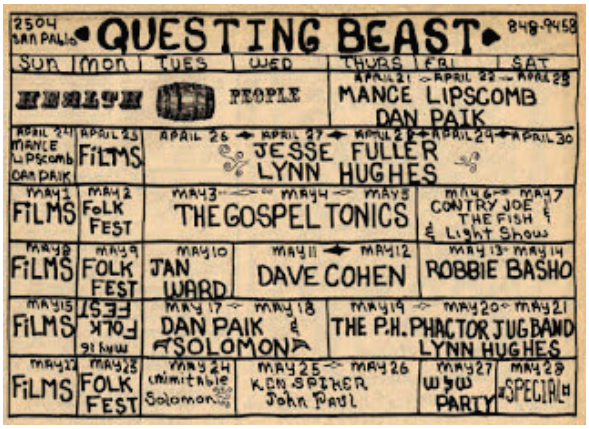
> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)"*



A calendar for Berkeley's Cabale, for December, 1963.

According to Rockarceology101, Jerry Garcia made many pilgrimages from his home in Palo Alto to The Cabale in Berkeley to see folk musicians just as the Kweskin Band, and the Kentucky Colonels, both thought to be inspirations for the Grateful Dead.

The Questing Beast November 19, 1965-May 9, 1966
In addition to getting their start at the Questing Beast, Country Joe and The Fish were the very last musical performances on May 6 and 7th, 1966.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966
Source: Rockarcheology101.blocspot.cog

Tito's 1967-June 1969
Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, below, were a local Berkeley band).



Babylon July 1969-April 1971
In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of

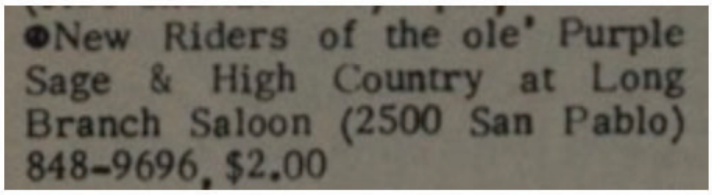
former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years. By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Babylon, from March 13, 1970

The Long Branch May 28, 1971-November 1976

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.


New Riders of the ole' Purple Sage & High Country at Long Branch Saloon (2500 San Pablo) 848-9696, $2.00

Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00



The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so its audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

Some more well-known acts that performed at Long Branch include Elvin BIshop Group, New Riders of the Purple Sage (Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band), Tower of Power, Commander Cody and His Lost Planet Airmen, and Eddie Money and the Rockets, and The Tubes.

The Long Branch lasted a little over five years and closed around November 1976. For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually,

as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

16. Significance:

From Chapter 3.24 of the Landmarks Preservation Ordinance:
3.24.110 A. Landmarks and historic districts. General criteria which the commission shall use when considering structures, sites and areas for landmark or historic district designation are:
1. Architectural merit:
b. Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works of the best surviving work in a region of an architect, designer or master builder; or
c. Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric.

2. Cultural value: Structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City;
3. Educational value: Structures worth preserving for their usefulness as an educational force;
4. Historic value: Preservation and enhancement of structures, sites and areas that embody and express the history of Berkeley/Alameda County/California/United States.
5. Any property which is listed on the National Register described in Section 470A of Title 16 of the United States Code.

Under both 3.24.110 A.1.b., and 3.24.110 A.1.c., the Union Investment Building #1 qualifies as "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition elements of Classical Revival design includes the brick masonry, which is laid out in a running bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation report.
1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue,
Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.

The Union Investment Building #1 exhibits several classical elements found in other Berkeley business districts and is one of a few intact examples left on an ever-changing San Pablo Avenue. In addition to this application, the Historical Resources Inventory Form (DPR Form DPR Form 523A (9/2013) prepared by Stacey De Shazo as part of the Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California, Evans & De Shazo, Inc., 202, indicates that the storefront commercial building appears eligible for individual listing on the NRHP under Criterion C.(Construction/Architecture): That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

While the HRE author determined no other significance for the building, we also find the following:

Under 3.24.110 A.2, the Union Investment Company Building #1 also qualifies for its cultural value and under 3.24.110 A.4 for its historic value by extending and maintaining San Pablo Avenue's World War 2 roots as "Music Row", when it was home to nightclubs and saloons hosting Oakland and Richmond Shipyard workers into the 60's and 70's

Culturally and historically, 2504 San Pablo Ave was a seminal address in Berkeley '60's music history serving as the site of The Cabale and later The Cabale Creamery, which was an essential stop on the early 60s folk circuit. It continued as a music hotspot for folk, bluegrass, pre-psychedelic and rock music during the sixties and seventies in numerous incarnations including The Good Buddy, Caverns West, and The Questing Beast before becoming Tito's and finally the Long Branch Saloon.

While the building has seen updates over time, the overall appearance has changed little and it continues to serve as home to current "counterculture" tenants such as Good Vibrations, providing valuable service to residents of Berkeley and the East Bay.

Period of Significance: 1911 – Present, location of several significant tenants in succession.

Historic Value:
National **State** **County** **City** **Neighborhood**

Architectural Value:
National **State** **County** **City** **Neighborhood**

17. Is the property endangered? Yes, it is up for sale and the San Pablo corridor is experiencing rapid demolition of existing buildings and development of new multi-story mixed use development.

18. Photographs:

Date	Photographer	Repository
1993	Evans & De Shazo Inc.	HRE_DPR Form San Pablo 2510
2024	Charles Enchill	Personal Collection
2024	unknown	Loopnet.com
2024	Susan Orbuch	Personal Collection
1910	Unknown	UC Berkeley Bancroft Library
1925	Unknown	Berkeley Public Library
1970s	Unknown	Rockarcheology website
2019	Unkonwn	Rockarcheology website

19. Bibliography:

- Building Permit files, Berkeley Architectural Heritage Association (BAHA).
- Sanborn Maps, 1911, 1929 and 1950
- 2021-03-04_HRE_DPR Forms_San Pablo 2510.pdf
- Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California Prepared for Jonathan Astmann, Senior Project Manager Satellite Affordable Housing Associates. Prepared By: Stacey De Shazo, M.A. Principal Architectural Historian stacey@evens-deshazo.com Evans & De Shazo Archaelogy & Historic Preservation, January 28, 2021
- 1931 aerial photograph courtesy of U.C. Santa Barbara (fig 22)
- Portion of the 1911 Sanborn Fire Insurance Map (updated in 1950) showing the 1910 building (EDS-09) (figure 25 HRE for Proposed Blake Apartments cited above)
- Circa 1910 Photo of San Pablo Avenue (UC Berkeley, Bancroft Library) (figure 8 HRE for Proposed Blake Apartments cited above)
- 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (Berkeley Public Library) (sourced from HRE for Proposed Blake Apartments cited above)
- Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence
- Ruderman Antique Maps, Inc. http://www.raremaps.com
- Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.
- 1923 Swedish Bakery Advertisement in the "Vestkusten" – California Digital Newspaper Collection
- 1953 Swedish Bakery Advertisement (California Digital Newspaper Collection)
- 2504 San Pablo Avenue through the years flow chart – Questing Beast Research by Ross Hannan and Corry Arnold: http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm
- Cabale Show Calendar December, 1963 – courtesy of Rockareology 101 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- Questing Beast Calendar May 1966 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- Drongos show flyer approx. 1967, http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html.
- Flyer from Babylon from March 13, 1970 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00

http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html

- 2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History – Long Branch I) – March 11, 2021. http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Saloon Performance History (Long Branch II) , Friday August 11, 2023 https://rockarchaeology101.blogspot.com/2023/08/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Performance History October-December 1973 (Long Branch III) Friday, July 19, 2024 https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html
- The Questing Beast , 2504 San Pablo Avenue, Berkeley CA, researched and prepared by Ross Hannan and Corry Arnold – latest Update Sept 13, 2011 http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm ou
- Tom Dalzell , Berkeley e-Plaque designation on San Pablo Avenue Folk Music Clubs, https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/
- City of Berkeley Ordinance #4694 N.S. Landmark Application for the Borg Building, 2136-2154 San Pablo Avenue, Berkeley, CA 94702 - (#LMSAP2020-0004) as appended to LPC Notice of Decision dated October 6, 2020

20. Recorder: Susan Orbuch/Charles Enchill Date: 3 September, 2024
Organization: Landmark Preservation Commission

Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
Berkeley, CA 94704

LANDMARKS PRESERVATION COMMISSION
NOTICE OF PUBLIC HEARING

SUBJECT: 2500-2512 San Pablo Ave/1094-1098 Dwight Way – Union Investment Co. Bldg Number 1
LMIN#2024-0004

WHEN: Thursday, October 3, 2024.
Meeting starts at 6:30 pm.

WHERE: North Berkeley Senior Center
1901 Hearst Avenue
Berkeley, CA 94709

«NAME1»
«NAME2»
«ADDRESS1» «ADDRESS2»

Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
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«Next Record»«NAME1»
«NAME2»
«ADDRESS1» «ADDRESS2»

SUBJECT: 2500-2512 San Pablo Avenue/1094-1098 Dwight Way – Union Investment Company Building Number 1

City Landmark/Structure of Merit Designation (#LMIN2024-0004) consideration for a commercial building completed in 1912.

CEQA Status: City staff will recommend a finding of no further environmental review pursuant to California Environmental Quality Act Guidelines Sections 15061.(b)(3) for Review Exemption.

NOTICE CONCERNING YOUR LEGAL RIGHTS:
If you challenge the decision of the City in court, you may be limited to raising only those issues you or someone else raised at the public hearing or in written correspondence delivered to the Commission at, or prior to, the public hearing.

All persons are welcome to attend the hearing and will be given an opportunity to address the Commission. Comments may be made verbally at the public hearing and/or in writing before the hearing. The Commission may limit the time granted to each speaker.

Send written comments to the Landmarks Preservation Commission Secretary,City of Berkeley Permit Service Center, 1947 Center Street, Berkeley, CA 94704, or e-mal to: LPC@berkeleyca.gov, or fax (510) 981-7420. To ensure inclusion in the packet, submit correspondence **seven (7)** days before the hearing. For any correspondence submitted less than seven days before the meeting, submit 11 copies which staff will deliver to the Commission at its meeting.

Persons with disabilities may request accommodation (via agendas in Large print or Braille, assistive listening devices or a sign language interpreter) by contacting the City Clerks Department at (510) 981-6900, or (510) 981-6903 (TTY)

PLEASE NOTE: email addresses, names, street addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, it will become part of the public record, and will become accessible on the City Website.

The agenda and project files for this meeting will be available online 3 days prior to this meeting at:
https://berkeleyca.gov/your-government/boards-commissions/landmarks-preservation-commission

Mail and Post Date: September 23, 2024

SUBJECT: 2500-2512 San Pablo Avenue/1094-1098 Dwight Way – Union Investment Company Building Number 1

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Mail and Post Date: September 23, 2024

Internal

NAME1	NAME2	ADDRESS1	ADDRESS2
WRIGHT INSTITUTE	2728 DURANT AVE	BERKELEY CA	94704
TURNOY SHARON E	1034 DWIGHT WAY	BERKELEY CA	94710
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DILLON GREGORY K & LYNN R TRS	111 EL TOYONAL	ORINDA CA	94563
WOLOSHYN RYAN & YANG JUSTINE	5972 ZINN DR	OAKLAND CA	94611
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CLARKE STEPHEN G	2508 10TH ST	BERKELEY CA	94710
KLUGER L T	1938 DELAWARE ST	BERKELEY CA	94709
EROS JOHN & REBECCA S ETAL	2514 10TH ST	BERKELEY CA	94710
TOGTOKH TUMURBAATAR & SIMPSON ENKHEE TRS	2516 10TH ST	BERKELEY CA	94710
WON JOHN J	2520 10TH ST	BERKELEY CA	94710
BERKELEY UNIFIED SCHOOL DISTRICT	2020 BONAR ST	BERKELEY CA	94702
TSA REAL ESTATE LLC	1567 SW CHABDLER AVE	BEND OR	97702
PARKER ASSOCIATES	2560 9TH ST	BERKELEY CA	94710
2530 10TH LLC	1730 BLAKE ST	BERKELEY CA	94703
FERREIRA PATRICIA A & OZENNE LOUIS M JR TRS	35501 S HIGHWAY 1	GUALALA CA	95445
EVANS EILEEN TR	1090 DWIGHT WAY	BERKELEY CA	94710
ALLI CONSTRUCTION INC	P O BOX 661827	SACRAMENTO CA	95866
WEST BERKELEY CENTER PARTNERS LLC	1933 FRANCISCO ST	BERKELEY CA	94709
WEST BERKELEY CENTER PARTNERS LLC	1933 FRANCISCO ST	BERKELEY CA	94709
2514-2520 SAN PABLO AVENUE LLC	86 SHIELDS LN	NOVATO CA	94947
NAJMABADI SADAF & ALIAKBAR YADI ETAL	6045 BARCELONA CT	GRANITE BAY CA	95746
TWENTY FIVE THIRTY SAN PABLO AVENUE PARTNERSHIP	86 SHIELDS LN	NOVATO CA	94947
GENIRBERG FAMILY LIMITED PARTNERSHIP	101 N TRYON ST	CHARLOTTE NC	28246
SIEGEL SAMUEL TR	2527 10TH ST	BERKELEY CA	94710
NAJMABADI SADAF & ALIAKBAR YADI Y TRS	6045 BARCELONA CT	GRANITE BAY CA	95746
SHALILEH FEREYDOON	2598 SACRAMENTO ST	BERKELEY CA	94702
HALFORD STEVEN M & JACOBS MARCIA D TRS	7 SPRING GROVE AVE	SAN RAFAEL CA	94901
CAUDLE GAIL TR	1113 BLAKE ST	BERKELEY CA	94702
INVELOPMENT LLC	2601C BLANDING AVE	ALAMEDA CA	94501
BLAKE APARTMENTS L P	1835 ALCATRAZ AVE	BERKELEY CA	94703
WANG SHIHTING	1399 ACTON ST	BERKELEY CA	94706
WORLD TRAVELER HOLDINGS 2511 LLC	PO BOX 3931	OAKLAND CA	94609
WONG WEI T & XU XIAOMING	97 LAKEWOOD CIR	SAN MATEO CA	94402
YANG SULAMITA X & HO DANNY W	1108 DWIGHT WAY	BERKELEY CA	94702
TOWERS JOSEPH C TR	1112 DWIGHT WAY	BERKELEY CA	94702
BOHO APARTMENTS LLC	1035 UNDERHILLS RD	OAKLAND CA	94610
BOHO APARTMENTS LLC	1035 UNDERHILLS RD	OAKLAND CA	94610
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Internal

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PETERSON PAUL D & MARION M TRS	410 GRIZZLY PEAK BLVD	BERKELEY CA	94708
EARLE JACQUELINE TR	2432 BYRON ST	BERKELEY CA	94702
SEIDERMAN COREY J & NEWMAN STACEY R	2434 BYRON ST	BERKELEY CA	94702
FORMAN DONALD & ROBERTS KATHERINE	2438 BYRON ST	BERKELEY CA	94702
ROBINSON ELISHA JR & JANIE M	2442 BYRON ST	BERKELEY CA	94702
FANNING SCOTT W TR	2444 BYRON ST	BERKELEY CA	94702
PRICE ERIC M & PATRICIA M	2446 BYRON ST	BERKELEY CA	94702
JONES REUBEN A JR TR	7331 ROURKE CIR	MEMPHIS TN	38125
POETS CORNER PLACE LLC	2417 MARINER SQUARE LOOP	ALAMEDA CA	94501
ARON HOMES LLC	125 BURLWOOD LN	LOS GATOS CA	95033
ARON HOMES LLC	125 BURLWOOPD LN	LOS GATOS CA	95033
SOLAR EXPRESS PROPERTIES LLC	2424 SAN PABLO AVE	BERKELEY CA	94702
GIVENS & ZWEBEN PROPERTIES LLC	1730 SOLANO AVE	BERKELEY CA	94707
SCHIFFMAN ZAK LLC ETAL	3705 GLENEAGLES DR	TARZANA CA	91356
WAINWRIGHT MARY L TR	210 ARLINGTON BLVD	KENSINGTON CA	94707
HOANG LEE & HUYNH NHUNG T TRS	1144 REGATTA PT	HERCULES CA	94547
PEREZ GRACIELA	2447 10TH ST	BERKELEY CA	94710
BRANDEL DULAY FAMILY LLC & WRIGHT NEVINS FAMI ETAL	86 SHIELDS LN	NOVATO CA	94947
PORTER JAMES & REBEKAH ETAL	2437 10TH ST	BERKELEY CA	94710
MESTER TONI A TR	2431 TENTH ST	BERKELEY CA	94710
STOVALL EDWARD E	2434 10TH ST	BERKELEY CA	94710
HOGE EMILY & WATKINS THOMAS C	PO BOX 388	POINT REYES STATION CA	94956
HONDA PAMELA & LORA A	2440 10TH ST	BERKELEY CA	94710
YABUSAKI KENNETH	2445 9TH ST	BERKELEY CA	94710
OCCUPANT(S)	2530 TENTH ST 9	BERKELEY CA	94710
OCCUPANT(S)	2507 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1057 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 TENTH ST 3	BERKELEY CA	94710
OCCUPANT(S)	1114 DWIGHT WY 6	BERKELEY CA	94702
OCCUPANT(S)	2511 SAN PABLO AV 2	BERKELEY CA	94702
OCCUPANT(S)	2449 TENTH ST 5	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 4	BERKELEY CA	94710
OCCUPANT(S)	2501 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2446 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2432 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2518 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2503 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST A	BERKELEY CA	94702

Internal

OCCUPANT(S)	2501 NINTH ST 102	BERKELEY CA	94710
OCCUPANT(S)	2542 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 1	BERKELEY CA	94702
OCCUPANT(S)	2508 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2504 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2511 SAN PABLO AV 1	BERKELEY CA	94702
OCCUPANT(S)	2444 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST A	BERKELEY CA	94710
OCCUPANT(S)	1096 DWIGHT WY	BERKELEY CA	94702
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OCCUPANT(S)	2442 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 6	BERKELEY CA	94710
OCCUPANT(S)	1114 DWIGHT WY 2	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 7	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 1	BERKELEY CA	94710
OCCUPANT(S)	2453 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2427 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2445 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2531 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2429 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2546 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2502 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2431 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2509 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2521 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2511 SAN PABLO AV 3	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2511 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2506 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV F	BERKELEY CA	94702
OCCUPANT(S)	2519 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2514 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2512 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2521 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST 2	BERKELEY CA	94702
OCCUPANT(S)	2344 NINTH ST C	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV C	BERKELEY CA	94702

Internal

OCCUPANT(S)	2436 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2447 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1001 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV D	BERKELEY CA	94702
OCCUPANT(S)	1116 DWIGHT WY 1	BERKELEY CA	94702
OCCUPANT(S)	2449 TENTH ST 6	BERKELEY CA	94710
OCCUPANT(S)	2433 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2436 TENTH ST A	BERKELEY CA	94710
OCCUPANT(S)	2448 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2521 SAN PABLO AV 2	BERKELEY CA	94702
OCCUPANT(S)	2503 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2344 NINTH ST E	BERKELEY CA	94710
OCCUPANT(S)	1104 DWIGHT WY 1	BERKELEY CA	94702
OCCUPANT(S)	2431 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 5	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 2	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV I	BERKELEY CA	94702
OCCUPANT(S)	2523 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2442 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	1090 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2511 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV E	BERKELEY CA	94702
OCCUPANT(S)	2521 SAN PABLO AV 1	BERKELEY CA	94702
OCCUPANT(S)	1048 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV H	BERKELEY CA	94702
OCCUPANT(S)	2424 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1094 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	1108 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 1	BERKELEY CA	94710
OCCUPANT(S)	2546 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2437 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 2	BERKELEY CA	94710
OCCUPANT(S)	2501 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2443 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2427 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2520 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1042 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 TENTH ST 8	BERKELEY CA	94710
OCCUPANT(S)	1112 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST B	BERKELEY CA	94710

Internal

OCCUPANT(S)	2527 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2522 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1108 BLAKE ST	BERKELEY CA	94702
OCCUPANT(S)	1094 DWIGHT WY A	BERKELEY CA	94702
OCCUPANT(S)	2438 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2500 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1098 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2527 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2441 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2511 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV J	BERKELEY CA	94702
OCCUPANT(S)	2433 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1092 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2451 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1111 BLAKE ST	BERKELEY CA	94702
OCCUPANT(S)	1055 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2427 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2445 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1053 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 3	BERKELEY CA	94702
OCCUPANT(S)	2344 NINTH ST A	BERKELEY CA	94710
OCCUPANT(S)	2434 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1116 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2510 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1052 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2434 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2520 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2433 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2551 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1115 BLAKE ST	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV G	BERKELEY CA	94702
OCCUPANT(S)	2510 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2577 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2524 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 2	BERKELEY CA	94710
OCCUPANT(S)	2523 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2344 NINTH ST D	BERKELEY CA	94710
OCCUPANT(S)	1116 DWIGHT WY 5	BERKELEY CA	94702
OCCUPANT(S)	2512 TENTH ST	BERKELEY CA	94710

Internal

OCCUPANT(S)	2521 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2434 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 3	BERKELEY CA	94710
OCCUPANT(S)	2431 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2508 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2516 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2504 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST C	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST D	BERKELEY CA	94702
OCCUPANT(S)	2433 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2447 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2506 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2438 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2515 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2445 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2501 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2344 NINTH ST B	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 4	BERKELEY CA	94702
OCCUPANT(S)	2505 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2429 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2440 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2516 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2429 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1116 DWIGHT WY 3	BERKELEY CA	94702
OCCUPANT(S)	1114 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	1000 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2514 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1104 DWIGHT WY 2	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 4	BERKELEY CA	94710
OCCUPANT(S)	2515 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 5	BERKELEY CA	94702
OCCUPANT(S)	1111 BLAKE ST B	BERKELEY CA	94702
OCCUPANT(S)	2498 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2517 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST 3	BERKELEY CA	94702
OCCUPANT(S)	1034 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST C	BERKELEY CA	94702
OCCUPANT(S)	1113 BLAKE ST	BERKELEY CA	94702

Internal

Laurie Bright	2626 SAN PABLO AVE	BERKELEY CA	94702
Bryant Tract Association	1124 ADDISON ST	BERKELEY CA	94702
Citizens Opposing Polluted Environment	1908 TENTH ST	BERKELEY CA	94710
Daughters for Social / Economic Change	PO BOX 2203	BERKELEY CA	94701
Merchants and Artists in West Berkeley	930 GRAYSON ST	BERKELEY CA	94710
Milvia-King Alliance	1731 MILVIA ST	BERKELEY CA	94709
Oceanview Residents Committee	917 HEARST AVE	BERKELEY CA	94710
Potter Creek-West Berkeley Group	2810 EIGHTH ST	BERKELEY CA	94710
Tyler-California-King Neighborhood Group	3012 KING STREET	BERKELEY CA	94703
West Campus Neighborhood Group	2235 BROWNING ST	BERKELEY CA	94702
Office of Economic Development	2120 MILVIA ST	BERKELEY CA	94704
San Pablo Neighborhood Council	2749 WALLACE ST	BERKELEY CA	94702
West Street (2300 Block) Association	2345 WEST ST	BERKELEY CA	94702
Parker Neighborhood Watch-1100 Block	1117 PARKER ST	BERKELEY CA	94702
Derby Street (1100 Block) Association	1112 DERBY ST	BERKELEY CA	94702
Oregon St (1100-1200 Block) Neighborhood	1208 OREGON ST	BERKELEY CA	94702
University of California, Facilities Services	A&E Building, Room 300 University of California Berkeley	BERKELEY CA	94720
Urban Creeks Council	861 REGAL RD	BERKELEY CA	94708
Office of the City Manager	2180 MILVIA ST 5TH FLOOR	BERKELEY CA	94704
Bananas Inc.	5232 CLAREMONT AVE	OAKLAND CA	92618
Heinz Avenue Arts Group	800 HEINZ AVE #3	BERKELEY CA	94710
West Berkeley Association of Industrial Companies	PO BOX 2307	BERKELEY CA	94702
Berkeley Central Library	2090 KITTREDGE STREET	BERKELEY CA	94704
Adams Broadwell Joseph & Cardoza	601 GATEWAY BLVD. Suite 1000	S SAN FRANCSCO CA	94080
Public Notice Journal	PO Box 330356	SAN FRANCSCO CA	94133

Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
Berkeley, CA 94704-1113

LANDMARKS PRESERVATION COMMISSION
NOTICE OF PUBLIC HEARING

WHEN: **Thursday, October 3, 2024.**
Meeting starts at 6:30 p.m.

WHERE: **North Berkeley Senior Center**
1901 Hearst Avenue
Berkeley, CA 94709

SUBJECT: 2500-2512 San Pablo Avenue / 1094-1098 Dwight Way - Union Investment Company Building Number 1
City Landmark/Structure of Merit Designation (#LMIN2024-0004) consideration for a commercial building completed in 1912.

All persons are welcome to attend the virtual hearing and will be given an opportunity to address the Board. Comments maybe made verbally at the public hearing and/or in writing before the hearing. The Board may limit the time granted to each speaker.

Send written comments to:
Landmarks Preservation Commission Secretary
City of Berkeley Land Use Planning Division
1947 Center Street, 2nd Fl. / Berkeley, CA 94704
or emal to: LPC@berkeleyca.gov.

To ensure inclusion in the packet, submit correspondence **seven (7)** days prior to the hearing. For any correspondence submitted less than seven days before the meeting, submit 11 copies which staff will deliver to the Commission at its meeting.

PLEASE NOTE: Email addresses, names, street addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, it will become part of the public record, and will become accessible on the City Website.

To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services Specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date.

NOTICE CONCERNING YOUR LEGAL RIGHTS:
If you challenge the decision of the City in court, you may be limited to raising only those issues you or someone else raised at the public hearing or in written correspondence delivered to the Commission at or prior to, the public hearing.

The agenda and project files for this meeting will be available online 3 days prior to this meeting at:
https://berkeleyca.gov/your-government/boards-commissions/landmarks-preservation-commission

Post Date: September 23, 2024

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION
Union Investment Company Building #1
2510 San Pablo Ave (2500, 2504, 2506, 2508, 2510, 2512 San Pablo Ave & 1094, 1096 & 1098 Dwight Way)



1962 source: BAHA



March 1967. Source: BAHA



August 2024 Source: Charles Enchill

APPENDIX

EVANS & DE SHAZO, INC
ARCHAEOLOGY HISTORIC PRESERVATION

EDS-08: 2510 San Pablo Avenue (APN 54-1780-4-2); 1907 storefront commercial building

There are nine storefronts within the 1907 storefront commercial building, including six storefronts along San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512) and three storefronts along Dwight Way (1094, 1096, and 1098). Although the storefront addresses do not appear to have changed since the building was constructed, the ownership and occupancy history changed frequently. As such, not all the owners and occupants of the storefronts are listed within the following table.

Year	Owner/Occupant	Details
1907-1922	Owners: unknown	• The 1907 storefront commercial building consists of nine storefronts (Figure 22). • The first owner of the 1907 storefront commercial building is not known.
ca. 1922-1963	Owner/Occupants: "Swedish Bakery"; owned and operated by Jonas L Norlund and Gus Rydstrom.	• The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24).[59]

[55] Ancestry.com. *U.S., City Directories, 1822-1995*.

[56] Ancestry.com. *California, U.S., Voter Registrations, 1900-1968*.

[57] Ancestry.com. *U.S., City Directories, 1822-1995*.

[58] Newspapers.com, "Patrolman Added To Berkeley Police" Oakland Tribune, February 1, 1935.

[59] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

Year	Owner/Occupant	Details
		• The bakery was owned and operated by Jonas L. Norlund and Gus Rydstrom, under the business name of "Norlund & Rydstrom." [60] [61] [62] • The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time.[63] • Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. • The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.
ca. 1921 to ca. 1980	Occupants: Various	• There have been many occupants within the storefronts of the 1907 building, including the San Pablo Ave Folk Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long branch Saloon, and Earthsign Books, [64] [65] and many others.

[60] Advertisement, Oakland Tribune, November 2, 1950.

[61] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[62] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[63] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

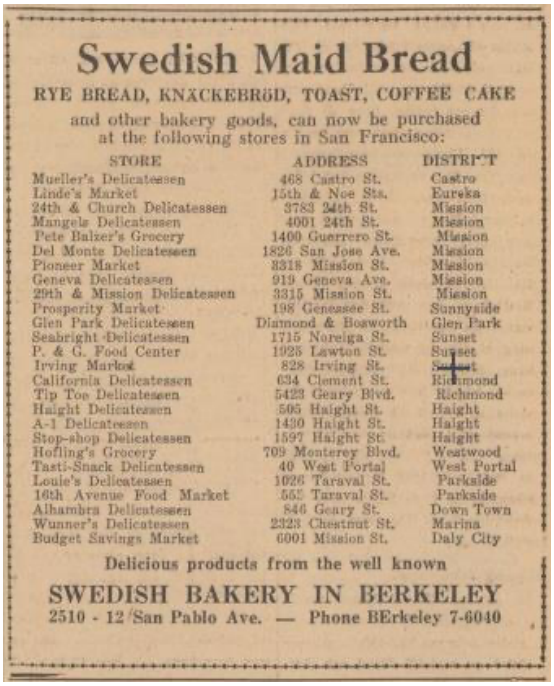
[64] Newspapers.com, "Getting Out", North East Bay Independent and Gazette, January 23, 1981. [65] Newspapers.com, "Readings" The San Francisco Examiner November 9, 1980.



Figure 22. A portion of a 1931 aerial photograph showing the 1907 building (red outline) (courtesy of U.C. Santa Barbara).



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).



Swedish Maid Bread

RYE BREAD, KNÄCKEBRÖD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	468 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3783 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1826 San Jose Ave.	Mission
Pioneer Market	8318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Seabright Delicatessen	1715 Noriega St.	Sunset
P. & G. Food Center	1925 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Top Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	505 Haight St.	Haight
A-1 Delicatessen	1430 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	709 Monterey Blvd.	Westwood
Tasti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
16th Avenue Food Market	552 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2323 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection). EDS-09: 2514 San Pablo Avenue (APN 54-1780-5); 1910 storefront commercial building

Year	Owner/Occupant	Details
1910-1922	Owners: unknown	• The 1910 storefront commercial building consists of five storefronts within retail addresses, including 2514, 2513, 2520, 2522, and 2524 (Figure 25). • The first owner of the 1910 storefront commercial building is not known.
1922-1930	Owners: Conrad F. Gubanski and Mary Gubanski	• The first known owner of the 1910 commercial building is Conrad. Conrad was born in 1896 in German, and in 1912 he immigrated to the U.S. at the age of 16.[66] • Conrad contract married Mary in 1920. They had three children, Conrad Jr., Louis, and Walter.[67] [68]

[66] Ancestry.com, Staatsarchiv Hamburg. *Hamburg Passenger Lists, 1850-1953*. [67] Ancestry.com. *1930 United States Federal Census*.
[68] Ancestry.com., *California, Marriage Records from Select Counties, 1850-1941*.

ITEM 5
LPC 03-04-2021

State of California ◆ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code _____ Reviewer _____ Date _____

Page 1 **of** 7 ***Resource Name or #:** 2510 San Pablo Avenue
P1. Other Identifier:

***P2. Location:** ☐ **Not for Publication** ☒ **Unrestricted**
***a. County** Alameda **and**
***b. USGS 7.5' Quad** Oakland **Date** 1993 **T** 1S; **R** 4W; __ **of Sec**; MD **B.M.**
c. Address 2510 San Pablo Avenue City Berkeley Zip 94702
d. UTM: Zone 10 , 562473 mE/ 4190597 mN
e. Other Locational Data: The resource is located within the 0.39-acre Assessor's Parcel Number (APN) 054-1780-4-2, situated on the southwest corner of Dwight Way and San Pablo Avenue within the City of Berkeley.

***P3a. Description:** The resource is the 1907 storefront commercial building. The 1907 building is a commercial storefront building with elements of Classical Revival architectural design. The one-story building is a rectangular form with "lightwell" style projecting forms along the rear façade (west elevation). The building includes a primary façade (east elevation) on San Pablo Avenue, and a secondary primary façade (north elevation) on Dwight Way. The building is constructed of brick masonry laid out in a running bond pattern. The roof is flat with a parapet along the north and east elevations. There are nine storefronts, six of which, including a canted corner storefront, are along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and three storefronts are along the secondary primary façade on Dwight Way (1094, 1096, and 1098). (Continued on Continuation Sheet, Page 2)

P5a.



***P3b. Resource Attributes:** HP6. 1-3 story commercial building

***P4. Resources Present:** ☒Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other
P5b. Description of Photo: 1907 commercial building, facing northeast

***P6. Date Constructed/Age and Source:** ☒ Historic ☐ Prehistoric ☐ Both
1907 commercial building; various primary source

***P7. Owner and Address:**
Name withheld by owner

***P8. Recorded by:** Stacey De Shazo, M.A., Evans & De Shazo, Inc., 1141 Gravenstein Highway S, Sebastopol, CA 95472

***P9. Date Recorded:** 12/5/2020

***P10. Survey Type:** Intensive

***P11. Report Citation:** Stacey De Shazo, M.A. (2021): Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California.

***Attachments:** ☐NONE ☒Location Map ☒Continuation Sheet ☐Building, Structure, and Object Record
☐Archaeological Record ☐District Record ☐Linear Feature Record ☐Milling Station Record ☐Rock Art Record
☐Artifact Record ☐Photograph Record ☐ Other (List): _____

https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/

San Pablo Avenue Folk Music Clubs

MUSIC



2504 San Pablo Ave, site of many folk clubs, photo (2015) R. Kehlmann

BERKELEY e-PLAQUE

San Pablo Avenue Folk Music Clubs

The Steppenwolf: *2136 San Pablo Avenue*
The Blind Lemon: *2362 San Pablo Avenue*
Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Longbranch Saloon: *2504 San Pablo*
The Jabberwock: *2901 Telegraph Avenue*
Freight and Salvage: *1827 San Pablo Avenue*

The folk music revival that began in the late 1950s was part of the cultural shift that peaked during the excesses of the disruptive 1960s and early 1970s and ebbed with the entrance of Rock on the popular music scene. Folk music clubs popped up in many places, notably in Greenwich Village, Cambridge, Chicago, San Francisco, and Berkeley. Centered on San Pablo Avenue, the Berkeley folk music scene was vibrant and transformative, if ever-churning.

In 1956, Berkeley's Pacifica radio station, KPFA, launched a folk music show called "Midnight Special." Two years later the city's first folk clubs, the *Steppenwolf* and the *Blind Lemon*, opened on San Pablo Avenue. Folk music was riding high: the Kingston Trio released "Tom Dooley," and Cambridge's famous *Club 47* had just opened.

In 1958 Max Scherr purchased and operated a local hangout, the *Steppenwolf*, a club that dabbled in both folk music and theater. Scherr later sold it to launch an underground newspaper, the *Berkeley Barb*. The *Blind Lemon* (named after the father of Texas blues, Blind Lemon Jefferson) opened in that same year, a few blocks south of the *Steppenwolf*. The small and intimate venue featuring coffee and folk music was owned by folk guitarist Rolf Cahn, a Jewish refugee from Nazi Germany who had served in the U.S. Army during the war, and singer/activist Barbara Dane. Opening night featured Odetta (a voice of the civil rights movement whose renditions of blues and spirituals inspired many musicians, including Bob Dylan, Joan Baez, and Janis Joplin), blues singer and guitarist K.C. Douglas, and Celtic folksinger Larry Moore. Cahn and Dane often performed at the club.

From the *Blind Lemon*, Rolf moved up the street to 2504 San Pablo Avenue, a spot that over the years would become home to seven different beat-era folk music clubs. It was at the *Cabale Creamery* (from Kabbala) that Jerry Garcia played bluegrass and folk music in the early 60s. Later, the club veered from folk towards rock and was renamed the *Questing Beast* (a name derived from King Arthur lore). It was an early and frequent venue for Country Joe and the Fish, and continued the trend towards rock in a further incarnation as Babylon (1969–70).

In the mid-1960s Berkeley's folk scene migrated to the corner of Telegraph Avenue and Russell Street where Bill "Jolly Blue" Ehlert's *Jabberwock* hosted locals and traveling musicians including Taj Mahal, Mance Lipscomb, Lightnin' Hopkins, and John Hammond. The *Jabberwock's* predecessor on the corner was a jazz club and coffee house, *Tsubo's*, where one evening patrons sat in on a recording session of guitarist Wes Montgomery and the Miles Davis rhythm section.

After the *Jabberwock* closed in 1968, the folk scene moved back to San Pablo Avenue with the opening of *Freight and Salvage Coffeehouse*, but Rock ultimately silenced Berkeley's lively folk music scene. At the turn of the century, only the *Freight* remained. It had been a latecomer, but one with staying power. It now takes its place on Addison Avenue, in the heart of Berkeley's downtown art and culture scene.

Contributed by Tom Dalzell, 2015

ROCK ARCHAEOLOGY 101

PHOTOS AND ARTIFACTS FROM MOSTLY FORGOTTEN AND MOSTLY BAY AREA ROCK VENUES OF THE 1960S AND EARLY 70S

THURSDAY, MARCH 11, 2021

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History--Long Branch I)



2504 San Pablo Avenue, Berkeley, as it appeared in August 2011. The building was the former site of the Cabale Creamery, The Good Buddy, Caverns West, the Questing Beast, Tito's, Babylon and The Long Branch Saloon. All were music venues in the 1960s or 70s.

2504 San Pablo Avenue, Berkeley, CA: Building History

2504 San Pablo Avenue (at Dwight Way) is almost two miles West and South of the UC Berkley campus. Back during World War 2, with the Oakland and Richmond shipyards full of workers on three shifts, San Pablo Avenue had been called "Music Row." There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Southwest to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970s, there were still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

2504 San Pablo Avenue itself was a seminal address in Berkeley '60s music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a new one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960s, 2504 San Pablo had been the site of The Cabale, later The Cabale

Creamery, an essential stop on the early 60s folk circuit. In 1965 it briefly became The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Questing Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and "plugged in" to become Country Joe And The Fish.

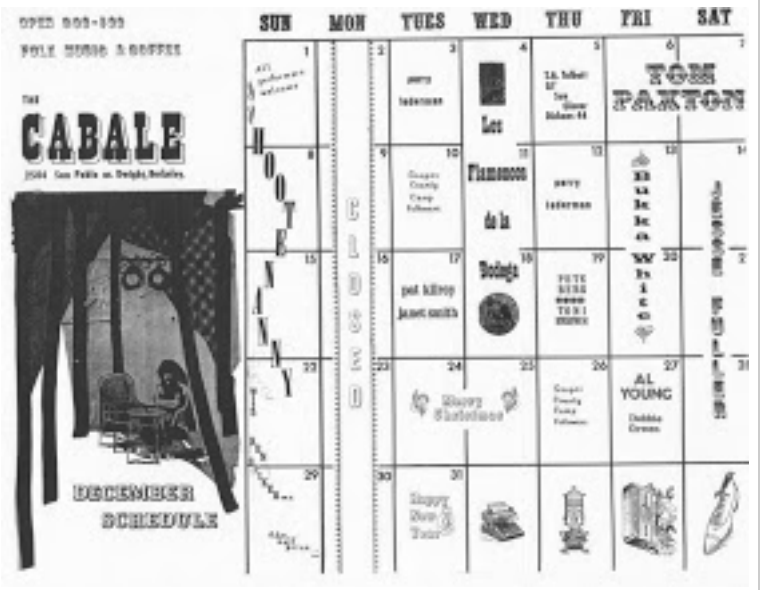
The Questing Beast had closed in May 1966, and 2504 became Tito's, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, new owner Malcolm Williams doubled the capacity of the room from about 175 to around 350, and renamed the club The Long Branch Saloon. The Long Branch featured original music, too, but it paid a little better, with a correspondingly higher quality of performers.

Location and Memory

Sometime in the late 1980s or early 90s, Jerry Garcia was asked about his opinions of different venues around the country. By that time, the Grateful Dead had played every venue, some of them many times. Garcia admitted, however, that when he didn't remember names of venues--for one thing, they often changed--and in any case he was just driven there in a van. When he got on stage at the soundcheck, though, he admitted he would look around, and often recognize that he had played there before, thinking "oh yeah, this place, I've been here!"

Although few musicians have had the vast experience of Garcia, any rock fans who have lived in an area for a long time can recall that happening on occasion. You get tickets for a new club, and you get there, and park, and get inside, and look at the stage, and think--"hey wait a minute, this is where I saw the So-And-Sos." Musicians must play a lot of live shows must have this experience regularly, getting on stage and recognizing the view, realizing they had played the club with a different band when it had another name, or had seen their friends play there.

For musicians who played around the East Bay in the 60s and 70s one of those addresses would have been 2504 San Pablo Avenue. To illustrate this, I am going to point out the experiences of Jerry Garcia and Barry Melton, whose notoriety extends far enough that we know their history. The important point here, however, is that numerous patrons and musicians would have had multiple experiences at 2504 San Pablo, recognizing it every time, even if belatedly.



A calendar for Berkeley's Cabale, for December, 1963.

Cabale (Creamery) January 1963-April 1965

Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)

In the early 1960s, there was a 'folk circuit' that emphasized serious folk music like Doc Watson and Mississippi John Hurt (as opposed to the more popular Kingston Trio-style of folk music). The Cabale was one of the anchors of the circuit, along with Club 47 in Cambridge, many clubs in Greenwich Village (such as the Gaslight and Folk City), the Ark in Ann Arbor and the Ash Grove in Los Angeles. The story of this circuit is well told in Jim Rooney and Eric Von Schmidt's fine book *Baby Let Me Follow You Down* (U-Mass Press, 1979).

The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical,

flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

The Cabale had opened on January 4, 1963 and ran until mid-1965, when the folk action moved to the Jabberwock. Somewhere along the way Carroll Peery, manager of the Chambers Brothers and Big Mama Thornton, happened to acquire a majority interest in the Cabale. The name of the venue was changed to the Cabale Creamery in August of 1964. (As a side issue, the one-time notoriety of the Cabale/Cabale Creamery coffee house led the local vice squad and FBI to ban the licensing of any business under the name "Cabale" in the future. However, the late Chan Laughlin retained Cabale News Service as his business cover). Physically, per Sandy Rothman and others, the Cabale was a fairly small, long and narrow, dark room with the ambience of a '50s Beat coffeehouse. Coffee drinks were made at the far end of the room. Initially, the stage was against the long wall on the north side of the room (the right side as you walked in); later, it was on the short wall just inside and to the right of the entrance.

The usual entertainment at the Cabale included local musicians and quite a few traveling "folk individuals" from the more developed Cambridge folk scene. Bluegrass was scheduled only occasionally at the Cabale, but on the other hand, it was the only club in Berkeley where it was presented at all during that period (1963-4). Thus, for musicians like Sandy Rothman or Jerry Garcia, the Cabale was a destination when someone like the Kentucky Colonels were playing.



Jim Kweskin and The Jug Band (Unblushing Brassiness), Vanguard Records, December 1963 (Bruno Wolfe, Bob Siggins, Fritz Richmond, Jim Kweskin, Geoff Muldaur)

On March 11, 1964, the Jim Kweskin Jug Band played the Cabale. Jerry Garcia and his wife, plus some friends, made a pilgrimage to Berkeley to see them. The Kweskin Jug Band were an important band from the Cambridge folk scene, and had released their debut album on Vanguard in December of 1963. For young players like Jerry Garcia (in Palo Alto) or David Grisman (in Hackensack, NJ), it's hard to overstate the importance of this album. For one thing, Jug Band music was unknown prior to this album. Abruptly, every young hipster in America realized that they could form a band with their friends, and use any combination of instruments, whether played well or poorly.

Garcia, then newly married, was teaching music in Palo Alto and trying to start a music career. Famously, the self-absorbed Garcia was practicing banjo in the store on New Year's Eve '63, not reflecting why none of his students had shown up. A teenager heard the music and knocked on the door. When Garcia told the 15-year old from nearby Atherton that he wanted to form a jug band, young Bob Weir said "I'm in." And so it began. When the Kweskin band played a one-nighter, Garcia had to go (Weir was probably in exile at Boarding School).

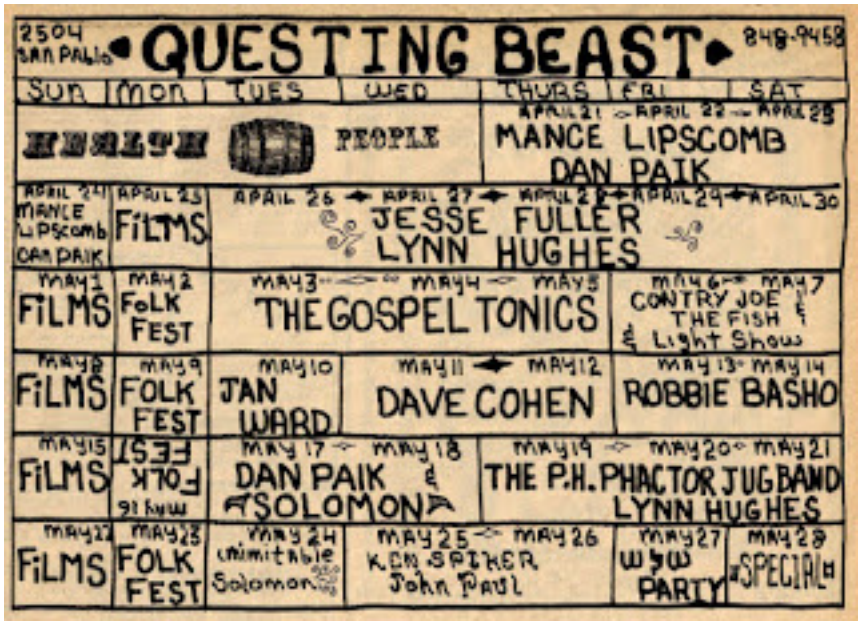
For Garcia, the striking thing about the Kweskin Jug Band was not the music, which was great. Unlike literally ever other group at the time, the Kweskin Band were not "entertainers." Even the

Beatles, creative as they were, wore matching suits, had a structured show and had bits of showbiz patter between songs. The Kweskin crew wore what they liked, casually bantered with the audience and each other, played requests--if they felt like it--and enjoyed themselves. That was what folk music was like when you played it in your living room. The Kweskin Band was just inviting everybody in to join them. That, right there, was the model for the Grateful Dead: play what you want, enjoy yourself, and invite along anyone who thinks that it would be fun.

Garcia was also friendly with the Kentucky Colonels and their great guitarist Clarence White. The Colonels played the Cabale a number of times, and Garcia surely went to see them any time he could. The Cabale didn't book bluegrass that often, but no other club booked bluegrass at all. So even though he lived in Palo Alto, Garcia made the trips to Berkeley when it was important. For such a tiny, unassuming place, the Cabale is remembered fondly by many Berkeley musicians.

Just as a sample, in January, 1964, the Cabale booked, among others
Bob Neuwirth-Cambridge folksinger who was famous as Bob Dylan's running mate
Pat Kilroy-Berkeley folk singer who founded the band New Age
Perry Lederman-obscure but influential Berkeley guitarist (later he did something-or-other for some Owsley character)
Danny Kalb-a few years later, lead guitarist for The Blues Project
Reverend Gary Davis-"If I Had My Way," "Death Don't Have No Mercy," and many more
Jesse Fuller-one-man band from Oakland ("San Francisco Bay Blues," "Beat It On Down The Line")

The name was amended from simply "the Cabale" to the Cabale Creamery in August 1964. The club folded around May, 1965.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966

The Questing Beast November 19, 1965-May 9, 1966

When the Cabale finally folded, probably sometime in the Spring of 1965, the 2504 San Pablo premises briefly became The Good Buddy (a poster survives from May 1965), and then Caverns West. Ultimately it was taken over by Terry Sullivan and Tony Sage, and re-opened as the Questing Beast on November 19, 1965. For another endeavour, we looked at the history of The Questing Beast in some detail (for a more complete saga, including a list of known performances, see our page on the Questing Beast).

The Questing Beast was primarily a folk coffeehouse and hosted similar acts to the Jabberwock on Telegraph Avenue. It booked mostly Folk, but with a fair amount of flamenco, bluegrass and classical guitar playing thrown in. By all accounts it never managed to turn a profit. Still, there was a hint of electricity in the there, making the Beast a somewhat different animal than prior folk clubs. For one thing, some rock bands were booked. Not from out-of-town, maybe not even good, but they were plugged in. Also, the walls of the club were covered with an elaborate psychedelic mural, although no pictures of it have endured.

The famous Mr. Owsley lived not far away, on Berkeley Way (roughly near Hearst and McGee, for those who know Berkeley geography), and he was reputed to hang out at the Questing Beast. A long-ago Grateful Dead tape from early 1966 was labeled "rehearsal-Questing Beast Feb 12 '66." The location was spurious, as the Dead never rehearsed there--the tape was probably made at Owsley's house--but there was still a psychedelic association with the Questing Beast, befitting its name.

Among the tiny number of folk musicians in Berkeley at the time were Navy veteran Joe McDonald and Brooklyn transplant Barry Melton. In Fall 1965, The duo had made an anti-war 45 rpm single called "Feel-Like-I'm-Fixin'-To-Die Rag" in a friend's living room, only for sale at one used bookstore near the campus (Moe's Books). For the single, the duo was named Country Joe and The Fish, which reflected jokes about Marxist ideology. Around October 1965, the pair had taken the bus and then hitchhiked around Oregon and Seattle, playing at anti-war gatherings. In February of 1966, however, they saw the Butterfield Blues Band at the Fillmore, and they began to see things differently--although the mysterious Mr. Owsley may have indirectly assisted.

One night around March, Joe and Barry were booked to play folk music at the Questing Beast. This time, however, they brought along a few friends. Barry brought an electric guitar, and some other friends (probably Bruce Barthol and Paul Armstrong) played amplified guitar and bass, and

another friend, John Francis Gunning, played some drums, while Joe sang and blew some harmonica. They did some blues, and some instrumentals, and an original song about smoking pot, which would end up being known as "Bass Strings" (with a then-racy introduction where Joe sang "Hey partner/Won't you pass that reefer around").

From then on, when Country Joe and The Fish played Questing Beast, they had some friends and some amplifiers. The band--now it was a band--would release their own EP in late 1966, passing that reefer around the world, well beyond the confines of Berkeley. Vanguard Records signed them, but only on the condition that they wouldn't sell their own record any more.

Unfortunately, by May 1966, The Beast had been slain, with its downfall well documented in the May 6 (Vol 2, Number 18) and May 13 (Vol 2, Number 19) issues of the *Barb*. A hastily arranged three day benefit was arranged with Solomon (Feldthouse – later of eclectic LA band Kaleidoscope) with the Holiday Dancers, Country Joe and The Fish, John Paul, Dave Cohen, Dan Paik and The Gospel Tonics (who had originally been scheduled) appearing.

The very last musical performances at the Questing Beast were Country Joe and The Fish on May 6 and 7 (see the calendar above), getting ready to spread Berkeley to the outside world. Sunday and Monday (May 8 and 9) saw The Questing Beast host Jerry Abrams' Berkeley *Cinematheque* (something they had done each Sunday since March 20) and the doors closed for the final time on May 9, 1966. The city of Berkeley had grounds (albeit thin ones) to deny the Beast its Cabaret license, and so they wouldn't have been able to pay performers.



Tito's 1967-June 1969

Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a

while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, above, were a local Berkeley band).



A flyer for Babylon, from March 13, 1970

Babylon July 1969-April 1971

In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years.

A few flyers and artefacts from Babylon survive. The flyer above was from March 13, 1970. The notations "18 and Over Welcome" and "Food" meant that it was a restaurant, technically, with a cabaret license. Minors were allowed in if they were over 18, but they couldn't buy beer (although I bet they drank some). I think the nightly audiences for the Babylon weren't much older than 21, and probably lived relatively near to San Pablo Avenue.

By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Sopwith Camel at Berkeley's Long Branch, playing July 29, 1971

The Long Branch May 28, 1971-November 1976

By 1971, the live rock music market was evolving, and lots of entrepreneurs were noticing. Rock music had always been the province of teenagers, of course. But 60s rock music, with the likes of the Beatles, Bob Dylan and Cream, had raised the ante. Rock music fans didn't just "move on" when they turned 18. Those kids who were 15 when the Beatles had played Ed Sullivan in 1964 were past drinking age. They were still listening to rock music, and they took it seriously. And while every rock fan wanted to see the most popular bands when they came to town, their options were expanding.

A rock fan in his 20s probably had a job, and a few more dollars than when they were teenagers. They also didn't have parents constraining them, and they could drink. They weren't going to go to the Fairmont in San Francisco, but taking a date to a club where you could drink beer and dance was starting to seem like a viable idea.

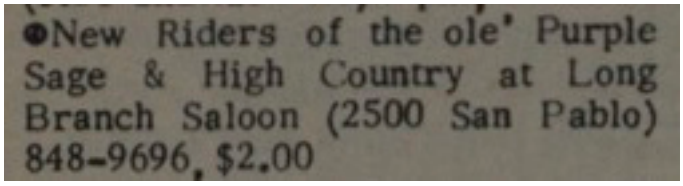
At the same time, UC Berkeley was expanding. It had never been a small school, but in the early 70s they added more and more students. California parents realized their kids could get a prestigious Ivy League-quality degree for the bargain price of around $212.50 a quarter. When those students graduated, many of them stuck around Berkeley. Rock music had been oriented

towards the Fillmore West and other big dance halls, but now nightclubs were starting to book original bands, too. Berkeley had lots of young people, a town that didn't object to long-haired hippies, and a generally central location.

There had been music clubs in Berkeley since World War 2, of course. But as the 70s dawned, the various music clubs in Berkeley started to evolve. The New Monk, near campus at University and Shattuck, shifted from being a fraternity hangout to a rock nightclub, and by the next year it would become the Keystone Berkeley. Malcolm Williams ran Babylon, but he had big plans, too.

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.

As for the name change, at the time it was a fairly obvious choice. The Long Branch Saloon was the name of a famous watering hole in the Wild West town of Dodge City, KS, back in the 1870s. More importantly, *Gunsmoke* had been a top-rated TV show since 1955, with James Arness as Marshall Matt Dillon. Bars all over the country were named "The Long Branch." Everyone immediately recognized the symbolism, the joint where everyone went, where everything exciting happened.



Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00

Long Branch, Berkeley, CA Performance List May -December 1971

The May 23, 1971 San Francisco *Examiner/Chronicle* (Sunday edition) interviews Malcolm Williams, who says that the Long Branch is "in the process of expanding." At the time, most Bay Area rock clubs were smallish--The Keystone Korner in the City held 250-300, The Lion's Share in San Anselmo was 250-300, the New Orleans House in Berkeley held about 250. Nearby Mandrake's, at 10th and University, probably only held 200. When the Long Branch completed its expansion to around 350, it would be one of the bigger rock clubs in the Bay Area.

Ironically, the biggest club in the Bay Area would be the Keystone Berkeley, just 2 miles from the Long Branch. The New Monk, at 2119 University, mainly a frat beer joint, would be taken over in 1972 by Freddie Herrera and become the Keystone Berkeley. The Keystone Berkeley officially held 476, but it was widely felt that more people were regularly crammed in. Thanks to regular performances throughout the 70s by Jerry Garcia, Tower Of Power, Elvin Bishop and others, the Keystone Berkeley became the premier nightclub gig in the Bay Area until about 1977.

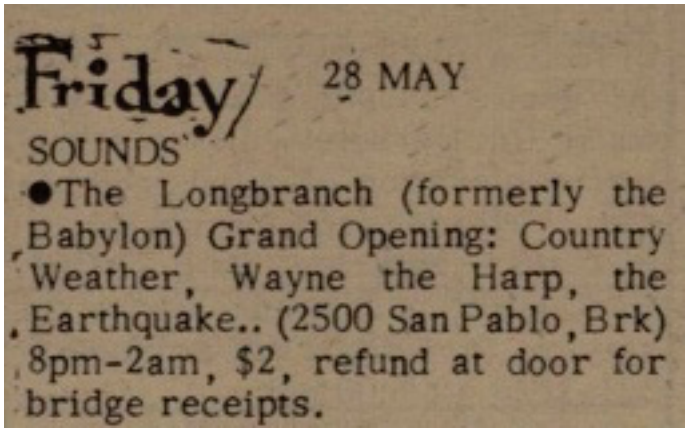


The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so it's audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

As a result, the Long Branch ended up being a sort of farm team for the Keystone Berkeley. That wasn't a bad thing, necessarily, for the bands themselves. Keystone Berkeley and Long Branch didn't have identical crowds. The Keystone was nearer to campus, and at least on weekends drew people from Alameda, Contra Costa and Marin counties. The Long Branch had a little bit younger crowd who just liked to go out, and probably mostly lived around Berkeley.

At the Long Branch, mostly the same bands played the club over and over. If a band could build an audience at Long Branch, the expectation was that their own regulars would see the band over and over. Earth Quake, for example, the archetype for a Long Branch band, could play a wide variety of exotic British Invasion cover songs, so that their regular fans didn't hear the exact same set every time.


Friday/ 28 MAY
SOUNDS
●The Longbranch (formerly the Babylon) Grand Opening: Country Weather, Wayne the Harp, the Earthquake.. (2500 San Pablo, Brk) 8pm-2am, $2, refund at door for bridge receipts.

The May 28, 1971 Berkeley Barb lists the Grand Opening of the Longbranch [sic], formerly the Babylon with Country Weather, Wayne The Harp, the Earthquake [sic]. 8pm-2am, $2, refund at door for bridge receipts

May 28, 1971 The Long Branch, Berkeley Country Weather/Wayne The Harp/Earth Quake Grand Opening *(Friday)*

The Long Branch promoted its "Grand Opening" on Friday, May 28, 1971. There had been no bookings listed at Babylon for over a month, so I think the Long Branch was closed for renovations. The *Chronicle*article had said that the Long Branch was "in the process" of doubling its capacity. Based on peripheral evidence, I think those renovations took place over two periods. 2504 San Pablo was closed for about a month before it opened, and then apparently closed again for the month of November. I don't know if the club had fully expanded its capacity by May, or did the expansion in pieces. In any case, based on the quality of bookings, the Long Branch was already a bigger club than Babylon when it opened in May.

The Long Branch didn't really advertise. The club seemed to have made sure that their best weekend bookings were listed in the Berkeley *Barb*and the San Francisco papers, but there were rarely listings for the weekdays. There were probably flyers around town (common in Berkeley), but none have survived from 1971. Also, FM rock radio stations usually announced an "entertainment calendar" in the afternoons and evenings, where they would run down all the club bookings ("tonight, at the Lion's Share, The Sons, and at Keytstone Korner, Elvin Bishop Group," and so on). No doubt the Long Branch made sure that KSAN and the other stations had their weekend bookings, at least.

The Long Branch had three bands on their opening night, all three of which could have been the headliner on their own. The listings in the *Barb* and *Examiner* also said "$2 refund if Bridge receipt." This was to encourage fans from San Francisco (using the Bay Bridge) or Marin (using the Richmond Bridge) or even the Peninsula (using the San Mateo or Dumbarton Bridges). I don't know how many patrons actually took them up, but it was a marker of a club trying to expand its weekend audience beyond its own neighborhood.

Country Weather were a Walnut Creek (Contra Costa County) group, from just over the Berkeley Hills. They had originally been called The Virtues, but soon after lead guitarist Greg Douglass joined, they changed their name to Country Weather. Country Weather never released a record when they were together from 1967-73. Since the group was familiar from many posters from 1968 onward, Country Weather became one of the great lost San Francisco groups of the 1960s. Ultimately, the group reformed in the 21st century and still performs occasionally. RD Records released some of their 60s demos and live performances, along with some 21st century recordings.

Greg Douglass became a successful guitarist in the Bay Area, best known for co-writing “Jungle Love” for Steve Miller, with whom he played for many years. Douglass was also a member of Hot Tuna for one brief, sensational tour in Spring 1975.

Wayne The Harp was guitarist Wayne Ceballos. Ceballos had led the Bay Area trio AUM (pronounced "Ohm") in the sixties. AUM had released two albums, and opened at both Fillmores as well. Ceballos still played the same kind of hard-driving blues guitar in his new group.



Earth Quake's debut album was released on A&M Records in 1971

Earth Quake, from Berkeley, were the ultimate Long Branch band, and it's fitting that they played opening night. Originally, they had been a Berkeley High power trio called Purple Earthquake. By 1971, they were a quartet, with Robbie Dunbar on lead guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake would release their debut album on A&M Records sometime this year.

Earth Quake would play the Long Branch at least every month for five years, and in many cases every Friday night. Earth Quake, with their vast trove of cover versions, always had a loyal audience at the club.

I can't find any reference about who played Saturday night, although I suspect it was one of these three bands. For the balance of this post, I am only noting bands where I have been able to find a listing. In general, the same bands played the Long Branch over and over, so missing nights might not likely reveal other bands. The Long Branch was generally open from Tuesday through Sunday. Wednesday was "audition" nights, with unknown bands. Most other clubs had "audition night" on Monday, so the Long Branch was smart to choose another night.

June 4, 1971 Long Branch, Berkeley, CA: Grootna *(Friday)*
Grootna was a Berkeley band that had arisen out of a 60s Berkeley band called Sky Blue. Guitarist Vic Smith and singer (and sometime drummer) Anna Rizzo had teamed up with

guitarist/writer Allan "Slim Chance" Silverman. Drummer Greg Dewey (from Mad River) was also in the band, along with a few others. The band played a batch of songs written by Silverman and his songwriting partner Austin DeLone. DeLone, however, was playing pubs in London with the band Eggs Over Easy. Everybody in Grootna had many links to numerous Berkeley ensembles.

June 18-19, 1971 Long Branch, Berkeley, CA: Wayne The Harp/Flying Circus *(Friday-Saturday)*

Flying Circus were a Marin band. Some form of the band had existed since about 1966. Flying Circus shared equipment and a rehearsal space with the band Clover. Flying Circus lead guitarist Bob McFee was the brother of Clover lead guitarist John McFee. Bassist John Hapaala was the only member who was in both the 60s and 70s versions of Flying Circus. The band had self-released a single in 1970, as a promotional tool, but I have never heard it. To my knowledge, Flying Circus fell broadly into the Marin country-rock category, something like Clover.

June 20, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Cookin' Mama *(Sunday)*

Charlie Musselwhite had been born in Mississippi and moved to Memphis, and then ultimately to Chicago. He was one of a small number of white musicians in Chicago (including Nick Gravenites, Paul Butterfield, Mike Bloomfield, Elvin Bishop and a few others) who had stumbled onto the blues scene by themselves.

A Chicago club regular, Musselwhite eventually recorded an album for Vanguard in 1967 called *Stand Back*, which had started to receive airplay on San Francisco's new underground FM station, KMPX-fm. Friendly with the Chicago crowd who had moved to San Francisco, his band was offered a month of work in San Francisco in mid-1967, so Musselwhite took a month's leave from his day job and stayed for a couple of decades.

By 1971, blues weren't as interesting to major labels. Musselwhite's 1971 album was *Takin' My Time*, on Arhoolie Records. Musselwhite's backing group on the album included Robben Ford, a great young guitarist from Ukiah. By mid-71, I think Ford (and his brother, drummer Patrick Ford) had left Musselwhite to form their own band, but it's not impossible that Robben played the Long Branch with him.

Cookin' Mama was a local band fronted by Sherry Fox, who had been in RJ Fox. They were a big, eight-piece band with horns. Pat Thrall was the lead guitarist. Cookin' Mama would release a 1972 album called *New Day*.

July 2-3, 1971 Long Branch, Berkeley, CA: Elvin Bishop Group/Linx *(Friday-Saturday)*
Elvin Bishop had moved to the Bay Area from Chicago in Spring 1968. By 1969 he had a band and was regularly playing The Keystone Korner. Bishop was signed to Bill Graham's San Francisco label, distributed by Columbia, and he had released two albums. After a 1969 debut, the **Elvin Bishop Group** had released *Feel It!* in mid-1970. Elvin's band featured Stephen Miller on organ (from the band Linn County) and singer Jo Baker. Baker, Bishop and Miller all shared vocals.

Linx played the Long Branch regularly, as well as other Berkeley clubs, but I don't know anything else about them ***[update 20230528****: thanks to a Commenter, I know that Linx (sometimes spelled Lynx) featured young Berkeley saxophonist Lenny Pickett, later in Tower Of Power and long-time leader of the Saturday Night Live Band. Also in the group was (future) renowned Manhattan chef Jonathan Waxman]*



Alice Stuart's 1970 album Full Time Woman, on Berkeley's Arhoolie Records

July 4, 1971 Long Branch, Berkeley, CA: Alice Stuart/Clover*(Sunday)*
On July 4, Bill Graham closed the Fillmore West. The concert industry was getting too large for the 2500-capacity ballroom. Graham moved the action to the much larger Winterland (5400) or Berkeley Community Theater (3500). Fillmore West wasn't a club, but it was a place that many

local rock fans went to on a Friday or Saturday night just because it was "the Fillmore." It's closing left room on weekend nights for rock nightclubs all around the Bay Area.

Alice Stuart was a fine blues guitarist and singer. Although she was from Seattle, she had been playing in the Bay Area since about 1964. Stuart had performed and recorded in a variety of settings. At one point in late 1969, she had even been the temporary bass player for the Lost Planet Airmen. Stuart had released the album *Full Time Woman* in 1970, on the small label American Records. It was a fairly introspective album. By 1971, Stuart was leading an electric trio called Snake, with Karl Sevareid on bass Bob Jones on drums (and vocals), and they would record for Fantasy in 1972.

Clover's members were also Marin County natives. **Clover** had formed in late 1967, out of a band called The Tiny Hearing Aid Company. Fantasy Records, flush with Creedence money, had signed Clover. The band released two poorly-produced but pretty good albums, their self-titled debut in 1970, followed by *Fourty-Niner* in 1971. Clover was a four-piece band, with lead and pedal steel guitarist John McFee, lead singer and guitarist Alex Call, bassist John Ciambotti and drummer Mitch Howie (McFee, Call and Howie had been in Tiny Hearing Aid). Clover worked out of Mill Valley.

By the end of '71, Fantasy seemed to have dropped Clover. Clover kept plugging along, playing Monday nights in Berkeley, even after two albums. The proximity of Mill Valley to downtown Berkeley made this a sensible gig for Clover.

July ?, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen

I could find almost no listings for July, but I don't read much into that. Newspapers published listings on a space-available basis, and sometimes lesser clubs like the Long Branch weren't mentioned in the paper due to lack of space. In other cases, no one from the club may have remembered to call the paper with the week's bookings.

Berkeley's very own **Commander Cody and His Lost Planet Airmen** had moved out to California from Ann Arbor, MI in the Summer of '69. They had set up shop in a rambling house in nearby Emeryville. The band played "hippie honky-tonk," a strange brew of Western Swing, traditional country, old-time rock and roll and Berkeley sensibilities. The band had been signed to Paramount Records, and at this time they were recording their debut (*Lost In The Ozone* would come out in November). We can infer this Commander Cody date, however, since we know that the band was recording live at the Long Branch and the New Monk in July (as it says so on the

back of the album). On the album, the songs "What's The Matter, Now" and "20 Flight Rock" were recorded live, but whether either (or both) were recorded at the Long Branch isn't clear.

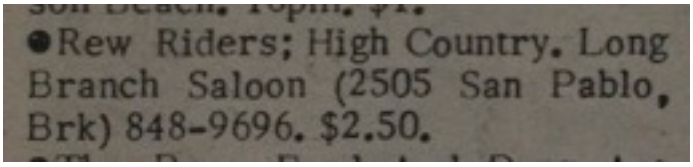
July 29, 1971 Long Branch, Berkeley, CA: Sopwith Camel/Jabo Stokes *(Thursday)*
The **Sopwith Camel** was an original San Francisco psychedelic band, with roots going back to the Red Dog Saloon in Virginia City, NV and 1090 Page Street. The Sopwith Camel had been one of the first Fillmore bands to sign a recording contract, and they had one of the first hit singles of the scene, as well, with "Hello Hello" in February 1967. That record was in the Lovin' Spoonful jugband style, which has hot at the time (and the Camel were produced by Spoonful producer Erik Jacobsen). The Camel had to face the grumblings of locals who felt that they had "sold out." The band had ground to a halt in late 1967.

However, Sopwith Camel had reformed in 1971. Their first gig seems to have been at the Matrix on March 5. The re-formed group had 4 of the 5 original members. The original songwriting partnership of guitarists Peter Kraemer and Terry MacNeil was intact, along with bassist Martin Beard and drummer Norman Mayell. In the meantime, Beard and Mayell had played on the hit single "Spirit In The Sky" with Petaluma's Norman Greenbaum.

Jabo Stokes is unknown to me.

August 6-7, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/The Crabs *(Friday-Saturday)*
The Crabs were a popular Berkeley club band, although they didn't ever break out of the club circuit. They played in a style that would now be called "Roots-Rock" or "Americana" today, but those terms didn't yet exist. The author Charles Reich, who published a huge bestseller in 1970 called *The Greening Of America*, was a huge fan of The Crabs, and mentioned them a number of times in his book (Reich also interviewed Jerry Garcia for *Rolling Stone*, and it was published as a book called *A Signpost To New Space*).

August 17, 1971 Long Branch, Berkeley, CA: Driver *(Tuesday)*
Driver are unknown to me. If a Bay Area band from this period is unknown to me, they are officially obscure. Driver very well may have been a fine band, in fact, but bands booked at the Long Branch on a Tuesday night didn't have any local following.



The August 27, 1971 Berkeley Barb lists Rew Riders [sic]/High Country, Long Branch Saloon (2505 [sic] San Pablo, Brk) $2.50

August 27-28, 1971 Long Branch, Berkeley, CA: New Riders of The Purple Sage/High Country *(Friday-Saturday)*
The New Riders Of The Purple Sage headlined the weekend at the Long Branch, so Jerry Garcia returned to where he had been originally inspired by the Jim Kweskin Jug Band. While of course Garcia was quite famous, as I have said I think his experience was quite common for musicians on this list. 2504 San Pablo Avenue had been a venue for several years, and by it's nature, Berkeley is a place where interesting things happen, for good or ill. Many musicians must have had a burst of recognition when they drove up to their gig at the Long Branch for the first time.

The **New Riders Of The Purple Sage** were Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band. Since John Dawson wrote and sang the songs, and Garcia's old pal David Nelson played guitar, Garcia could just concentrate on the steep learning curve of the pedal steel, with no vocal or front-man duties. By this time, the Riders had completed the recording of their debut album *NRPS*, which would come out in September. Garcia himself had found the pedal steel too daunting, and had already made plans to cede the chair to the great Canadian steel guitarist Buddy Cage (who had been playing with Ian and Sylvia Tyson's Great Speckled Bird).

Not only was Cage a far better steel player than Garcia, if the band did not have a full-time player in the steel slot, the band could never play enough to make a living. The Grateful Dead had managed to climb out of some severe debt incurred in 1970 (their manager had absconded with $150K), but the Riders were still just trying to break even. A good paying gig on the weekend would help the band cover its expenses until the album made them nationally popular.

High Country were a Berkeley bluegrass band led by mandolinist Butch Waller. High Country were regulars at Berkeley's already-legendary folk club, the Freight And Salvage (a half-mile North, at 1827 San Pablo). Waller had been pals with Garcia and David Nelson, both former bluegrassers, since 1963. Waller and David Nelson had been in a bluegrass band together in 1964 (the Pine Valley Boys), and in '69, Nelson had even played a little with High Country. One time, High Country's banjo player wasn't available, and Jerry Garcia filled in (June 19, 1969--of course, there's a tape).

Butch Waller had surely been to the Cabale many times, as had Nelson, so they too probably had that burst of recognition when they got there.

August 29, 1971 Long Branch, Berkeley, CA: Charles Ford Blues Band *(Sunday)*
The **Charles Ford Blues Band** was a fine blues band that featured three brothers from Ukiah, CA up in Mendocino County. Guitarist Robben Ford, drummer Pat Ford and harmonica man

Mark Ford played modern, uptempo blues. It was rooted in tradition, but jazzy and flowing as well. Namesake Charles Ford was their father. They would release a fine album on Arhoolie in 1972 (*Charles Ford Band*). Robben Ford would go on to well-deserved fame, playing with the LA Express, George Harrison, Joni Mitchell, Miles Davis and many others.

August 30-31, 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*
Tower Of Power, though originally from Fremont, were the pride of Oakland. They had been discovered by Bill Graham at the Tuesday night Fillmore West auditions, and their first album *East Bay Grease*had been released on Graham's San Francisco label (distributed by Atlantic). Ultimately, Atlantic's sister label Warner Brothers would pick up Tower. Tower's immortal second album, *Bump City*, would be released in early 1972, presaging an era where the A's, Raiders and Golden State Warriors were making all things Oakland ascendant.

The core of Tower Of Power had been together since 1968. Their unique horn section sound had been honed in Oakland clubs since 1969. Tower Of Power played both rock clubs and R&B dance clubs, dominating both of them with aplomb. At this time, they were just a hard working band, filling in empty nights on their calendar. I think the Long Branch was open on a Monday (and publicizing the booking) just because Tower was available.

September 1, 1971 Long Branch, Berkeley, CA: Ongood/Wormwood Star (Wednesday)
Ongood and **Wormwood Star** are both unknown to me. Wednesday was audition night.

September 2, 1971 Long Branch, Berkeley, CA: Pendergrass *(Thursday)*
Pendergrass is unknown to me.

September 3-4, 1971 Long Branch, Berkeley, CA: Loading Zone/Staton Brothers *(Friday-Saturday)*
The Loading Zone, from Oakland, had played the original Trips Festival back in 1966. By 1971, they had been through many different iterations. By this time, although they still broadly featured the mix of rock and soul as when they had started, they had no original members. They were good, though: Linda Tillery and Wendy Hass on vocals Tom Coster on organ, Doug Rauch on bass, Tony Smith on drums and Bruce Conte on guitar. The Zone shared management and a rehearsal space with Tower Of Power, and they, too, played both R&B and rock clubs.

The **Staton Brothers** were an East Bay band from Hayward who had been signed by the Monkees' management around 1967. Jeff and Mike Staton were both singing guitarists, broadly in the style of Buffalo Springfield. The band had toured with the Springfield and others in the

1960s. In late 1972, the Staton Brothers would release an album on Epic, but there was a problem with distributors, so the album did not sell. Ultimately both Staton brothers worked with Stephen Bishop and many others as guitarists and songwriters, mostly based in Nashville. Since "Staton" was often misunderstood, and just an adopted name anyway, they used different names.

September 8, 1971 Long Branch, Berkeley, CA: Loading Zone/Mike Finnegan *(Wednesday)*

Organist and singer **Mike Finnegan** was from Wichita, KS. Unlike most musicians, the 6'6" Finnegan had gotten a basketball scholarship to the University of Kansas. He had moved to the Bay Area around 1969, and he had been a member of The Jerry Hahn Brotherhood, who had put out a highly regarded 1970 album on Columbia. Unfortunately, the album went nowhere, and Finnegan had left the band. At this time, Finnegan had another band with singer Jerry Wood, and he worked with the re-activated Big Brother and The Holding Company as well.

For club gigs, Finnegan pretty much played blues. He was a powerful vocalist as well as a great organ player, so he could play with any combination of musicians. Some of his "friends" might have been had notable musical pedigrees and would definitely have been good players.



Cold Blood's second album, Sisyphus, released on Bill Graham's San Francisco record label (distributed by Atlantic), released in 1970

September 10, 1971 Long Branch, Berkeley, CA: Cold Blood *(Friday)*
Cold Blood are generally associated with the East Bay funk sound of bands like Tower Of Power. The East Bay association was appropriate musically, but in fact Cold Blood had its roots in the South Bay. Lead singer Lydia Pense, from San Mateo, and bassist Rod Ellicott had been in a Peninsula Band in 1966 called The Generation. The Generation were known as the first Bay Area band to merge a horn section with a rock band. The Generation had evolved into Cold Blood, and they were signed to Bill Graham's San Francisco label (distributed by Atlantic). Cold Blood released two albums on San Francisco, their self-titled debut (1969) and *Sisyphus* (1970), which spawned a modest local hit with a remake of "You Got Me Hummin'." [*note: a Commenter suggests Stoneground did not play, and was replaced by Bittersweet*]

September 11, 1971 Long Branch, Berkeley, CA: Stoneground *(Saturday)*
Stoneground had been put together by KSAN impresario Tom Donahue in 1970 for an intended movie about a "traveling Woodstock" called *Medicine Ball Caravan*. The Grateful Dead were booked for the movie, but backed out at the last minute. However, Alembic sound had to honor their part of the contract, so the Dead had stayed home and recorded *American Beauty* with Stephen Barncard, because Bob Matthews and Betty Cantor had gone on the road with Stoneground.

Stoneground had just released their self-titled debut album on Warner Brothers. Among the key members of Stoneground were singers Sal Valentino, Lynne Hughes, Annie Sampson and Deirdre LaPorte. Guitarist Tim Barnes also sang. Pete Sears had been the pianist for the album, although he had probably been replaced by Cory Lerios by September.

September 13-14 , 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*
Clearly the two night booking for Tower Of Power on a Monday and Tuesday was a success, since they returned a few weeks later.

September 15, 1971 Long Branch, Berkeley, CA: Entity/Driver *(Wednesday)*
Entity is unknown to me.

September 16, 1971 Long Branch, Berkeley, CA: Bittersweet *(Thursday)*
Bittersweet was a rock band from Chico, CA, who moved to the East Bay. Rock historian Bruno Cerriotti has a detailed history of their adventures.



Barry Melton's 1970 album on Vanguard, Bright Sun Is Shining

September 17, 1971 Long Branch, Berkeley, CA: Barry Melton and Fish (Friday)
According to Joe McDonald and Barry Melton, "Country Joe and The Fish" was a duo featuring the two of them, with or without additional band members. That's not how the music world saw it, however. Country Joe and The Fish had called it a day in early Summer 1970, and both leaders had gone solo. Still, when Barry Melton played live with a band, it was usually called **Barry Melton and The Fish**, to give listeners a hint that it was electric Melton backed by a group.

I don't know how reflective Barry Melton might have been about his own history. But the entire Country Joe and The Fish saga, including playing Anti-War protests, hit albums, Woodstock, European tours and all the rest had pretty much got its start when Joe and Barry had plugged in at the Questing Beast in March, 1966. Now, here was Barry Melton, back at 2504 San Pablo Avenue.

Melton, who had moved from Berkeley to Marin by this time, had released a solo album on Vanguard in 1970 called *Bright Sun Is Shining*. It had been recorded in Chicago and New York with veteran session pros like Phil Upchurch, rather than with Fillmore West guys. The album had mostly been covers of blues and old R&B songs. This was actually quite consistent with

Melton's musical history, but it may not have been entirely expected by 60s fans who were used to songs about politics and drugs. I don't know who was in Melton's live band at this time.

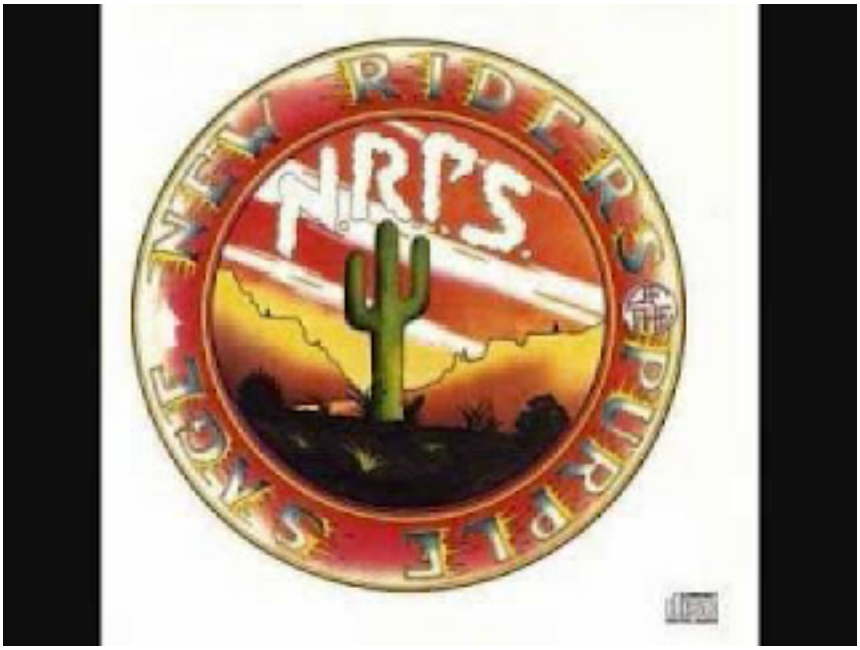
September 19, 1971 Long Branch, Berkeley, CA: Crabs*(Sunday)*

September 20-21, 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*

September 23-25, 1971 Long Branch, Berkeley, CA: Grootna/Mike Finnegan *(Wednesday-Friday)*

September 26, 1971 Long Branch, Berkeley, CA: Bittersweet *(Sunday)*

September 29, 1971 Long Branch, Berkeley, CA: Road House/Wormwood Star *(Wednesday)*
Road House is unknown to me.



NRPS, the debut album of the New Riders Of The Purple Sage, was released by Columbia in September, 1971. Jerry Garcia played pedal steel guitar on the album, and toured with the New Riders through October, in order to promote the band.

October 1-3, 1971 Long Branch, Berkeley, CA: New Riders of The Purple Sage/High Country *(Friday-Sunday)*
The New Riders' August weekend must have been a good payday, since they returned for a three-night stand in October. The *NRPS* album had been released by Columbia in mid-September. Although it was already agreed that Buddy Cage would permanently replace Jerry Garcia, Garcia was going to play on the first leg of the Grateful Dead/NRPS tour in order to promote the band. A

number of the shows were broadcast on FM radio, so entire Metro areas would get to hear Garcia play with the Riders. The Fall tour would commence on October 19, 1971, in Minneapolis. Garcia's last show with the Riders as their steel guitarist was October 31 in Cincinnati (Cage took over in Atlanta on November 11).

By this time, High Country had probably released their self-titled album on Raccoon Records. The Youngbloods had become so successful behind "Get Together" that Warners had given them their own label. Banana (Lowell Levenger) was a bluegrass banjo player from way back, so he recorded High Country at his home studio, and got the album released on the Youngbloods' imprint.

October 5, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Charles Ford Blues Band *(Tuesday)*
Charlie Musselwhite was billed with the band featuring Robben and Pat Ford, two former band members. It's not impossible that Musselwhite just sat in with the Charles Ford Band, instead of bringing his own group.

October 7, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Frank Biner Band (*Thursday)*
Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '71 Biner was just another guy working the clubs. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

October 8-9, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel *(Friday-Saturday)*
Asleep At The Wheel were based in Paw-Paw, WV, and played Western Swing music with a rock beat. They generally gigged around the greater Washington, DC area. In 1971, they had opened for Commander Cody and His Lost Planet Airmen, and the Cody crew encouraged them to move to the East Bay. Asleep At The Wheel relocated to Oakland, and started playing regularly at local nightclubs. This booking was probably one of the first (if not the first) performances by the Wheel in the Bay Area. The Airmen were on the verge of releasing their debut album, and they could pack the Long Branch, so plenty of fans were going to hear Asleep At The Wheel.

October 10, 1971 Long Branch, Berkeley, CA: Earth Quake/Bittersweet *(Sunday)*

October 12, 1971 Long Branch, Berkeley, CA: Hades *(Tuesday)*

Hades, sometimes billed as the Hades Blues Band, or Hades Blues Works, was a local band. They had played the club back when it was called Babylon.

In the late 60s, guitarist Jimmy Thorsen, bassist Steve Wright and drummer John Cuniberti had been in a band called Traumatic Experience. With the addition of guitarist Craig Ferreira, they became Hades. Steve Wright would go on to play in the Greg Kihn Band, and John Cuniberti became an important engineer and producer, particularly for Bay Area punk rock acts.

October 14, 1971 Long Branch, Berkeley, CA: Vertek *(Thursday)*

Vertek was probably a power trio from Red Bluff, CA, called Vertrek. They had played the Fillmore West audition night in May of 1969.

October 22-23, 1971 Long Branch, Berkeley, CA: Frank Biner/Clover *(Friday-Saturday)*

Although Clover had been dropped by Fantasy Records, they had soldiered on. The quartet had added two new members, keyboard player Sean Hopper and singer/harmonica player Hugh Cregg. The new six-piece band leaned a little more toward funk than country, in a Marin County kind of way. Cregg's band nickname was "Huey Louie," generally spelled "Huey Louis." About 8 years later, Cregg and Hopper would form a new band, Huey Lewis and The News.

October 24, 1971 Long Branch, Berkeley, CA: Frank Biner/Bittersweet *(Sunday)*



The lone album by Shanti, released by Atlantic Records in 1971

November 6, 1971 Long Branch, Berkeley, CA: Shanti/Osceola *(Saturday)*
Shanti was a conscious attempt to fuse rock music with Indian music. Zakir Hussain, the son of tabla master Ustad Allah Rakha, and himself a brilliant tabla player, was a Marin resident. Along with Sarod player Aashish Khan and tabla player Pranesh Khan, they combined with some conventional rock musicians to form an "electric" Indian/Rock fusion ensemble. Guitarist Neal Seidel was joined by singer/guitarist Steve Haehl, bassist Steve Leach and drummer Francisco Lupica. In the 60s, Lupica had played with Lee Michaels and had been in bands like The Travel Agency and the Loading Zone (where he used the name Frank Davis).

Shanti put out an album on Atlantic in 1971, recorded at Pacific High Recorders in San Francisco (PHR was probably actually Alembic Studios by this time, but they seemed to prefer to use the outdated name in some instances). I don't know when the Shanti album was released, but I believe it was actually in the Summer of 1971 (there was an event that seemed to be related to the album release at Mickey Hart's ranch in August). I have not heard the album, but descriptions of it suggest an intriguing experiment that didn't entirely succeed, a mixture of psychedelic rock songs with Indian embellishment, along with genuine efforts to merge electric rock and Indian music in an amplified setting.

Shanti played around the Bay Area until they broke up some time in 1972. Some of the Shanti members went on to have interesting careers, and many of them were Grateful Dead-adjacent. Zakir Hussain was a key figure in the Ali Akbar Khan School Of Music, which had moved to Marin in 1971. An offshoot of the school was the Diga Rhythm Band, a percussion group that included Mickey Hart, who produced their album for Round Records in 1975. Diga Rhythm Band played a few public shows, and Jerry Garcia came and played at one in Golden Gate Park (on May 30, 1975). Francisco Lupica was the inventor of The Beam, and Mickey Hart and Dan Healy adopted the concept as part of the Grateful Dead's concert setup. Guitarist Neil Seidel seems to have had a substantial music career, although I think it was mostly in soundtrack work. Bassist Steve Leach became somewhat known as a producer, as Steven Wold, and in the 21st century, as a performer, as Seasick Steve.

Osceola was a band from Florida, who had moved to San Francisco around 1969. They had played around at places like The Family Dog on the Great Highway, and other clubs, but they never got to a higher tier.

November 7, 1971 Long Branch, Berkeley, CA: Osceola/Bittersweet *(Sunday)*
Osceola returned to headline Sunday night. This appears to be the last show at the Long Branch

until the first weekend in December. By triangulation, I am assuming that the full expansion to 350 patron capacity was completed in November.

December 3-4, 1971 Long Branch, Berkeley, CA: Country Weather/The Dogs *(Friday-Saturday)*
The Long Branch returned to business on the first weekend of December. Country Weather were the headliners, as they had been in May. **The Dogs** are unknown to me.

December 5, 1971 Long Branch, Berkeley, CA: Hades/Grayson Street *(Sunday)*
The actual Grayson Street was a short street a few blocks from the Long Branch. The band **Grayson Street** were a sort of roots-rock band from the East Bay. This gig was probably one of their first shows.The band was co-led by harmonica player Rick Kellogg and tenor saxophonist Terry Hanck, both of whom sang. Grayson Street never recorded, but many of its members ended up working with Elvin Bishop, Coke Escovedo, Tower Of Power and others. Grayson Street played the Long Branch as much or more than any band, including Earth Quake.

December 6, 1971 Long Branch, Berkeley, CA: Hades/Fluid Drive *(Monday)*
Fluid Drive are unknown to me.

December 8, 1971 Long Branch, Berkeley, CA: Knee Deep/Grayson Street *(Wednesday)*
Knee Deep are unknown to me.

December 9, 1971 Long Branch, Berkeley, CA: Beefy Red/Linx *(Thursday)*
Beefy Red was a Marin band, a 10-piece ensemble somewhat in the mold of the Sons Of Champlin, with a horn section and jazzy solos. Band members included trumpeter Mark Isham, guitarist Barry Finnerty and drummer Jim Preston.

December 10, 1971 Long Branch, Berkeley, CA: Asleep At The Wheel/Linx *(Friday)*
We don't need a review of Asleep At The Wheel's appearances with Commander Cody in October to know how they went down. Here they were two months later, headlining Friday night. The Wheel surely had the whole club up and dancing, and a lot of beer got sold.



Grootna's album was released by Columbia in December, 1971

December 11, 1971 Long Branch, Berkeley, CA: Grootna/Sopwith Camel *(Saturday)*

By the time of this show, Grootna's album had been released by Columbia. Now, it's probably true that not that many people had heard it, but in those days that had an album was a "real" band, implicitly above other groups playing the clubs. Many of the songs on the album were written by the team of Alan Silverman (Slim Chance) and Audie DeLong (Austin DeLone). However, since Silverman was only listed as "Slim Chance" with no reference to his real name, and DeLong wasn't in the band, the "Siverman/DeLone" credits were confusing at the time.



Lost In The Ozone, the epic debut album by Commander Cody and His Lost Planet Airmen, released on Paramount Records in November 1971

December 17, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Clover *(Friday)*

December 18, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Around and Around *(Saturday)*

Commander Cody and His Lost Planet Airmen returned to headline a weekend at the newly-expanded Long Branch Saloon. In November, Paramount Records had released the Airmen's epic debut album, *Lost In The Ozone*. The album was instantly popular in the Bay Area. Even more remarkably, the song "Hot Rod Lincoln" got airplay not only on FM radio, but Top 40 AM radio as well. Thanks to that Hot Rod Lincoln, the Airmen went from being just a popular Berkeley band to a draw all over the Bay Area.

Around and Around are unknown to me.

December 25 , 1971 Long Branch, Berkeley, CA: Linx/Frank Biner *(Saturday)*

It's surprising that the Long Branch had a Christmas night show booked, but the Long Branch was a neighborhood joint. A lot of people in Berkeley were from somewhere else, and it's not like they could all FaceTime with their family.

December 29 , 1971 Long Branch, Berkeley, CA: Hades/Mojo Hand *(Wednesday)*

December 30, 1971 Long Branch Around and Around/Mojo Hand *(Thursday)*
I'm sure that the Long Branch had a Friday night New Year's Eve show, but I don't know who was booked. I assume it was some of the many bands that played the club regularly.

If anyone has additional information, corrections or insights about bands that played the Long Branch during this period, please put them in the Comments.

The Long Branch Saloon: May 1971-November 1976
The Long Branch lasted a little over five years, and closed around November 1976. It was mostly a thriving club during that period. Berkeley's population grew enormously, and the students lived farther and farther from campus, driving up rents all over Berkeley, Albany and North Oakland. The Keystone Berkeley opened in March, 1972, and the much larger club got the premier bookings. In particular, acts like Jerry Garcia, Elvin Bishop, Tower Of Power and Commander Cody found time to regularly play the Keystone, and rarely if ever played the Long Branch. So Keystone periodically got big draws, even on weeknights, while Long Branch had to depend on its regulars. Earth Quake and Grayson Street were regular performers at the Long Branch throughout most of the 5-year period it was open. Earth Quake in particular held down almost every Friday night for long periods.

Another regular band, The Rockets, started playing the Long Branch in 1972. Lead singer Eddie Mahoney (1949-2019), a former New York City police trainee, started calling himself "Eddie Money" in 1974. By July, 1974, they were Eddie Money and The Rockets, and then just Eddie Money. Eddie Money was picked up by the Bill Graham organization, and he went on huge success as a singer, selling millions of records. Songs like "Two Tickets To Paradise" and "Baby Hold On To Me" are very familiar to listeners of a certain age.



The Long Branch didn't look like this in 1971.

Afterwards

The Long Branch briefly re-opened as a music venue around November 1978. The club was run by the former proprietor of the Berkeley club Jerry's Stop Sign (yet another story) and used the name The Branch. It wasn't open for long.

For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.

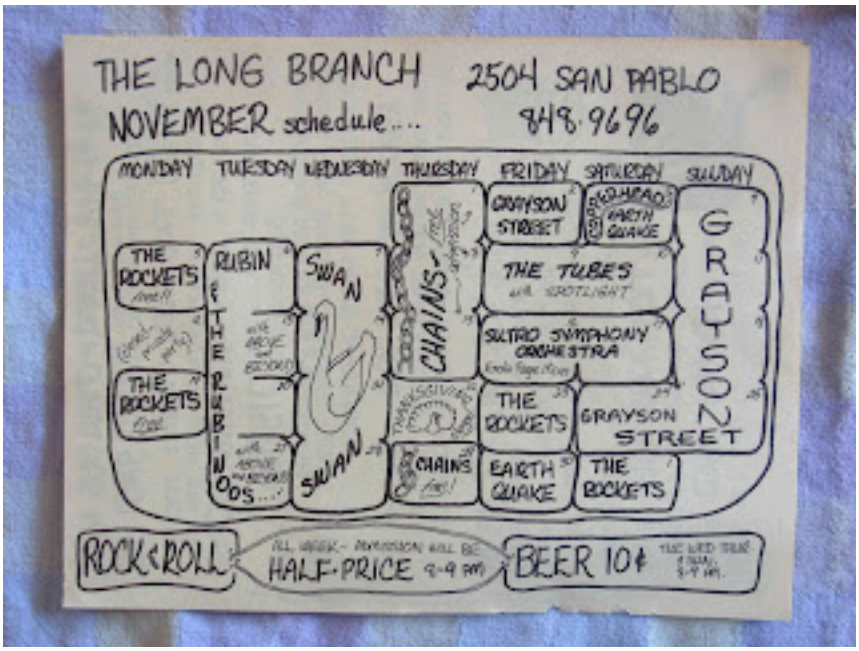


The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past. But maybe when a Barry Melton or a Huey Lewis drops by for some upscale comfort food, they pull up and think, "hey I know this joint..."

update 20230604: Historic Flyer

Reader Lydia B sent some historic flyers. Here's a sample from November 1973, front and back



Long Branch November 1973 flyer, front (thanks Lydia B)



Long Branch November 1973 flyer, back (Beer 10 cents until 9 pm!)

Appendix: Other Posts in the 1970s Rock Nightclubs Series

Keystone Berkeley, 2119 University Avenue, Berkeley, CA: 1972 Performers List

3138 Fillmore Street, San Francisco, CA: The Matrix January-June 1970 Performers List (Matrix I)

Bay Area Rock Nightclub Survey: Berkeley, January-April 1974 (Bay Area '74 I)

Loading Zone Performance List 1970

For subsequent posts in the 70s Rock Nightclubs series, see here.

POSTED BY CORRY342 AT 7:15 AM

LABELS: 1971, 70S ROCK NIGHTCLUBS, BERKELEY, LONG BRANCH

FRIDAY, AUGUST 11, 2023

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon, January-June 1972 Performers List (Long Branch II)



The former site of The Long Branch Saloon in Berkeley, as it appeared in 2009

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon, January-June 1972 Performers List

By 1971, the live rock music market was evolving, and lots of entrepreneurs were noticing. Rock music had always been the province of teenagers, of course. But 60s rock music, with the likes of the Beatles, Bob Dylan and Cream, had raised the ante. Rock music fans didn't just "move on" when they turned 18. Those kids who were 15 when the Beatles had played Ed Sullivan in 1964 were past drinking age by 1971. They were still listening to rock music, and they took it seriously. And while every rock fan wanted to see the most popular bands when they came to town, their options were expanding.

Rock fans in their 20s probably had a job, and a few more dollars than when they were teenagers. They also didn't have parents constraining them, and they could drink. They weren't going to go to the Fairmont Hotel in San Francisco, but going on a date to a club where you could drink beer and dance was starting to seem like a viable idea.

In 1971, the University of California at Berkeley was expanding. It had never been a small school, but in the early 70s they added more and more students. California parents realized their kids could get a prestigious Ivy League-quality degree for the bargain price of around $212.50 a quarter. When those students graduated, many of them stuck around Berkeley. Rock music in the

60s had been oriented towards the Fillmore West and other big dance halls, but by the early 70s nightclubs were starting to book original bands, too. The city of Berkeley had lots of young people, a town that didn't object to long-haired hippies, and a generally central location.

There had been music clubs in Berkeley since World War 2, of course. But as the 70s dawned, the various music clubs in Berkeley started to evolve. The New Monk, near campus at University and Shattuck, shifted from being a fraternity hangout to a rock nightclub, and by the next year it would become the Keystone Berkeley. 2 miles South and West of the New Monk, Malcolm Williams ran Babylon, but he had big plans, too. In May, 1971, Williams doubled the size of Babylon, and re-opened it as The Long Branch.

The Long Branch had a capacity of about 350. Ironically, the biggest club in the Bay Area would be the Keystone Berkeley, just 2 miles from the Long Branch. The New Monk, at 2119 University, mainly a frat beer joint, would be taken over in 1972 by Freddie Herrera and become the Keystone Berkeley. The Keystone Berkeley officially held 476, but it was widely felt that more people were regularly crammed in. Thanks to regular performances throughout the 70s by Jerry Garcia, Tower Of Power, Elvin Bishop and others, the Keystone Berkeley became the premier nightclub gig in the Bay Area until about 1977.



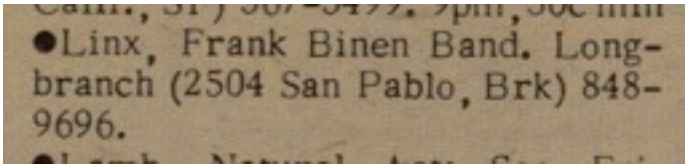
The back of a Long Branch flyer, October '73 (thanks to Lydia Frazier Bosley), encouraging patrons to hang out at the club

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so it's audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

As a result, the Long Branch ended up being a sort of farm team for the Keystone Berkeley. That wasn't a bad thing, necessarily, for the bands themselves. Keystone Berkeley and Long Branch didn't have identical crowds. The Keystone was nearer to campus, and at least on weekends drew people from Alameda, Contra Costa and Marin counties. The Long Branch had a little bit younger crowd who just liked to go out, and probably mostly lived around Berkeley.

At the Long Branch, mostly the same bands played the club over and over. If a band could build an audience at Long Branch, the expectation was that their own regulars would see the band over and over. Earth Quake, for example, the archetype for a Long Branch band, could play a wide variety of exotic British Invasion cover songs, so that their regular fans didn't hear the exact same set every time.

In a previous post, I looked at all the known bookings for the Long Branch in it's opening year of 1971. This post will look at bookings at the Long Branch for the first half of 1972. If anyone has any updates, corrections, insights or interesting speculation, please included them in the Comments.


●Linx, Frank Binen Band. Long-
branch (2504 San Pablo, Brk) 848-
9696.

The Scenedrome listing in each week's Berkeley Barb was my main source for Long Branch bookings

January 1, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner Band *(Saturday)*
The Long Branch was generally open from Wednesday through Sunday, with bands every night. Wednesday was usually "audition night," with local bands that were hoping to build a following. The Long Branch did not advertise in the local papers. There may have been some flyers around town (common in Berkeley at the time), but none from this period have surfaced. The

entertainment listings for the Berkeley *Barb* or the San Francisco papers would usually include the weekend bookings for the Long Branch.

I have only noted dates where I could find a listing. Bands played the Long Branch over and over, so while some dates are missing, I have likely captured the weekend bands. The weeknights would have just featured local bands, for the most part, although a few of them would go on to success.

Linx played the Long Branch regularly, as well as other Berkeley clubs**.** They featured the teenage saxophonist Lenny Pickett, later to become well-known in Tower Of Power and then leading the Saturday Night Live band. Also in the group was Jonathan Waxman, who became a well-known chef in Manhattan.

Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '71 Biner was just another guy working the clubs. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

January 7-8, 1972 Long Branch, Berkeley, CA: Yogi Phlegm/Frank Biner *(Friday-Saturday)*
Yogi Phlegm was the new name for the Sons Of Champlin. At the time, the Sons were not sure they had the rights to their name, and they also wanted to distinguish their newer music from their past sounds. Yogi Phlegm emphasized jamming, sometimes in pretty far-out formulations. Now, they were still funky, and you could still dance to them, but there was more jazz and less R&B than the 60s lineup of the Sons.

The name "Yogi Phlegm" was a joke about Indian gurus. No one got it. Everyone hated it, particularly Bill Graham. Most club owners would advertise "Yogi Phlegm--formerly The Sons" anyway. The band reverted to being the Sons Of Champlin by the next year.

The Yogi Phlegm lineup had the old front line of Bill Champlin on vocals, organ and guitar, Geoff Palmer on keyboards and vibes and Terry Haggerty on lead guitar. The bassist was old Marin pal Dave Schallock, and the drummer was Bill Vitt. The band had dispensed with any horn players, leaving them more freedom to jam.

January 9, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band/Hunun Dean *(Sunday)*
Dennis Geyer had been the guitarist and singer in a Wisconsin band called The New Blues. In 1968, they had relocated to San Francisco and added organ player Howard Wales. They changed

their name to AB Skhy Blues Band, and had released an album on MGM. Wales and then Geyer had left AB Skhy, to be replaced by other players. Geyer continued to play around the Bay Area.

Hunun Dean is unknown to me.

January 13-14, 1972 Long Branch, Berkeley, CA: Wayne The Harp *(Thursday-Friday)*
Wayne The Harp was guitarist Wayne Ceballos. Ceballos had led the Bay Area trio AUM (pronounced "Ohm") in the sixties. AUM had released two albums, and opened at both Fillmores as well. Ceballos still played the same kind of hard-driving blues guitar in his new group.



January 15, 1972 Long Branch, Berkeley, CA: Stoneground *(Saturday)*
Stoneground had been put together by KSAN impresario Tom Donahue in 1970 for an intended movie about a "traveling Woodstock" called *Medicine Ball Caravan*. The Grateful Dead were booked for the movie, but backed out at the last minute. Stoneground had released their self-titled debut album on Warner Brothers in 1971, and then its followup, *Family Album*, later in that year. Among the key members of Stoneground were singers Sal Valentino, Lynne Hughes, Annie Sampson and Deirdre LaPorte. Guitarist Tim Barnes also sang. Pete Sears had been the pianist for the album, although he had been replaced by Cory Lerios by this time.
January 21-22, 1972 Long Branch, Berkeley, CA: Grootna/Knee Deep *(Friday-Saturday)*
Grootna was a Berkeley band that had arisen out of a 60s Berkeley band called Sky Blue. Guitarist Vic Smith and singer (and sometime drummer) Anna Rizzo had teamed up with

guitarist/writer Allan "Slim Chance" Silverman. Drummer Greg Dewey (from Mad River) was also in the band, along with a few others. The band played a batch of songs written by Silverman and his songwriting partner Austin DeLone. DeLone, however, was playing pubs in London with the band Eggs Over Easy. Everybody in Grootna had many links to numerous Berkeley ensembles.

Grootna's album had been released by Columbia in December 1971. Now, it's probably true that not that many people had heard it, but in those days that had an album was a "real" band, implicitly above other groups playing the clubs. Many of the songs on the album were written by the team of Alan Silverman (Slim Chance) and Audie DeLong (Austin DeLone). However, since Silverman was only listed as "Slim Chance" with no reference to his real name, and DeLong wasn't in the band, the "Siverman/DeLone" credits were confusing at the time.

Knee Deep is largely unknown to me. In 1973, they would change their name to The Titans.



Eddie Money, former lead singer of The Rockets, released his debut solo album on Columbia in 1977

January 23, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Rockets *(Sunday)*
Asleep At The Wheel were from Paw-Paw, WV, and played Western Swing music with a rock beat. They generally gigged around the greater Washington, DC area. In 1971, they had opened for Commander Cody and His Lost Planet Airmen, and the Cody crew encouraged them to move to the East Bay. Asleep At The Wheel relocated to Oakland, and started playing regularly at local

nightclubs. In October of 1971, Asleep At The Wheel had opened a weekend at the Long Branch for the Airmen. Within six weeks, The Wheel were headlining the Long Branch themselves.

This booking appears to be the first time **The Rockets** were booked on a weekend at the Long Branch, although that implicitly suggests they had played a weeknight earlier. Probably the Rockets had played a Wednesday audition, had sounded good, and had played some other weeknights, and done well enough to be second-billed on a Sunday night. That was the usual pattern for local bands playing the Long Branch, without a record company or agency support. With respect to the history of the Long Branch, however, the Rockets weren't just another band.

The lead singer of the Rockets was a transplanted New Yorker, a former NYPD trainee cop named Eddie Mahoney. Also in the band was guitarist Dan Alexander, bassist Chris Sohlberg and drummer John Cuniberti. The Rockets would rise to be regular weekend headliners at the Long Branch, along with Grayson Street, Earth Quake and others. In mid-1974, Mahoney would change his stage name to Eddie Money, and the band evolved into Eddie Money and The Rockets, and later just the Eddie Money Band. In 1975, the Bill Graham organization started managing Money, and by 1977 he had released his debut album on Columbia. "Two Tickets To Paradise" and "Baby Hold On To Me" were huge hits. Mahoney (1949-2019) suffered a variety of health issues and has passed on, but thanks to television commercials and oldies, Eddie Money is far and away the biggest act ever to come out of the Long Branch.

January 25, 1972 Long Branch, Berkeley, CA: Hades *(Tuesday)*
Hades, sometimes billed as the Hades Blues Band, or Hades Blues Works, was a local band. They had played the club back when it was called Babylon.

In the late 60s, guitarist Jimmy Thorsen, bassist Steve Wright and drummer John Cuniberti had been in a band called Traumatic Experience. With the addition of guitarist Craig Ferreira, they became Hades. Steve Wright would go on to play in the Greg Kihn Band, and John Cuniberti became an important engineer and producer, particularly for Bay Area punk rock acts. At some point, Cuniberti joined The Rockets (see above), so I think Hades was near the end of the line here.

I think the Long Branch wasn't regularly open on Tuesdays, but without listings it's hard to be sure.

January 27, 1972 Long Branch, Berkeley, CA: Copperhead/Jesse, Wolff and Whings *(Thursday)*
Copperhead was the relatively new band formed by former Quicksilver Messenger Service lead

guitarist John Cippolina. Membership was always somewhat fluid. At this time, the band probably had Cippolina and Jimmy Murray (himself ex-QMS ca. 1967) on guitars, Jim McPherson on bass, Pete Sears on keyboards and probably David Weber on drums. Copperhead would go on to release a 1973 album on Columbia. They were promising, but never seemed organized.

Jesse, Wolff and Whings released one album on Leon Russell's Shelter label, distributed by Capitol. The group featured lead singer Jesse Barish, lead guitarist Bill Wolff, bassist Kevin Kaufmann and drummer Kevin Kelley, among other members. The group was supposed to be called Wings, but Capitol had Paul McCartney's Wings, so they had to change the spelling.

Jesse Barish, per his bio, apparently played a little bit with the all-instrumental Orkustra (I think he played flute), back in the 60s. Bill Wolff was in a later version of the Peanut Butter Conspiracy. Kevin Kelly had been in The Rising Sons and The Byrds, among other bands, and both Kelly and Kevin Kaufmann had backed Phil Ochs.

When Jesse, Wolff and Whings fell apart, Jesse Barish went on to work with Marty Balin and Grunt Records. Barish ended up co-writing many songs with Balin, and as a result he has many songwriting credits on Jefferson Starship albums, such as "Count On Me."

As a point of comparison, Copperhead had headlined the Keystone Berkeley on Friday, January 7, and Whings had opened the following weekend (January 14-15, for the HooDoo Rhythm Devils).

*(**note**: I am missing any listings for the weekend of January 28-29)*

February 1-2, 1972 Long Branch, Berkeley, CA: Joe Crane and The HooDoo Rhythm Devils *(Tuesday-Wednesday)*
The **HooDoo Rhythm Devils**, led by singer Joe Crane, had arisen out of a local blues-rock band called P, G &E. The HooDoos had released an album on Capitol in 1971, *Rack Jobbers Rule*. By 1972, they would switch to Blue Thumb, where their next album *Barbeque of Deville*, came out later in the year.

February 3-4, 1972 Long Branch, Berkeley, CA: Flamin Groovies/Hades *(Thursday-Friday)*
The **Flamin' Groovies** were an original San Francisco band, having formed as The Chosen Few in 1965. The Groovies, however, stuck to the Rolling Stones' sound when the rest of the city's bands went psychedelic, and they did not particularly thrive during the Fillmore era. Along with their manager, the Flamin' Groovies had rented the old Fillmore and put on shows with various

bands in 1969 and '70. Thus they stayed in the public eye, even if not many fans had heard them yet.

Still, by 1969 the Flamin Groovies had released their debut album on Epic, *Supersnazz*. Subsequently they released *Flamingo* (1970) and *Teenage Head* (1971) on Kama Sutra. Neither record sold well, and the band had were dropped by Kama Sutra. Lead singer Roy Loney left the band, leaving singer/guitarist Cyril Jordan as the principal driving force. Later in 1972, the Groovies would move to England, where their "Power Pop" sound would be less of an anomaly. At this time, however, the Groovies were without a label, and without much of a following in their home territory.



Earth Quake's 1971 debut album on A&M Records

February 5, 1972 Long Branch, Berkeley, CA: Earth Quake/Fluid Drive *(Saturday)*
Earth Quake, from Berkeley, were the ultimate Long Branch band, and it's fitting that they played opening night. Originally, they had been a Berkeley High band called Purple Earthquake. By early 1972, they were a quintet, with Robbie Dunbar on lead guitar, Gary Phillips on rhythm guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake had released their debut album on A&M Records sometime in 1971

Earth Quake would play the Long Branch at least every month for five years, and in many months every Friday night. Earth Quake, with their vast trove of cover versions, always had a loyal audience at the club

Fluid Drive is unknown to me.

February 6, 1972 Long Branch, Berkeley, CA: Jabo Stokes *(Sunday)*
Jabo Stokes is unknown to me.

February 9, 1972 Long Branch, Berkeley, CA: Bittersweet *(Wednesday)*
Bittersweet was a rock band from Chico, CA, who moved to the East Bay. Rock historian Bruno Cerriotti has a detailed history of their adventures.

February 10, 1972 Long Branch, Berkeley, CA: Bittersweet/Full Moon *(Thursday)*
Full Moon is unknown to me, although it's possible they were formerly known as Womb.

February 11 1972 Long Branch, Berkeley, CA: Stoneground/Country Weather *(Friday)*
Country Weather were a Walnut Creek (Contra Costa County) group, from just over the Berkeley Hills. They had originally been called The Virtues, but soon after lead guitarist Greg Douglass joined, they changed their name to Country Weather. Country Weather never released a record when they were together from 1967-73. Since the group was familiar from many posters from 1968 onward, Country Weather became one of the great lost San Francisco groups of the 1960s. Ultimately, the group reformed in the 21st century and still performs occasionally. RD Records released some of their 60s demos and live performances, alonmg with some 21st century recordings.

Greg Douglass became a successful guitarist in the Bay Area, best known for co-writing "Jungle Love" for Steve Miller, with whom he played for many years. Douglass was also a member of Hot Tuna for one brief, sensational tour in Spring 1975.



The Doobie Brothers, ca 1971

February 12, 1972 Long Branch, Berkeley, CA: Doobie Brothers/Nipple *(Saturday)*
In early 1972, the **Doobie Brothers** were another unknown band climbing the ladder. The Doobies were from the San Jose area, and they had built a following in the South Bay. They were largely unknown in the East Bay, however. Throughout January, they had played every Thursday night at The New Monk, just 2 miles up the road at University and Shattuck (and later the Keystone Berkeley).

The Doobie Brothers had released their first, self-titled album on Warner Brothers, back in April, 1971. It hadn't done well. Although the Doobies had gone on a National tour (with Mother Earth), they were mostly just slugging it out in the local clubs. Still, Warner Brothers was behind them. In January, the Doobie Brothers had played live on KSAN-fm (at Pacific High Recorders on January 16), which meant that Warners had coughed up the ad dollars to subsidize the broadcast. At this time, the Doobies had just replaced original bassist Dave Shogren with Tiran Porter, and they had added Michael Hossack as a second drummer (along with John Hartmann). Guitarists Tom Johnston and Pat Simmons were the lead singers.

Nipple is unknown to me.

February 13, 1972 Long Branch, Berkeley, CA: Country Weather (*Sunday*)

February 16-17, 1972 Long Branch, Berkeley, CA: Dr Hook And The Medicine Show *(Wednesday-Thursday)*
Dr Hook and The Medicine Show were a somewhat comic country-rock act, produced by

Shel Silverstein. Their debut album would have just been released on Columbia. They would soon hit it big with "Silvia's Mother" and "Cover Of The Rolling Stone."

February 18, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner Band *(Friday)*

February 19, 1972 Long Branch, Berkeley, CA: Linx/Runnin Easy *(Saturday)*
Runnin' Easy is unknown to me, although I recognize their name from various bookings.

February 20, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band *(Sunday)*

I am missing any listings for the weekend of February 25-28.

February 29, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel *(Tuesday)*

March 1, 1972 Long Branch, Berkeley, CA: Orisha/Free And Easy *(Tuesday)*
Both **Orisha** and **Free And Easy** are unknown to me. The New Monk opened as the Keystone Berkeley this night.

March 3-4, 1972 Long Branch, Berkeley, CA: Wayne The Harp *(Friday-Saturday)*

March 5, 1972 Long Branch, Berkeley, CA: Loading Zone/Dennis Geyer Band *(Sunday)*
The **Loading Zone**, from Oakland, had played the original Trips Festival back in 1966. By 1972, they had been through many different iterations. By this time, although they still broadly featured the mix of rock and soul as when they had started, they had no original members. They were good, though: Linda Tillery and Wendy Haas on vocals, Tom Coster on organ, Doug Rauch on bass, Tony Smith on drums and Bruce Conte on guitar.



March 10, 1972 Long Branch, Berkeley, CA: Cold Blood/Linx*(Friday)*

Cold Blood are generally associated with the East Bay funk sound of bands like Tower Of Power. The East Bay association was appropriate musically, but in fact Cold Blood had its roots in the South Bay. Lead singer Lydia Pense, from San Mateo, and bassist Rod Ellicott had been in a Peninsula Band in 1966 called the New Invaders, who had evolved into The Generation. The Generation were known as the first Bay Area band to merge a horn section with a rock band. The Generation evolved into Cold Blood, and they were signed to Bill Graham's San Francisco label (distributed by Atlantic).

Cold Blood released two albums on San Francisco, their self-titled debut (1969) and *Sisyphus* (1970), which spawned a modest local hit with a remake of "You Got Me Hummin'."After Graham's labels folded, Cold Blood ended up on Reprise. In 1972, they would release *First Taste Of Sin*. Lydia Pense was a powerful singer, and Cold Blood was a tight band, so the group was very popular in night clubs and at local dances. In retrospect, however, they sound as if they were trying a bit too hard, instead of just playing the music they liked.

March 11, 1972 Long Branch, Berkeley, CA: Stoneground/Linx *(Saturday)*

March 15, 1972 Long Branch, Berkeley, CA: Cesar's Combo *(Wednesday)*

The Examiner lists this as "Latin Jazz." I assume **Cesar's Combo** was a version of the house

band at Cesar Ascarrunuz's 830 Club, led by Luis Gasca. To my knowledge, they played in a Latin jazz-rock vein, sort of like Malo.

March 18, 1972 Long Branch, Berkeley, CA: Copperhead/The Ducks *(Saturday)*
I believe **The Ducks** were a Marin band featuring guitarist and songwriter Kent Housman**.**

March 19, 1972 Long Branch, Berkeley, CA: Grootna/Jabo Stokes *(Sunday)*



March 24, 1972 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel*(Friday)*
The headliners were Berkeley's very own **Commander Cody and His Lost Planet Airmen**. Cody and the Airmen had moved out to California in Summer '69, setting up shop in a rambling house in nearby Emeryville. The band played "hippie honky-tonk," a strange brew of Western Swing, traditional country, old-time rock and roll and Berkeley sensibilities. Their November 1971 debut album, *Lost In The Ozone*, had spawned the local hit single "Hot Rod Lincoln."

The Airmen had been regular headliners at the Long Branch since it had opened in May, 1971. One or two tracks on the debut album had even been recorded live at the Long Branch back in

July. The Airmen were regionally popular now, thanks to "Hot Rod Lincoln," and touring around. But I'm sure they could still pack a Friday night house on San Pablo Avenue.

March 25-26, 1972 Long Branch, Berkeley, CA: Earth Quake/The Rockets *(Saturday-Sunday)*

April 4, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart *(Tuesday)*
Alice Stuart was a fine blues guitarist and singer. Although she was from Seattle, she had been playing in the Bay Area since about 1964. Stuart had performed and recorded in a variety of settings. At one point in late 1969, she had even been the temporary bass player for the Lost Planet Airmen. In 1972 she led a trio named Snake, and they recorded for Fantasy Records.

April 5, 1972 Long Branch, Berkeley, CA: Cesar's Combo *(Wednesday)*



April 7, 1972 Long Branch, Berkeley, CA: Copperhead/Big Brother and The Holding Company *(Friday)*
Big Brother and The Holding Company had reformed in late 1969, although of course without Janis Joplin. They had put out two fairly good but poorly-received albums on Columbia (1970's *Be A Brother* and '71's *How Hard It Is*). Initially, all the original members had been part of the reformation, but by 1972 the band was being held together by guitarist Sam Andrews. Kathi McDonald, a veteran singer from Seattle (and a former Ikette, despite being blonde), had the somewhat thankless task of being the lead singer. McDonald was an excellent singer, in fact, but Janis was an icon, not just a singer.

Five years earlier, Quicksilver Messenger Service and Big Brother had been in two of the Fillmore's biggest, most exciting bands. Now Cippolina and Andrews were sharing a bill at a 350-capacity club on San Pablo Avenue. Phil Elwood reviewed the show and had high praise for Copperhead. He identified Gary Phillipet (guitar) and Jim McPherson (bass) as the singers, and mentioned Pete Sears' fine piano, along with Cippolina. Elwood also said that Big Brother sounded good, but he added no details.

April 8, 1972 Long Branch, Berkeley, CA: Linx/Little John *(Saturday)*
Little John was a local blues band, but I don't know anything else about them.

April 9, 1972 Long Branch, Berkeley, CA: Rockets/Jack Frost *(Sunday)*
Jack Frost is unknown to me.

April 12, 1972 Long Branch, Berkeley, CA: Clover *(Wednesday)*

April 13, 1972 Long Branch, Berkeley, CA: Saving Grace/Ducks *(Thursday)*
Saving Grace and **Ducks** are unknown to me.

April 15, 1972 Long Branch, Berkeley, CA: Mike Finnegan and Jerry Wood/Clover *(Friday)*
Organist and singer **Mike Finnegan** was from Wichita, KS. Unlike typical musicians, the 6'6" Finnegan had gotten a basketball scholarship to the University of Kansas. He had moved to the Bay Area around 1969, and he had been a member of The Jerry Hahn Brotherhood, who had put out a highly regarded 1970 album on Columbia. Unfortunately, the album went nowhere, and Finnegan had left the band. At this time, Finnegan had another band with guitarist **Jerry Wood**, and he worked with the re-activated Big Brother and The Holding Company as well. Finnegan and Wood released the album *Crazed Hipsters* on Blue Thumb in 1972.



April 21, 1972 Long Branch, Berkeley, CA: Earth Quake/Modern Lovers *(Friday)*
It's easy to make fun of Berkeley--I for one never tire of it--but you have to give the town its due. Yes, Berkeley is pretentious and sniffs at the provinciality of every other town, ever. But it also means that Berkeley is often ahead of other places, often way ahead. Johnathan Richman and the Modern Lovers were an underground cult sensation in Berkeley around 1975, long before anywhere else had heard of him. And yet, three years earlier--three years!--**The Modern Lovers** had played at the Long Branch. At the time, the Modern Lovers were fairly self-consciously modeled on the Velvet Underground. At the time, the VU were all but forgotten, and frontman Lou Reed was just an obscure solo artist in New York. Nobody cared about Reed or the Velvets, much less an unrecorded Boston band carrying on their obscure tradition. Warner Brothers had signed the Modern Lovers, and flown them out to Los Angeles to record demos with John Cale. The band also played a few live gigs, including this booking at the Long Branch.

When Beserkeley Records released Richman's sunny takes in 1975, "Road Runner" and "New Teller" were a ray of sunshine on FM radio, when they got played. Yet shortly after, the earlier, darker demos recorded back in '72 with John Cale behind the board revealed a much grimmer version of the Modern Lovers. In 1976, Beserkeley released the demos (the release was known as "The Black Album"). It featured a darker, organ-driven version of "Roadrunner," and the bleak, hilarious "Pablo Picasso" ("Some people walk down the street/Get called an asshole/That never

happened to/Pablo Picasso"). The dark, '72 Modern Lovers had opened at the Long Branch for their future label-mates Earth Quake, and someone had the foresight to record it. You have to love Berkeley for that.

The Modern Lovers probably did not go over that well. Besides Richman on electric guitar and vocals, the band had future Talking Head Jerry Harrison on organ and future Car drummer David Robinson, plus bassist Ernie Brooks. In 1998, the Long Branch show was released as part of a vinyl double-LP, *Modern Lovers Live At The Longbranch And More.*



April 22, 1972 Long Branch, Berkeley, CA: Grootna/Fletcher Brothers *(Saturday)*
Note that bands like Grootna or Copperhead, with recordings to their name (in Copperhead's case, via Cippolina) were playing the Long Branch about once a month.

The **Fletcher Brothers** played local Bay Area clubs during this period, but I don't know anything else about them.

April 23, 1972 Long Branch, Berkeley, CA: Bobby Hutcherson *(Sunday)*
Bobby Hutcherson was an exceptional vibes player from Los Angeles. He had moved to New York, and had recorded for Blue Note as early as 1963. Hutcherson returned to California in 1967,

and mostly played on the West Coast thereafter. While Hutcherson was a forward-thinking music, his music was quieter and more acoustic than some of his peers at the time. Since there were no jazz clubs in the East Bay, Hutcherson often played rock clubs on weeknights. Although jazz was a rarity at the Long Branch, Berkeley has always been amenable to eclectic bookings.

April 25, 1972 Long Branch, Berkeley, CA: Boogie Brothers/Sober and Sorry *(Tuesday)*
Boogie Brothers and **Sober and Sorry** are both unknown to me.

April 27, 1972 Long Branch, Berkeley, CA: Linx/The Rockets *(Thursday)*

April 28, 1972 Long Branch, Berkeley, CA: Linx/Bitterweet *(Friday)*

April 29, 1972 Long Branch, Berkeley, CA: Earth Quake/Knee Deep *(Saturday)*

April 30, 1972 Long Branch, Berkeley, CA: Osceola *(Sunday)*
Osceola was a band from Florida that had relocated to San Francisco around 1969, and played around the Bay Area for a few years.

May 5, 1972 Long Branch, Berkeley, CA: Linx/Knee Deep *(Friday)*

May 6, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band/Bittersweet *(Saturday)*

May 10, 1972 Long Branch, Berkeley, CA: Street Band*(Tuesday)*
The **Street Band** is unknown to me.

I am missing listings for the weekend of May 12-14.

May 16, 1972 Long Branch, Berkeley, CA: Mike Finnegan and Jerry Wood *(Tuesday)*

May 19, 1972 Long Branch, Berkeley, CA: Grootna/Rockets *(Friday)*

May 20, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner *(Saturday)*

May 21, 1972 Long Branch, Berkeley, CA: Fluid Drive/Jango *(Sunday)*
Jango is unknown to me.

May 23, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/High Country *(Tuesday)*

Asleep At The Wheel tried to work as many nights as possible. From this point on, it appears they played most Tuesday nights at the Long Branch.

High Country were a Berkeley bluegrass band led by mandolinist Butch Waller. High Country were regulars at Berkeley's already-legendary folk club, the Freight And Salvage (a half-mile North, at 1827 San Pablo). Waller had been pals with Garcia and David Nelson, both former bluegrassers, since 1963. Waller and David Nelson had been in a bluegrass band together in 1964 (the Pine Valley Boys), and in '69, Nelson had even played a little with High Country. One time, High Country's banjo player wasn't available, and Jerry Garcia filled in (June 19, 1969--of course, there's a tape). High Country had released an album on Raccoon, the Youngbloods' label.

May 24, 1972 Long Branch, Berkeley, CA: Is/The Street Band *(Wednesday)*
Is is unknown to me.

May 25, 1972 Long Branch, Berkeley, CA: Loading Zone/Linx *(Thursday)*
The Loading Zone were still grinding it out. One of their vocalists, Wendy Haas, had left to join Azteca, but they still had Linda Tillery.

May 26 1972 Long Branch, Berkeley, CA: Earth Quake *(Friday)*

May 27, 1972 Long Branch, Berkeley, CA: Loading Zone/Linx*(Saturday)*



Sophomoric, the second album by the Congress Of Wonders comedy duo, was released on Fantasy Records in 1972

May 28, 1972 Long Branch, Berkeley, CA: Congress Of Wonders/Blue Mountain/Fluid Drive *Benefit for George McGovern (Sunday)*
George McGovern was the Anti-War candidate for the Democratic Party Presidential nomination, so there were many benefits for him in college towns like Berkeley.

Congress Of Wonders was a hip comedy duo. Congress of Wonderswere a comedy duo from Berkeley, initially from the UC Berkeley drama department and later part of Berkeley's Open Theater on College Avenue, a prime spot for what were called "Happenings" (now 'Performance Art'). The group performed at the Avalon and other rock venues.

Karl Truckload (Howard Kerr) and Winslow Thrill (Richard Rollins) created two Congress of Wonders albums on Fantasy Records (*Revolting* and *Sophomoric*). Their pieces "Pigeon Park" and "Star Trip", although charmingly dated now, were staples of San Francisco underground radio at the time.

Blue Mountain was a band from Palo Alto.

May 30, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Knee Deep *(Tuesday)*

May 31, 1972 Long Branch, Berkeley, CA: The Street Band *(Wednesday)*



June 2, 1972 Long Branch, Berkeley, CA: Tower Of Power *(Friday)*

Tower Of Power, though originally from Fremont, were the pride of Oakland. They had been discovered by Bill Graham at the Tuesday night Fillmore West auditions, and their first album *East Bay Grease*had been released on Graham's San Francisco label (distributed by Atlantic). By 1972, the label was gone, but Atlantic's sister label Warner Brothers had picked up Tower. Tower's immortal second album, *Bump City*, had been released in the Spring, just as the Oakland A's, Raiders and Golden State Warriors were making all things Oakland ascendant.

Tower Of Power had graduated beyond the Long Branch by this time, but they were the sort of band who preferred to fill up the gig sheet on any empty night.

June 3, 1972 Long Branch, Berkeley, CA: Frank Biner/Full Moon *(Saturday)*

June 4, 1972 Long Branch, Berkeley, CA: Fluid Drive/The Tubes *(Sunday) McGovern Benefit*

The Tubes had only formed around March, 1972. Most of the band members were from Phoenix, AZ. Initially, guitarist Bill Spooner, keyboard player Vince Welnick and bassist Rick Andersen had been in a popular Phoenix band called The Beans. The Beans had moved to San Francisco in Fall 1970. They had played numerous local gigs, but hadn't really made much headway. After some band members left the Beans, it had turned out that another popular Phoenix band had lost some

members, so guitarist Roger Steen and drummer Prairie Prince had relocated to San Francisco to join The Beans. Their roadie John "Fiji" Waldo was added as lead singer, and The Tubes were born.

The Tubes played a sort of progressive rock rather than modified blues. They also had a fairly elaborate stage show, which was pretty much unheard of at the time. Initially, of course, their props were just cardboard and confetti, but they were a performing band from the beginning.

June 6, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Boogie Brothers *(Tuesday)*



Juice Newton's 1981 debut lp, several years after she was in the folk-rock band Dixie Peach

June 7, 1972 Long Branch, Berkeley, CA: Linx/Dixie Peach *(Wednesday)*
Dixie Peach was a folk rock band that featured singer Judy Newton and guitarist and songwriter Robert Otha Young. The two had started performing together when Newton was a student at Foothill College in Los Altos. Bassist Cecil Bollinger, formerly of the great South Bay group Weird Herald, was also a member.

Although Dixie Peach was just another local band on the Bay Area scene, Judy Newton would go on to become far better known in the 80s as country singer Juice Newton. Otha Young (1943-2009) was her principal songwriter as well, so the two had a fruitful musical partnership well into the 21st century.

June 8, 1972 Long Branch, Berkeley, CA: Linx/Loading Zone *(Thursday)*

June 9, 1972 Long Branch, Berkeley, CA: Elvin Bishop Group/Django *(Friday)*
June 10, 1972 Long Branch, Berkeley, CA: Elvin Bishop Group/Fluid Drive *(Saturday)*
Elvin Bishop had been a regular performer in Bay Area rock nightclubs since he had arrived in San Francisco in 1968, having just left the Paul Butterfield Blues Band. From 1969 onwards, his main gig had been at Freddie Herrera's Keystone Korner in San Francisco, but he played all over. The **Elvin Bishop Group** had been signed to Bill Graham's Fillmore Records (distributed by Columbia), and had released two albums (the 1969 debut and 1970's *Feel It!*). By 1972, Fillmore Records had folded, but Bishop had been picked up by Epic, a Columbia subsidiary (he would release *Rock My Soul* later in '72).

The Elvin Bishop Group had played regularly at the Long Branch in 1971. In March of '72, however, Freddie Herrera had taken over the New Monk and changed it to the Keystone Berkeley, so Bishop's principal allegiance was just up the road. Still, while Keystone Berkeley and Long Branch were competitors, they weren't enemies, so here was the Elvin Bishop headlining a weekend. At this time, the Elvin Bishop Group featured Stephen Miller on organ (ex-Linn County), and vocals by Miller, Bishop and singer Jo Baker.

June 14, 1972 Long Branch, Berkeley, CA: Tower Of Power *(Wednesday)*

June 16, 1972 Long Branch, Berkeley, CA: Fluid Drive/Osceola *(Friday)*

June 17, 1972 Long Branch, Berkeley, CA: Blue Mountain/Linx *(Saturday)*

June 20, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Clover *(Tuesday)*

June 21, 1972 Long Branch, Berkeley, CA: The Street Band/Blue Moon *(Wednesday)*

June 24, 1972 Long Branch, Berkeley, CA: Earth Quake/Grayson Street *(Saturday)*

June 27, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/El Rancho Cowboys *(Tuesday)*
The **El Rancho Cowboys** were a country band from the San Jose suburb of Cupertino, CA. Guitarist Cornell Hurd would end up leading the Texas "Dance Hall" band--albeit from Cupertino--known as Cornell Hurd and His Mondo Hot Pants Orchestra. Hurd had met Asleep At The Wheel (whether at this show or before isn't clear) and they were hugely influential in his future musical career.

June 28, 1972 Long Branch, Berkeley, CA: Street Band*(Wednesday)*

June 29, 1972 Long Branch, Berkeley, CA: Loading Zone/Frank Biner *(Thursday)*

By this time, Loading Zone organist Tom Coster and bassist Doug Rauch had been recording with Santana, for the album that would become *Caravanserai*. By September, Coster and Rauch would go out on tour with Santana, and Loading Zone finally broke up. Drummer Tony Smith had gone on to play for Malo, and guitarist Bruce Conte would join Tower Of Power (Tower and the Zone shared a manager and a rehearsal space). Linda Tillery would go on to a substantial career as a solo artist. This booking likely featured the final lineup of Loading Zone, with Tillery (vocals) and Conte (guitar) supported by Steve Funk (keyboards), Paul Jackson (bass), Mike Clark (drums) and Pat O'Hara (trombone).

June 30-July 1, 1972 Long Branch, Berkeley, CA: Blue Mountain/Rockets *(Friday-Saturday)*

The Rockets, slowly climbing the ladder, were now co-headlining on the weekend.



The Long Branch, 2504 San Pablo, Berkeley, some time in the 1970s

The Long Branch Saloon: May 1971-November 1976

The Long Branch lasted a little over five years, and closed around November 1976. It was mostly a thriving club during that period. Berkeley's population grew enormously, and the students lived farther and farther from campus, driving up rents all over Berkeley, Albany and North Oakland. The Keystone Berkeley opened in March, 1972, and the much larger club got the premier bookings. In particular, acts like Jerry Garcia, Elvin Bishop, Tower Of Power and Commander Cody found time to regularly play the Keystone, and rarely if ever played the Long Branch. So Keystone periodically got big draws, even on weeknights, while Long Branch had to depend on its

regulars. Earth Quake and Grayson Street were regular performers at the Long Branch throughout most of the 5-year period it was open. Earth Quake in particular held down almost every Friday night for long periods.



The Long Branch didn't look like this in 1971.

Afterwards

The Long Branch briefly re-opened as a music venue around November 1978. The club was run by the former proprietor of the Berkeley club Jerry's Stop Sign (yet another story) and used the name The Branch. It wasn't open for long.

For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

For the previous post in the Long Branch series (May-December 1971), see here

For the next post in the Long Branch series (October-December 1973), see here

FRIDAY, JULY 19, 2024

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Performance History October-December 1973 (Long Branch III)

The Long Branch, 2504 San Pablo in Berkeley, some time in the 1970s

By the end of 1973, live rock music was booming, and as rock audiences aged, rock nightclubs became more viable. Once rock fans were of drinking age, spending too much time in a large, dark cavern with thousands or tens of thousands people didn't seem as rockin' as relaxing with a cold drink in a place where you could actually see the stage. If you were on a date, or hoping to meet someone, the attraction of a rock club was even more pronounced. If two people liked the same band, or the same kind of music, you were both halfway there to getting together. Rock nightclubs started to thrive in almost every big city and near every college campus. Berkeley was no exception.

The Long Branch, at 2504 San Pablo Avenue (at Dwight), had opened in May 1971. The venue had been a music club going back to 1962. As the Cabale Creamery, it had been Berkeley's essential stop for traveling folk musicians. It was at the Cabale where Jerry Garcia saw the Jim Kweskin Jug Band, and the Cabale was a regular date for Clarence White and the Kentucky Colonels, too. Later, in early 1966, as the Questing Beast, 2504 San Pablo was the place where Country Joe McDonald and Barry Melton first plugged in to amplifiers as Country Joe & The Fish. Later still, it became Tito's (1967-68) and then Babylon (1969-70). In 1971, former Avalon Ballroom staffer Malcolm Williams took over the venue, doubled the capacity to 350 and re-opened it as the Long Branch Saloon. I wrote a post about the club's first seven months in 1971, and then another post about acts playing the first half of 1972. By the end of 1973, the Long Branch was well-established on the Berkeley rock scene, booking bands six or seven nights a week.

Now, in the East Bay, the top rock night club was the Keystone Berkeley, right next to the University of California campus. The Keystone was right in downtown Berkeley at 2119 University Avenue (at Shattuck Avenue). On weekends, the Keystone booked popular local acts like Jerry Garcia, Elvin Bishop and Tower Of Power, and touring acts as well, plu some smaller acts on weeknights. Keystone drew crowds from all over Berkeley and Oakland, and even Marin and San Francisco. Parking wasn't difficult in downtown Berkeley--amazing as that may seem today--so the club attracted a wide audience.

The Long Branch, meanwhile, was 2 miles West and South of campus. The Branch drew mostly from the neighborhoods near the club, and it was as much a hangout as a destination. We have a good picture of what was happening at the club then because former Long Branch publicist Lydia Frazier Bosley was kind enough to send scans of long lost flyers. Frazier herself made the flyers for the Long Branch, and helped distribute them around the East Bay. With these, we can get a great look at who played the club in 1973 and '74, and how that defined the economics of the scene at the time

Since the same bands played the Long Branch over and over--that was the whole point--I am just focusing on the last three months of 1973, to avoid needless repetition. Anyone with additional information, insights, corrections and real or imagined memories, please include them in the Comments. Flashbacks encouraged.

Scan of the back of a Long Branch flyer, October 1973

The Long Branch was a hangout, but a hangout that booked rock bands and wanted its patrons to dance. But it mainly wanted them to hang out. Admission was cheap, and often free, and beer was often cheap, too. The goal was to get the locals to come early and stay late. They would likely meet people who lived nearby, and make friends, and maybe dance and perhaps even get married. The back of one of the flyers (above) explains the attractions of the Long Branch:

Howdy...we'd like to turn you on to the LONG BRANCH Saloon, Berkeley's Hot Nite Spot famed for it's FINE ROCK & ROLL and Good Vibes

The Club opens at 8pm Tues-Sun, and if you come before 9 pm, the admission is half-price. Also on Tues-Wed-Thurs-Sun, BEER will cost 10c a glass between 8 and 9pm.

Since our fuss ball games are so popular we have plans to expand and add some new games like POOL, PONG & AIR HOCKEY.

Meanwhile, as always we'll entice you onto the DANCE floor with some to the hottest young bands around. Really the MUSIC is outstanding, terrific and wonderful.

The LONG BRANCH is a great place to hang out, meet friends, get high and treat yourself to PRIMO ROCK & ROLL. Come on down and check it out.

THE LONG BRANCH call us to find out what's happening 2504 SAN PABLO at DWIGHT 848-9696

The doors usually opened at 8:00pm at the Long Branch, but the *Examiner* and other papers reported the bands as starting at 9:30. That meant a lot of people were there only to hang out. Since many nights were free admission, or close to it, the band wasn't necessarily the main attraction for every patron.

The Long Branch had a very different approach to booking than other contemporary Bay Area rock clubs. Clubs like the Keystone Berkeley typically had the most popular local acts once a month, a lot of touring bands coming through, and filled in the other dates with more local bands. The Long Branch, however, pretty much had the same bands every week. There were three "house bands" that played almost every week (Earth Quake, The Rockets and Grayson Street), and new bands added to the mix would play the same night for an entire month. As far as I know, the regular Long Branch bands all had large repertoires, typically including a lot of cover versions, so their fans didn't hear the same set every week.

October, 1973 flyer for The Long Branch, 2504 San Pablo Avenue (designed by and courtesy of Lydia Frazier Bosley). Note that there is no Area Code for the phone number, because Berkeley, San Francisco and the entire Bay Area North of San Jose used the 415 Area Code.

October 1, 1973 Long Branch, Berkeley, CA: The Rockets

(Sunday)

The Rockets had been playing the Long Branch since January 1972, and mostly just played the club. Lead singer Eddie Mahoney was a transplanted NYPD cop trainee. Guitarist Dan Alexander, bassist Chris Sohlberg and drummer John Cuniberti were all from Berkeley. All of the Rockets went on to some success in the music industry. Cuniberti and Alexander were successful on the production side, Sohlberg played with many artists, and Mahoney went on to huge success as Eddie Money ("Two Tickets To Paradise," "Baby, Hold On To Me").

October 3, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*
The calendar says "surprise night," but Wednesdays was the night to give new bands a chance to play. The Long Branch wasn't high on the Bay Area rock food chain, and many bands got their first break at the Branch. Keep in mind that it was all but impossible for penniless new bands to make a listenable tape, even of a live performance, and they generally had to lug their gear to a club and actually play a set in order to get heard by a club owner.

October 4, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Thursday)*
October 5, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Clover *(Friday)*

Asleep At The Wheel was a hippie Western Swing band from the DC area, based in Paw Paw, WV. In Fall 1971, they had opened in West Virginia for Commander Cody and His Lost Planet Airmen, perhaps the only band remotely like them, and the Cody crew encouraged them to move to Berkeley. On October 8 & 9, 1971, Asleep At The Wheel had opened for Cody and the Airmen at the Long Branch. By December 10, 1971, they were headlining the Branch. Asleep At The Wheel had played relentlessly throughout the Bay Area ever since, building a crowd in all the clubs around.

By 1973, Asleep At The Wheel had released their first album, *Comin' Right At Ya* (on United Artists). The Wheel was managed by Joe Kerr, who also managed Cody and the New Riders of The Purple Sage, giving him a big chunk of the San Francisco country-rock sound.

Alice Stuart and Snake's Believing album (Fantasy Records 1972)

Alice Stuart was a blues guitarist and singer, originally from Seattle, who had moved to the Bay Area in 1964. Initially a solo, she had "gone electric" around 1970, and formed her trio **Alice Stuart & Snake**. Drummer Bob Jones (ex-We Five, ex-Mike Bloomfield, ex-Southern Comfort) shared vocals with Stuart, and bassist Karl Sevareid completed the band. In 1972, Fantasy had released the *Believing* album. Fantasy released a single in 1973 (with tracks from the album), and Snake stayed together until at least 1974, but the band was never able to get much traction. Nonetheless, Stuart continued a successful solo career well into the 21st century.

Joe Kerr's business card when he managed Clover, ca 1973

Clover had been founded in Mill Valley in 1969, an outgrowth of the band Tiny Hearing Aid Company. As a quartet, Clover had released two albums on Fantasy in 1970 and '71. Fantasy had dropped them, but the band had since added two additional members. By this time, Clover had Alex Call as the main lead singer, Huey (Cregg) Louis on vocals and harmonica, John McFee on lead and pedal steel guitar, Sean Hopper on keyboards, John Ciambotti on bass and Mickey Shine on drums. Joe Kerr also managed Clover.

Why Don't You Try Me, Earth Quake's second album on A&M Records, released in 1972

October 6, 1973 Long Branch, Berkeley, CA: Earth Quake

(Saturday)

Earth Quake, from Berkeley, were the ultimate Long Branch band. The band had played the opening night of the Long Branch on May 28, 1971. Originally, they had been a Berkeley High band called Purple Earthquake. The members of Earth Quake had met Long Branch proprietor Malcolm Williams back in the 1960s, when he had been promoting shows at Maple Hall in nearby San Pablo. By 1971, they had been a quartet, with Robbie Dunbar on lead guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake would release their debut album on A&M Records sometime that year. Earth Quake would play the Long Branch at least every month for five years, and in many cases every Friday night.

In contrast to most Bay Area bands, who typically played longer songs in an improvised blues style, Earth Quake had been inspired by British Invasion bands like The Who and Small Faces. In 1972, A&M Records had released the second Earth Quake album, *Why Don't You Try Me*. The album didn't go anywhere, and A&M dropped the band. Besides their original material, however, Earth Quake had a huge trove of relatively obscure covers (like The Easybeats "Friday On My Mind"), so they were still endlessly engaging to their local fans in Berkeley. At least some of the members of Earth Quake, possibly all of them, lived in Berkeley. Earth Quake were the "house band" at the Long Branch if anyone was.

Once the band had been dropped by A&M, Earth Quake's imaginative manager Mathew "King" Kaufman had the idea that they should release their own records. Although against any kind of record business orthodoxy at the time, Kaufman created Beserkley Records, and started releasing 45 rpm singles on a shoestring. The quixotic label's first production was a single of "Mr Security,"

by Earth Quake, released on October 11, 1973. Unlikely as it may have seemed, and although it took a few years, Beserkley Records turned out to be hugely successful. Kaufman anticipated the punk rock/Indy label surge years before it happened elsewhere.

Grayson Street band, ca Fall 1973 (promo photo from December 23 '73 Examiner)

October 7, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

Grayson Street was named after a short street in Berkeley that ran from Aquatic Park to San Pablo Avenue, terminating four blocks south of Dwight Way and San Pablo, the site of the Long Branch. Grayson Street played the Branch just about every week from 1972 through 1975, sometimes more than once a week. They, too, were a house band.

Grayson Street was fronted by saxophonist Terry Hanck and harmonica player Rick Kellogg, both of whom sang, and played in a funky blues style that was good for dancing. They had been formed before 1972, but their first advertised show at the Long Branch was June 24, 1972. In late '72, Grayson Street had included Berkeley High's Lenny Pickett, previously in the band Linx. By 1973, however, Pickett had joined Tower of Power. Grayson Street was full of experienced musicians. Guitarist Tim Kaihatsu and organist Clay Cotton had both played extensively with Charlie Musselwhite and other blues musicians. Kellogg had played harmonica for Elvin Bishop for a while, and Kellogg and bassist John Knight had been in Linx (with Pickett). Drummer John Otis rounded out the band.

Also in the band in Fall '73 was singer Jo Baker, who had been in The Elvin Bishop Group from 1970-73. Bishop and Baker had been a couple, having met a jam session in Boston in 1967 (Baker had been in the group Clouds, and Bishop had been with the Butterfield Blues Band). In mid-1973, Baker and Bishop had split up personally and musically.

Grayson Street pretty much confined its performances to the East Bay, but most of the members went on to thriving musical careers. Terry Hanck would tour with Elvin Bishop for many years, Kaihatsu (1945- 2014) would tour and record with Robert Cray, Clay Cotton was a popular club attraction in the Bay Area for decades and Jo Baker would join the revived Stoneground in early 1974.

October 10, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 11, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Thursday)*
Rubin & The Rubinoos were led by singer (and rhythm guitarist) Jon Rubin, and guitarist Tommy Dunbar. Tommy was the younger brother of Earthquake's Robbie Dunbar, so it was no surprise they were getting a chance at the Branch. The Rubinoos played short, poppy rock songs with hooks and harmonies, completely at odds with any other Berkeley bands at that time.

The Modern Lovers album Live At The Long Branch, released in 1998, and recorded at the Branch on April 21, 1972. The Modern Lovers were in California attempting to record an album for Warners.

October 12, 1973 Long Branch, Berkeley, CA: Earth Quake/The Modern Lovers
(Friday)
The Modern Lovers were from Boston, and their sound was modeled on the Velvet Underground. They had been signed by Warner Brothers, and in early '72 the label had flown them out to Los Angeles to record demos with John Cale. Thus the Modern Lovers had played a show at the Long Branch on April 21, 1972, opening for Earth Quake, one of their few shows outside of the Boston area (a recording of the show was released in 1998). The Modern Lovers at this time were a quartet, with songwriter Jonathan Richman on guitar and vocals, future Talking Head Jerry Harrison on organ, Ernie Brooks on bass and drummer Dave Robinson (later in The Cars).

Richman became well-known for his lively, innocent acoustic sound, but this version of the Modern Lovers was dark and loud. Warner Brothers had flown the band back out to LA in 1973 to record more demos (which were later released), but the Modern Lovers never managed to complete an album for the label. Ultimately Richman would achieve international success after he moved to Berkeley and recorded for Beserkely Records, the label started by Earth Quake's manager.

October 13, 1973 Long Branch, Berkeley, CA: The Rockets/The Modern Lovers *(Saturday)*
On Saturday night, the Modern Lovers opened for The Rockets. Jonathan Richman opening for Eddie Money--that didn't happen again. Must have been a memorably bizarre evening.

October 14, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

October 16, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 17, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 18, 1973 Long Branch, Berkeley, CA: Off The Wall

(Thursday)

Off The Wall are unknown to me.

Good N Cheap, Eggs Over Easy (A&M, 1972)

October 19, 1973 Long Branch, Berkeley, CA: Alice Stuart & Snake/Eggs Over Easy *(Friday)*
Opening act **Eggs Over Easy** featured three New Yorkers, two of whom (guitarist Jack O'Hara and pianist Austin De Lone) had met in Berkeley in 1970. They had released one album for A&M in 1972, *Good N' Cheap*. Most people had not (nor have not) heard the album. Nonetheless, Eggs Over Easy played a significant role in the history of English rock, and not by coincidence, and their Wikipedia entry is well- deserved.

DeLone and O'Hara had returned to New York in 1970, where they met Brien Hopkins and formed Eggs Over Easy as a no-drummer trio (all three played various instruments). Their manager had English connections, so when the band was signed they went to record at Olympic Studios in Barnes, London. Recording was completed by January 1971. There were management issues, however, and they were advised to stay in London while it got sorted. Eggs Over Easy played a few college gigs (with ex-Animal John Steel on drums). The trio took a house in Kentish Town, in North London, near a large pub called The Tally Ho.

The Tally-Ho had a "jazz-only" policy for performers, a common restriction of London Pubs at the time. Eggs Over Easy, used to playing in bars in the States, persuaded the Tally Ho to let them perform. They debuted at the Tally Ho in May 1971 (with Steel on drums), and started to draw large crowds. Ultimately they were playing three nights and Sunday afternoon at the Tally Ho, and drawing huge crowds. Nick Lowe and other members of his band (Brinsley Schwarz) regularly joined them on stage. Eggs Over Easy single-handedly invented "Pub Rock," and a wave of groups like Brinsley Schwarz followed them throughout England. Eggs Over Easy became a sort of underground sensation, but the band played their last show in England on November 7, 1971

Ultimately Eggs Over Easy's album recorded in London was never released, and the band returned to the States. Their debut A&M album included new recordings of what they had done in England. In 1973, they returned to the Bay Area, and Eggs Over Easy toured the US with major bands (like The Yes and The Eagles), but never got traction. The band struggled on until 1981, but despite their legendary status they never got any honor in their own country.

October 20, 1973 Long Branch, Berkeley, CA: Earth Quake/Rubinoos *(Saturday)*
Rubin & The Rubinoos would shorten their name to just The Rubinoos by the end of the year.

October 21, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

October 23, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 24, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 25, 1973 Long Branch, Berkeley, CA: Swan *(Thursday)* **Swan** are unknown to me.

October 26, 1973 Long Branch, Berkeley, CA: Perry And The Pumpers *(Friday)*
Perry And The Pumpers was a blues band led by harmonica player Perry Welsh. They often backed up touring blues musicians. Welsh was from Cedar Rapids, IA, and had moved to San Francisco in 1967. He was friendly with another Iowa transplant, organist Stephen Miller. Miller had been in the band Linn County in the 60s, and his organ anchored the Elvin Bishop Group from 1970-73. Welsh recorded with Bishop and Miller on two Bishop Group albums (1970's *Feel It* and 1972's *Rock My Soul*).

Bishop sat in with Perry And The Pumpers on occasion. As far as I know, some members of Perry And The Pumpers ended up in the 1974 edition of the Elvin Bishop Group, including guitarist Johnny Vernazza, pianist Phil Aaberg and bassist Fly Brooks, while Welsh and Stephen Miller returned to Iowa.

October 27, 1973 Long Branch, Berkeley, CA: Dave Brown Resurrection/Big Art and The Trashmasters *(Saturday)*
Both **Dave Brown Resurrection** and **Big Art and The Trashmasters** are unknown to me. There was a local musician (a bass player and producer) named Dave Brown, but I don't know if this was his band. From peripheral evidence I think The Trashmasters were a sort of Long Branch All-Stars group from other "house" bands. "Big Art's" was also the name of a Berkeley club in the basement of LaVal's Pizza (near Hearst & Euclid, on Northside).

October 28, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

October 30, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 31, 1973 Long Branch, Berkeley, CA: Earth Quake/Rockets *(Wednesday) 3rd Annual Hootchie Kootchie Ball* Halloween was always a Big Deal in Berkeley, so it's no surprise that two of the house bands played it.

November 1973 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

November 1, 1973 Long Branch, Berkeley, CA: Chains

(Thursday) free

Chains are unknown to me.
November 2, 1973 Long Branch, Berkeley, CA: Grayson Street

(Friday)

November 3, 1973 Long Branch, Berkeley, CA: Copperhead/Earth Quake *(Saturday)*
Copperhead had been formed in late 1971 by ex-Quicksilver Messenger Service guitarist John Cipollina. They had gone through a number of personnel changes, but by mid-1972 the lineup had stabilized. Cippolina was joined by pianist and singer Jim McPherson (ex-Stained Glass), who was the principal songwriter, guitarist Gary Phillipet, bassist Hutch Hutchinson and drummer David Weber. The band had a harder sound than Quicksilver, with more of an R&B feel. Columbia records signed the band, and they had released their debut album in Spring 1973. Copperhead played all the Bay Area clubs, but they had not yet toured Nationally.

Unfortunately, Clive Davis was pushed out as CEO of Columbia Records in the Summer of 1973. Many of the Bay Area bands signed by Clive, including Copperhead (as well as the Sons Of Champlin, the Rowan Brothers and David Rea) were dumped by the label. Copperhead had a local following in the clubs, but their album was left high and dry. They would break up by the end of the year.

November 4, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

November 5, 1973 Long Branch, Berkeley, CA: Rockets

(Monday) free

The fact that the flyer lists some weeknight shows as free is an indicator that the principal weeknight business of the Long Branch was selling beer to the locals.

November 6, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

November 7, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

November 8, 1973 Long Branch, Berkeley, CA: Chains

(Thursday) free

The Tubes at Winterland ca 1974, with Fee Waybill as Quay Lewd, probably singing "White Punks On Dope"

November 9-10, 1973 Long Branch, Berkeley, CA: The Tubes/Spotlight *(Friday-Saturday)*
The Tubes had only formed around March, 1972. Most of the band members were from Phoenix, AZ. Initially, guitarist Bill Spooner, keyboard player Vince Welnick and bassist Rick Andersen had been in a popular Phoenix band called The Beans. The Beans had moved to San Francisco in Fall 1970. They had played numerous local gigs, but hadn't really made much headway. After some band members left the Beans, it had turned out that another popular Phoenix band had lost some members, so guitarist Roger Steen and drummer Prairie Prince had relocated to San Francisco to join The Beans. Their roadie John "Fiji" Waldo was added as lead singer, and The Tubes were born.

The Tubes played a sort of progressive rock rather than modified blues. They also had a fairly elaborate stage show, which was pretty much unheard of at the time. Initially, of course, their props were just cardboard and confetti, but they were a performing band from the beginning. The Tubes had first played the Long Branch on June 4, 1972, and periodically returned. By late '73, there was an underground buzz about them. They played a lot of gigs in gay bars, which were quite lucrative but not advertised in the mainstream press. In the early 70s, gay culture was the source of style and cool in the Bay Area, so the Tubes managed to always be right on the cutting edge of that cool. On June 1, 1973, the unknown Tubes had opened for Led Zeppelin at Kezar

Stadium (fifth on the the bill), which for the wider Bay Area was the first time rock fans would even hear of them (this included me).

Spotlight is unknown to me.
November 11, 1973 Long Branch, Berkeley, CA: Grayson

Street (Sunday)

November 13, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos/Above & Beyond *(Tuesday)*
Above & Beyond are unknown to me.

November 14, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

November 15, 1973 Long Branch, Berkeley, CA: Chains

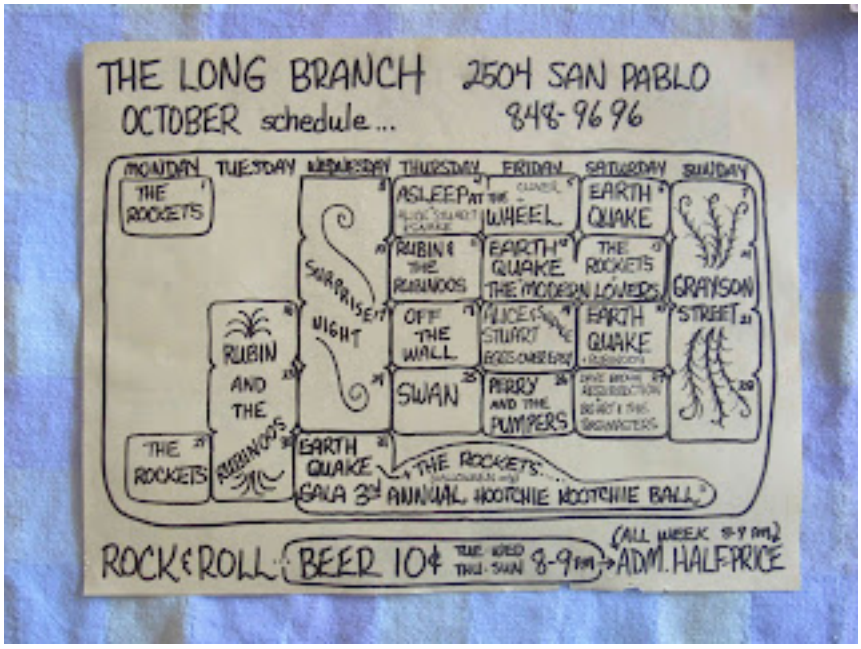
(Thursday) free

November 16-17, 1973 Long Branch, Berkeley, CA: Sutro Sympathy Orchestra/Enola Faye Moss *[16 only] (Friday- Saturday)*
Sutro Sympathy Orchestra were from Reno, although they played regularly in the San Francisco area. Singer Lynne Hughes had been in The Charlatans back in the 1960s.

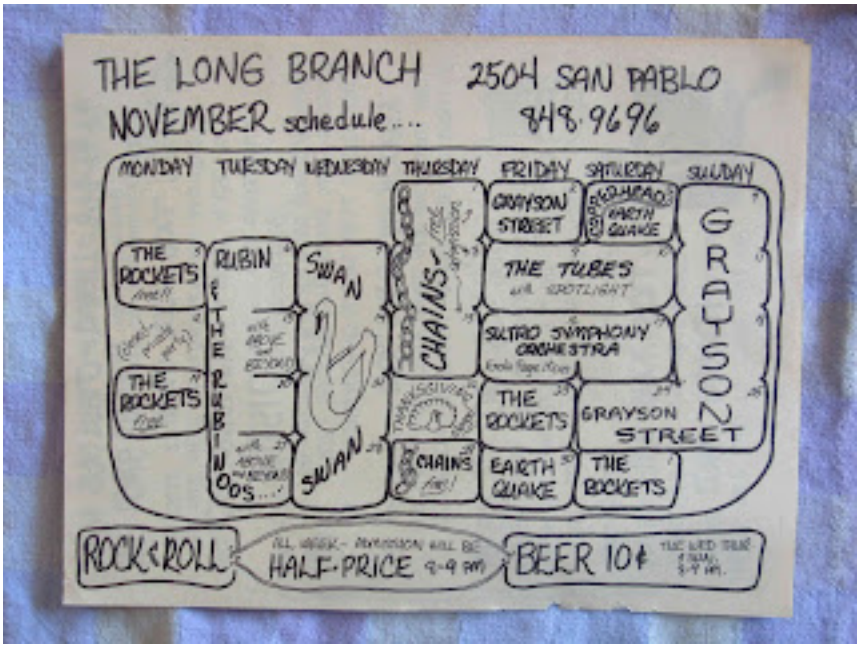
CONTRIBUTORS

Corry342
The Yellow Shark




THE LONG BRANCH 2504 SAN PABLO
OCTOBER schedule... 848-9696
MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY
THE ROCKETS
ASLEEP AT THE WHEEL
EARTH QUAKE
RUBIN & THE RUBINOOS
EARTH QUAKE THE MODERN LOVERS
THE ROCKETS
GRAYSON STREET
SURPRISE NIGHT
OFF THE WALL
ALICE STUART
EARTH QUAKE
RUBIN AND THE RUBINOOS
SWAN
PERRY AND THE PUMPERS
THE ROCKETS
EARTH QUAKE
THE ROCKETS...
GALA 3rd ANNUAL HOOTCHIE KOOTCHIE BALL
ROCK & ROLL: BEER 10¢ TUE. WED THU. SUN 8-9 PM
(ALL WEEK 8-9 PM) ADM. HALF-PRICE


Live at the longbranch and more
MODERN LOVERS



Enola Faye Moss is unknown to me.
November 18, 1973 Long Branch, Berkeley, CA: Grayson

Street *(Sunday)*

November 19, 1973 Long Branch, Berkeley, CA: Rockets

(Monday) free

Even The Rockets, a house band, played for free on a Monday night.

November 20, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

November 21, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

Closed for Thanksgiving Thursday (22).

November 23, 1973 Long Branch, Berkeley, CA: Rockets

(Friday)

November 24, 1973 Long Branch, Berkeley, CA: Grayson Street *(Saturday)*

November 25, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

November 27, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos/Above & Beyond *(Tuesday)*

November 28, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

November 29, 1973 Long Branch, Berkeley, CA: Chains

(Thursday) free

November 30, 1973 Long Branch, Berkeley, CA: Earth Quake

(Friday)

December 1973 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

December 1, 1973 Long Branch, Berkeley, CA: Rockets

(Saturday)

We are missing listings for December 2 and 3 (Sunday and Monday), but it's reasonable to assume that some of the usual suspects played.

December 5, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

December 6, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 7, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Topkela *(Friday)*
December 8, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Saturday)*

Topkela is unknown to me.
December 9, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

December 10, 1973 Long Branch, Berkeley, CA: Titans/Rockets/Country Thunder
(Monday) Legal Aid Benefit It's easy to make fun of Berkeley--I for one never tire of it--but there's no question that things happen in Berkeley long before they happen elsewhere (for example, Berkeley's Freight And Salvage club banned smoking in 1968, and the city of Berkeley would ban smoking in restaurants around 1977). As a result of its forward-looking nature, some things catch on in Berkeley that never catch on elsewhere. One such trend was "white reggae," hippie bands that played sped-up reggae for dancing. They were very popular in 1970s Berkeley, and pretty much nowhere else. **The Titans**, formerly Knee Deep, were the first such band. Titans would evolve into The Shakers, and became Long Branch regulars a few years later, even releasing an album, but they too are forgotten.

Country Thunder are unknown to me.
December 12, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

December 13, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 14-15, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday-Saturday)*

December 16, 1973 Long Branch, Berkeley, CA: Rockets

(Sunday)

December 17, 1973 Long Branch, Berkeley, CA: Rockets

(Monday)

December 19, 1973 Long Branch, Berkeley, CA: Rubinoos

(Wednesday)

December 20, 1973 Long Branch, Berkeley, CA: Rockets

(Thursday)

December 21, 1973 Long Branch, Berkeley, CA: Rockets/Grayson Street *(Friday)*

Country Casanova, the third Paramount Records album by Commander Cody and His Lost Planet Airmen. George "Cody" Frayne leans on a Lincoln.

December 22, 1973 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel *(Saturday)*
Commander Cody and His Lost Planet Airmen and Asleep At The Wheel could both pack the Long Branch on a weekend, and had done so many times. There would have been no reason to book both of them, so the bands must have wanted to do it. Since the bands were good friends and shared management, it wouldn't have been hard to arrange.

Cody and The Airmen had been playing the Long Branch since before their first album was released, and indeed at least one track on their immortal debut *Lost In The Ozone* had been recorded there (either "What's The Matter Now" or "20 Flight Rock"). The band's third Paramount Records' album, *Country Casanova*, had been released in May 1973. In November, the Airmen had recorded their next album (*Live From Deep In The Heart Of Texas*) at the Armadillo World Headquarters in Austin, TX (it would be released in March, 1974).

Asleep At The Wheel, meanwhile, had decided to move to Austin, as it was their spiritual home. Since the band moved to Texas in early 1974, it's possible that this show was a celebration and fare-thee-well for the Wheel's departure.

December 23, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

December 26, 1973 Long Branch, Berkeley, CA: Rubinoos

(Wednesday)

December 27, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 28, 1973 Long Branch, Berkeley, CA: Earth Quake/Rubinoos *(Friday)*

December 29, 1973 Long Branch, Berkeley, CA: Grayson Street *(Saturday)*

December 30, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

December 31, 1973 Long Branch, Berkeley, CA: Earth Quake/Rockets *(Monday)*

Beserkeley Chartbusters, Vol 1, released by Beserkeley Records in July 1975, was put together by Earth Quake's management. It featured songs by Earth Quake, Greg Kihn, Jonathan Richman and The Rubinoos, all of whom had played the Long Branch many times.

Outcomes Assessment: Long Branch Bands

Berkeley's Long Branch was essentially a neighborhood club, booking bands every week for regular patrons who lived nearby. Yet rock music was booming in the Bay Area, so many of the aspiring bands who played the Branch ended up leaving a much larger mark than you might think for a 350-capacity beer joint in West Berkeley.

Bill Graham signed Eddie Money to a management contract in 1975. His 1977 debut album on Columbia included "Two Tickets To Paradise" and "Baby Hold On," and sold millions

The Rockets broke up in early 1974. All of them thrived. Lead singer Eddie Mahoney debuted the Eddie Money Band in June 1974, and they played the Long Branch regularly too. In early 1975, Money was signed by Bill Graham's management team. Ultimately Money would be hugely successful, selling millions of records on the back of giant hits like "Two Tickets To Paradise" and "Baby Hold On To Me."

Drummer John Cuniberti has been a successful producer, particularly with "New Wave" bands. Guitarist Dan Alexander is well-regarded in production and audio circles, and bassist Chris Sohlberg played with Santana and many other artists.

In 2021, Ray Benson and Asleep At The Wheel released Half A Hundred Years, on Home Records

Asleep At The Wheel moved to Austin in early 1974. They are still together, still touring and established legends. Pretty good for a band from Paw Paw, WV.

Love On The Wire, Clover's 4th and last album, and their 2nd on Mercury Records, was released in late 1977. It's a very good album, even if almost no one has heard it.

Clover struggled on until 1977. They were "discovered" in 1976 by producer Nick Lowe, who had loved the first two Fantasy albums and had no idea they hadn't broken up. Lowe facilitated two excellent Clover albums recorded in England in 1976 and '77, but the band never caught on. The Lowe association, however, was how members of Clover ended up backing Elvis Costello on his debut album *My Aim Is True*.

After Clover, broke up, Huey Lewis and pianist Sean Hopper teamed up with members of Soundhole and became hugely successful as Huey Lewis & The News. Guitarist John McFee, meanwhile, joined the Doobie Brothers (they were still touring in 2023), and singer Alex Call wrote some hit singles.

8.5, by Earth Quake, released by Beserkeley in 1976

Earth Quake had been dropped by A&M, but their manager Mathew "King" Kaufman started the Beserkley Records label. Besides releasing Earth Quake and Rubinoos albums, the label had big hits with Jonathan Richman and Greg Kihn. Earth Quake broke up in the early 80s, ultimately releasing 5 albums.

Grayson Street never recorded, but many members of the band moved on to bigger groups. Tenor saxophonist Lenny Pickett still leads the *Saturday Night Live* Band. Founder Terry Hanck joined Elvin Bishop and toured with him in the late 70s for many years.

Jonathan Richman and The Modern Lovers, released by Beserkeley in 1976

Jonathan Richman and The Modern Lovers released albums on Beserkley Records, starting in 1976. "Egyptian Reggae" became a hit, and songs like "Road Runner" and "Abominable Snowman In The Market" are underground classics.

Tubes lead singer Fee Waybill, at Winterland ca 1974, as Dr. Strangelove, singing Tom Jones' "It's Not Unusual" (a regular showstopper for the band--you had to have seen it, just trust me...)

The Tubes released their first album in 1975, and it was a huge sensation. Their stage show, with every song its own self-contained "music video'--six years before MTV--was inspired and unforgettable. They toured America and the UK to well-deserved acclaim, and they had popular radio hits as well. The economics were unworkable, however, and the financial woes of the band eventually ground them to a halt. Keyboard player Vince Welnick joined the Grateful Dead in 1990. Versions of The Tubes have continued to perform intermittently over the decades.

Appendix: Long Branch Performers, January-July 1974

Lydia Frazier Bosley was kind enough to send some additional flyers, and for historical value I have included them below. Since the Long Branch had a repetitive booking strategy, I didn't write out each booking. I did note when there was a band that had not appeared at the Long Branch before.

January 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

January 15, 1974 Long Branch, Berkeley, CA: Asleep At The Wheel/Naomi Ruth Eisenberg *(Tuesday)*
Asleep At The Wheel had supposedly moved to Austin by this time, but they toured so much that they regularly appeared in Bay Area clubs anyway.

Naomi Ruth Eisenberg had been in various local ensembles, but she was best-known for having been one of the original "Hot Licks" with Dan Hicks. She sang and played fiddle, and was also a singer- songwriter.

Terry Dolan and Terry and The Pirates finally released a 1979 album of live performances, with an All-Star cast (including John Cipollina, Greg Douglass, Lonnie Turner, Nicky Hopkins and Grateful Dead engineer Dan Healy as producer)

January 18-19, 1974 Long Branch, Berkeley, CA: Terry and The Pirates *(Friday-Saturday)*
Copperhead finally disintegrated by the end of 1973, so John Cipollina promptly hooked up with numerous local ensembles. One such band was **Terry And The Pirates**, led by singer/songwriter Terry Dolan. Dolan had moved from the Washington, DC area in 1969 and had been playing around the Bay Area ever since. Terry And The Pirates was a somewhat casual ensemble that played Dolan's songs. Cipollina was the only regular "member," with a rotating cast depending on who was available. Typical members included guitarist Gregg Douglass (ex-Country Weather, future Steve Miller Band) and the old Copperhead rhythm section (Hutchinson and Weber).

Dolan's songs were pretty good, but not really great. Terry And The Pirates were popular locally, and his demos got some airplay on FM, but he never really got over the top.

January 20, 1974 Long Branch, Berkeley, CA: Valley Boys

(Sunday)

The **Valley Boys** were a country rock band, possibly from Fresno, who regularly played Bay Area clubs.

I Gotta Be Me, Gideon & Power's 1972 album on Bell (recorded in 1971 at Keystone Korner in San Francisco with members of the Elvin Bishop Group)

January 25-26, 1974 Long Branch, Berkeley, CA: Gideon & Power/Grayson Street *[25]*/**Frank Biner and The Nightshift** *[26] (Friday-Saturday)*
Gideon Daniels was a powerful singer with a gospel background, and the band **Gideon & Power** played in a sort of gospel-rock style. Gideon & Power recorded a 1971 album live at the Keystone Korner, supported by some players from the Elvin Bishop Group. Since Gideon Daniels had been Elvin Bishop's housemate at one point, it's not surprising to find out that various members came and went through Gideon & Power over the years, and the band was somewhat of a farm team for Bishop. Singer Mickey Thomas and organist Melvin Seals had successful shifts with Gideon and then Elvin, too (Seals of course went on to play with the Jerry Garcia Band for 15 years).

Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '74 Biner was just another guy working the clubs. Biner, with his band **Nightshift**, was a regular on weeknights at the Keystone Berkeley, but he played some gigs at the Long Branch, too. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

February 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

February 8, 1974 Long Branch, Berkeley, CA: Earth Quake/Son Of Pete *(Friday)*
The Friday show was reviewed by Berkeley *Gazette* critic Todd Tolces. It seems that Stoneground was booked to open for Malo at UC Berkeley's Zellerbach Auditorium. Stoneground had a band illness, and had to cancel, so Earth Quake did the opening set, and then hustled the 2 miles down to the Long Branch to headline.

Tolces also described Son Of Pete's set, extended somewhat due to Earth Quake's delayed arrival. **Son Of Pete** appears to have been a reggae "Toaster," a very odd thing outside of Jamaica and some neighborhoods in New York City. Toasters dj'd reggae records for dancing over customized sound systems, playing with the stereo mix and various effects, while also singing or talking over the records. As I understand it, the "Toaster" setup, pioneered in Jamaica, was a technological building block for rap music. Nascent rappers apparently took Toaster-type setups (sound system, multiple turntables, mic) and layered different music onto it. Outside of New York (or Kingston), however, many did not recognize the configuration.

It's easy to laugh at Berkeley--and fun too--but here was a guy playing gigs as a Reggae Toaster, playing a style of music unseen outside parts of New York Metro. Tolces praised Son Of Pete particularly for having numerous cool, unheard Reggae 45s, and I assure you that Berkeley took record snobbery seriously indeed. I have seen references that suggest that Son Of Pete was Earth Quake manager (and Beserkley Records founder) Matthew Kaufman, but I can't confirm that.

February 22-23, 1974 Long Branch, Berkeley, CA: The Tubes/Kid Gloves *(Friday-Saturday)*
Kid Gloves are unknown to me. They regularly opened for The Tubes.

SF Examiner March 8, 1974

March 8, 1974 Long Branch, Berkeley, CA: Earth Quake/New Stoneground *(Friday)*
I do not have flyers for March and April 1974, but I did some research on booked bands. I am including notes on any of the groups that hadn't played in the previous several months.

Stoneground had been formed in 1970 out of various San Francisco bands, to provide a "house band" for KSAN boss Tom Donahue's *Medicine Ball Caravan*. The Medicine Ball Caravan was meant to be a sort of traveling Woodstock, busing freaks around the country to put on mini-Woodstocks everywhere. The Grateful Dead backed out at the last moment. A strange film was made of the peculiar trek. Stoneground was signed by Warner Brothers and recorded 3

moderately successful album. Stoneground had no less than five lead singers, and had a sort of gospel-ish feel laid on top of a typical rock band. Stoneground broke up in mid-1973.

In early 1974, Stoneground lead guitarist Tim Barnes re-formed the band, initially just as a quartet. Barnes was the only lead singer. They probably did some of Stoneground's old songs, but they would have sounded different with just one singer. Other band members were organist Fred Webb (ex-It's A Beautiful Day), bassist Terry Davis and drummer Sammy Piazza (ex-Hot Tuna). Somewhat later, Stoneground would add two lead singers, including Jo Baker, and return somewhat to their older sound, and they eventually rose to at least a similar level to what they had been in the early 70s.

SF Examiner March 21, 1974

March 21, 1974 Long Branch, Berkeley, CA: Jimmy Baric Group *(Thursday)*
The Jimmy Baric Group are unknown to me. They played the Long Branch regularly during March 1974. I suspect that it might be guitarist Jimmy Berick, later in the Epic Records band Masters Of The Airwaves.

SF Examiner, March 23, 1974

March 23, 1974 Long Branch, Berkeley, CA: Naomi Ruth Eisenberg/Mitch Woods and His Red Hot Mama *(Saturday)* Brooklyn-born pianist Mitch Woods had been playing in the Bay Area since 1970. Woods backed singer Gracie Glassman, as **Mitch Woods And His Red Hot Mama**, but I'm not sure if they had a band or were a duo. In the next few years, Woods would form Mitch Woods and His Rocket 88s, who had a throwback R&B sound. Woods has had a successful career ever since, and he still appears to be going strong.

SF Examiner, March 30, 1974

March 30, 1974 Long Branch, Berkeley, CA: Valley Boys/Soundhole *(Saturday)*
Soundhole was a Marin band, who seemed to have debuted at the Branch on this Sunday night. By year's end, Soundhole would headline every Sunday night for a couple of months. Bay Area geography is odd, and West Berkeley was actually very near to Marin County (particularly after rush hour), so this was really a local gig for them.

Soundhole was a rock band, but they had a sound that was influenced by jazz and soul. Kinda like Van Morrison, which is why Van Morrison- -another Bay Area club regular--hired them as his backing band around 1974. Heady stuff for some guys from Marin who were still pretty new to the music scene. Soundhole was led by guitarist Brian Marnell, who would become somewhat known in the Bay Area for leading the band SVT (with Jack Casady) in the later 1970s. John Farey (later in Zero) played organ, and Brian Hogan played tenor sax.

Bassist Mario Cipollina (John's younger brother), drummer Bill Gibson and saxophonist/guitarist Johnny Colla would team up with two members of Clover (see above) to form Huey Lewis And The News, going on to fame and fortune.

May 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

May 2, 1974 Long Branch, Berkeley, CA: Fluid Drive

(Thursday)

Fluid Drive are unknown to me. They were regular performers at the Long Branch on Thursdays in May 1974.

The Long Branch did not advertise bands on Monday, Tuesday and Wednsday nights. I don't know if the club was closed those nights, or if they just didn't book music.

May 10-11, 1974 Long Branch, Berkeley, CA: Frank Biner and The Nightshift/Lucky Strike *(Friday-Saturday)*
After his club debut a few months earlier, Frank Biner was now headlining weekends at The Long Branch

Lucky Strike was a blues-rock band fronted by singer and harmonica player David Burgin. They had some good success in East Bay clubs, but never climbed any higher on the ladder.

May 17, 1974 Long Branch, Berkeley, CA: Grayson Street/Steel Band *(Friday)*
The **Steel Band** are unknown to me. Possibly it's "a" (Caribbean) steel band.

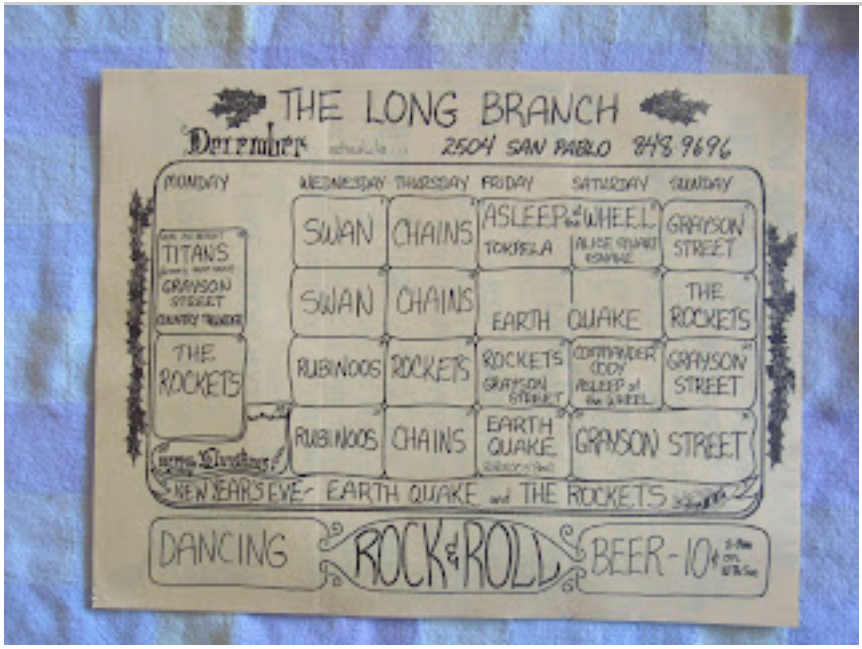
June 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

June 16, 1974 Long Branch, Berkeley, CA: Frank Biner and The Nightshift featuring The Stovall Sisters *(Sunday)*
Lillian, Netta and Joyce Stovall were three of 22 (!) children raised in a gospel-singing family that had moved to Oakland in the late 1950s. The trio had released a sort of gospel-soul album on Reprise in 1970 which included the hit "Hang On In There." They were also the backup singers for Norman Greenbaum's "Spirit In The Sky." I assume Biner and Nightshift backed them for a set, and also played their own set.

June 29, 1974 Long Branch, Berkeley, CA: Eddie Money/Lucky Strike *(Saturday)*
The Rockets had broken up at the end of 1973. In June 1974, Eddie Mahoney re-introduced himself as "**Eddie Money**," with a new band led by guitarist Jimmy Lyons. They dominated the Long Branch, just as the Rockets had done.

July 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

July 5, 1974 Long Branch, Berkeley, CA: Norman Greenbaum & Crossfire/Yesterday & Today *(Friday)*
Norman Greenbaum was an anomaly at the Long Branch, as he was at every club he played at. Greenbaum, a guitarist and singer, had been in a 60s band that played in a sort of Lovin' Spoonful style band called Dr West's Medicine Show and Junk Band. In 1969, Greenbaum wrote a song that got him signed by Reprise, and assigned to staff producer Erik Jacobsen, former producer of the Spoonful. After a re- arrangement, Greenbaum's gospel-folk "Spirit In The Sky" sold millions of copies and went #1 all over the world. It is still heard regularly today on soundtracks on commercials.



December 1, 1973 Long Branch, Berkeley, CA: Rockets

(Saturday)

We are missing listings for December 2 and 3 (Sunday and Monday), but it's reasonable to assume that some of the usual suspects played.

December 5, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

December 6, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 7, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Topkela *(Friday)*
December 8, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Saturday)*

Topkela is unknown to me.
December 9, 1973 Long Branch, Berkeley, CA: Grayson Street

(Sunday)

December 10, 1973 Long Branch, Berkeley, CA: Titans/Rockets/Country Thunder
(Monday) Legal Aid Benefit It's easy to make fun of Berkeley--I for one never tire of it--but there's no question that things happen in Berkeley long before they happen elsewhere (for example, Berkeley's Freight And Salvage club banned smoking in 1968, and the city of Berkeley would ban smoking in restaurants around 1977). As a result of its forward-looking nature, some things catch on in Berkeley that never catch on elsewhere. One such trend was "white reggae," hippie bands that played sped-up reggae for dancing. They were very popular in 1970s Berkeley, and pretty much nowhere else. **The Titans**, formerly Knee Deep, were the first such band. Titans would evolve into The Shakers, and became Long Branch regulars a few years later, even releasing an album, but they too are forgotten.

Country Thunder are unknown to me.
December 12, 1973 Long Branch, Berkeley, CA: Swan

(Wednesday)

December 13, 1973 Long Branch, Berkeley, CA: Chains

(Thursday)

December 14-15, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday-Saturday)*

December 16, 1973 Long Branch, Berkeley, CA: Rockets

(Sunday)

December 17, 1973 Long Branch, Berkeley, CA: Rockets

(Monday)

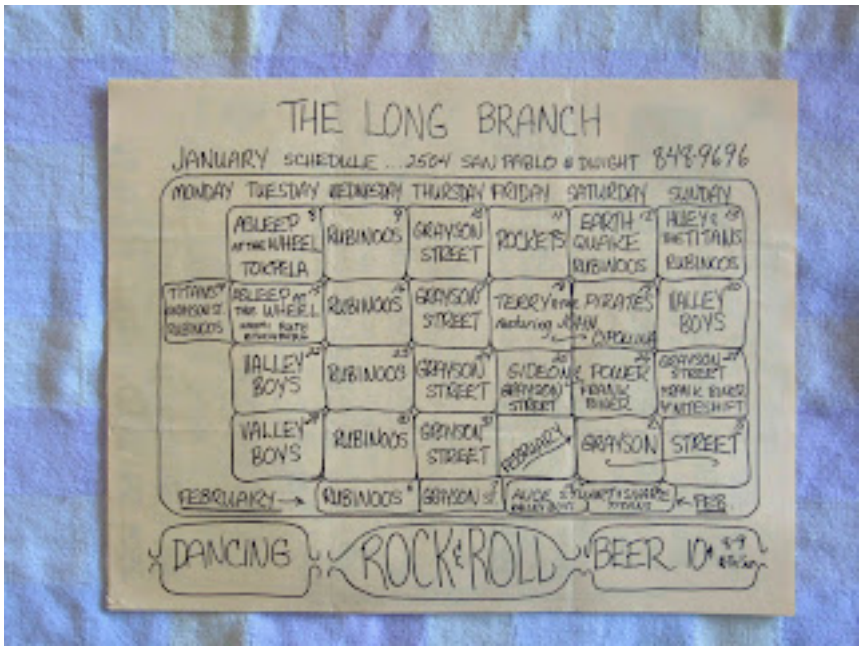
December 19, 1973 Long Branch, Berkeley, CA: Rubinoos

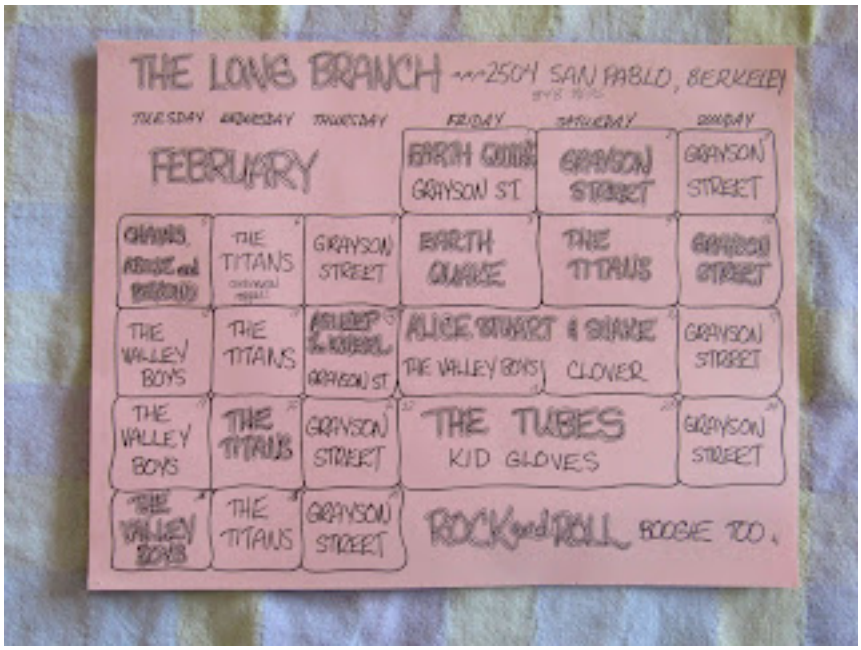
(Wednesday)

December 20, 1973 Long Branch, Berkeley, CA: Rockets

(Thursday)

December 21, 1973 Long Branch, Berkeley, CA: Rockets/Grayson Street *(Friday)*





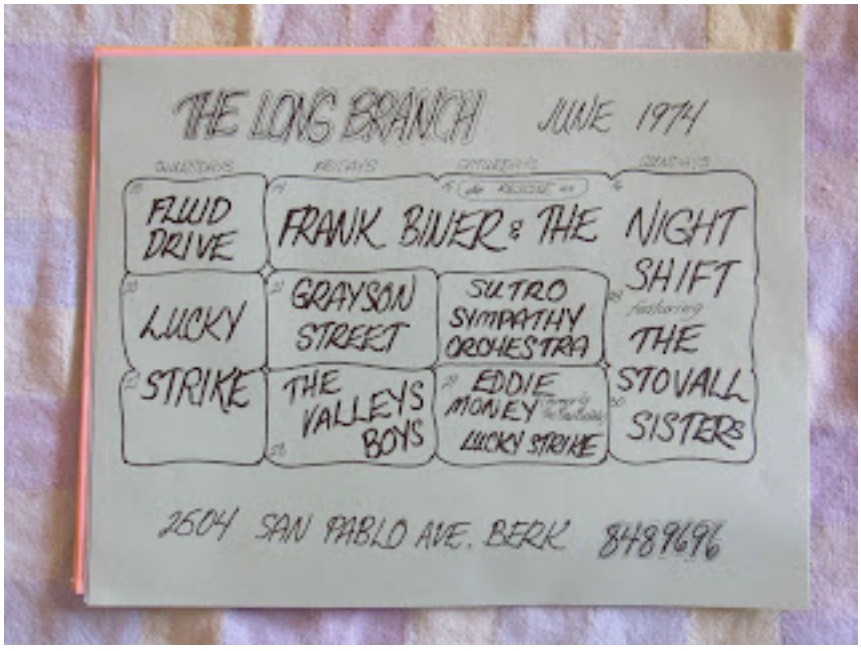
Bluegrass — High Country, at Paul's Saloon, 3251 Scott St. 9 p.m.
Blues-Rock — Michael Bloomfield-Mark Naftalin group, at Keystone Berkeley, 2119 University Ave. 9 p.m.
Rock-Dance — Earth Quake, and New Stoneground, at Long Branch Saloon, 2504 San Pablo Ave., Berkeley. 9 p.m.

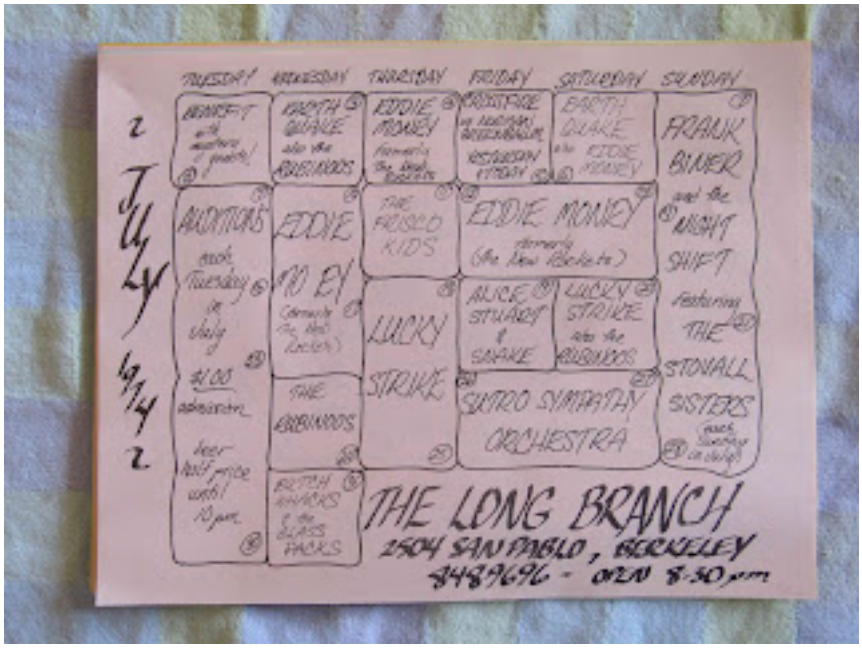
Rock - Dance — Jimmy Berick Group, at Long Branch, 2504 San Pablo Ave., Berkeley. 9:30 p.m.
Rock - Dance — Stroke, at Deliverance, 1332 Park St., Alameda, through Saturday. 9 p.m.
Rock - Dance — Mile Hi, at the Tuckett Inn, 18564 Mission Blvd., Hayward. 9 p.m.

Rock-Dance — Wilhelm and the Loose Gravel Band, at Omnibus, 1821 Haight St. 9 p.m.
Good Time Music — Naomi Ruth Eisenberg, and Mitch Woods and his Red Hot Mama, at Long Branch, 2504 San Pablo Ave., Berkeley. 9 p.m.
Country Rock — The Rockabilly Rhythm Boys, at New Orleans House, 1505 San Pablo Ave., Berkeley. 9:30 p.m.

Rock Show — Black Oak Arkansas, JoJo Gunne, and Journey, at Winterland, Post and Steiner Streets, 8 p.m.
Rock-Dance — Kingpin, at the Clement Mixer, 708 Clement St. 9 p.m.
Rock-Dance — Sahara, at Yellow Brick Road, 2215 Powell St. 9 p.m.
Folk — Dan Linn, at Family Farmacy, 4355 California St. 9 p.m.
Bluegrass — Phantoms of the Opry, at Paul's Saloon, 3251 Scott St. 9 p.m.
Rock-Dance — The Valley Boys, and Soundhole, at Long Branch, 2504 San Pablo Ave., Berkeley, 9 p.m.


THE LONG BRANCH
8489696
2604 SAN PABLO AVE @ DWIGHT BERKELEY
MAY 1974
THURSDAY
FRIDAY
SATURDAY
SUNDAY
FLUID DRIVE
THE TUBES
THE JIMMY BARIS GROUP
KID GLOVES
THE NIGHT SHIFT
THE NIGHTSHIFT w FRANK BINER
w LUCKY STRIKE
featuring FRANK BINER
BIG ART and the TRASHMASTERS
FLUID DRIVE also the SUTRO SYMPHONY ORCHESTRA
GRAYSON STREET also The STEEL BAND
ROCK & ROLL
FLUID DRIVE
THE NIGHTSHIFT w FRANK BINER also the VALLEY BOYS
EARTH also the RUBINOOS
QUAKE
THE NIGHTSHIFT w FRANK BINER
call the Branch-8489696 for changes


THE LONG BRANCH JUNE 1974
FLUID DRIVE
FRANK BINER & THE NIGHT SHIFT
LUCKY STRIKE
GRAYSON STREET
SUTRO SYMPATHY ORCHESTRA
featuring THE STOVALL SISTERS
THE VALLEYS BOYS
EDDIE MONEY
LUCKY STRIKE
2604 SAN PABLO AVE. BERK 8489696



regularly today on soundtracks on commercials.

He did release a second album, which included a minor hit "Canned Ham."Greenbaum lived quietly on his farm in Petaluma and didn't perform much, because he didn't have to. Nonetheless, he sometimes toured around local clubs. We can guess his last number. **Crossfire** seems to have been an existing group, but I don't know anything else about them.

Yesterday & Today was a band from Oakland. Initially a cover band, they had started to play their own material in a hard rocking English style, kind of like Humble Pie. The quartet slugged it out in East Bay clubs for years. In 1984 when "hair metal" was popular on MTV, they finally made it big as Y & T, releasing the hit album *In Rock We Trust*.

July 11, 1974 Long Branch, Berkeley, CA: Frisco Kids

(Thursday)

The **Frisco Kids** are unknown to me.

July 31, 1974 Long Branch, Berkeley, CA: Butch Whacks And His Glass Packs
(Wednesday)
Butch Whacks and His Glass Packs were a 15-piece rock and roll band dedicated to performing old style rock and roll hits from the 50s and early 60s. The band got their start as students at St. Mary's College in Moraga playing frat parties, and eventually morphed into a very popular bay area club and theater act.

For the post about shows at the Long Branch from its opening in May 1971 through December 1971, see here

For the post about shows at the Long Branch from January through June 1972, see here

POSTED BY CORRY342 AT 9:19 AM 2 COMMENTS: LABELS: 1973, 1974, 70S ROCK NIGHTCLUBS, BERKELEY

HTTP://WWW.CHICKENONAUNICYCLE.COM/CABALE%20HISTORY.HTM

CABALECREAMERY

Latest Update: February 9, 2013

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Picture to Left: The Kentucky Colonels are joined on stage at the Cabale Creamery by Sandy Rothman in November 1964.



The Cabale and Cabale Creamery, 2504 San Pablo Avenue, Berkeley, CA

(see also Questing Beast, Tito's and Longbranch)

None of this would be possible without the input from Sandy Rothman, Jesse Cahn, Evelyn Kerr and Sherwood Donahue

Evelyn Kerr's TimeMazine article on Chan Loughlin


Read Part 1 Here


Read Part 2 Here


Read Part 3 Here

TimeMazine Details



This is an excerpt from Sandy Rothman's brief memoir of the Cabale, written as part of a project on the great Clarence White, which is well worth reviewing.

The Cabale Creamery

Sandy Rothman

> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)*

In the early 1960s, there was a 'folk circuit' that emphasized serious folk music like Doc Watson and Mississippi John Hurt (as opposed to the more popular Kingston Trio-style of folk music). The Cabale was one of the anchors of the circuit, along with Club 47 in Cambridge, many clubs in Greenwich Village (such as the Gaslight and Folk City), the Ark in Ann Arbor and the Ash Grove in Los Angeles. The story of this circuit is well told in Jim Rooney and Eric Von Schmidt's book *Baby Let Me Follow You Down* (U-Mass Press, 1979).



The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies) along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). It opened on January 4, 1963 and ran until mid-1965, when the folk action moved to the Jabberwock. Somewhere along the way Carroll Peery, manager of the Chambers Brothers and Big Mama Thornton, happened to acquire a majority interest in the Cabale. Jesse Cahn, son of Cabale founder Rolf and folksinger Barbara Dane, recalls *"I was the one who cleaned the johns and swept up and practically lived there until 1965 ...".* Jesse went on to play with Tongue & Groove (with Lynne Hughes and Michael Ferguson) and the Chambers Brothers. After some time on the East Coast he returned to manage the Jabberwock for Bill "Jolly Blue" Ehlert when he moved across to San Francisco to run the Matrix. The name of the venue was changed to the Cabale Creamery in August of 1964. As a side issue, the one time notoriety of the Cabale/Cabale Creamery coffee house led the local vice squad and FBI to ban the licensing of any business under the name "Cabale" in the future. However, Chan Laughlin (Travus T Hipp) still retains Cabale News Service as his business cover. His broadcasts can be found on kpig.com.

One of the Cabale's founders was Rolf Cahn, a Jewish refugee from Nazi Germany who had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Bluegrass was scheduled only occasionally at the Cabale, but on the other hand, it was the only club in Berkeley where it was presented at all during that period (1963-4). The usual entertainment at the Cabale included local musicians and quite a few travelling "folk individuals" from the more developed Cambridge folk scene. (The similarity between the Cabale's monthly calendar and that of Cambridge's Club 47 may have been an inspiration for Rick Shubb's placement of Berkeley and Cambridge as next-door neighbours in his legendary "Humbead's Revised Map of the World" poster which may be viewed in the book "Baby, Let Me Follow You Down" by Von Schmidt & Rooney). Physically, the Cabale was a fairly small, long and narrow, dark room with the ambience of a '50s Beat coffeehouse. Coffee drinks were made at the far end of the room. When the Colonels played there the stage was against the long wall on the north side of the room (the right side as you walked in); later, it was on the short wall just inside and to the right of the entrance.

The name was amended from simply "the Cabale" to the Cabale Creamery in August 1964. The site of the Cabale Creamery became, briefly The Good Buddy (a poster from May 1965 survives), Caverns West and then, in the Fall of 1965, it became a club called The Questing Beast. Much of the performance history of the Questing Beach (November 1965 to May 1966) has been demystified (see here) due to the availability of posters, handbills and advertisements in the Berkeley Barb. Subsequently it became Tito's, The Babylon and then in the early 1970s The Longbranch.


























A List of Cabale Shows

	Date	Cabale, 2504 San Pablo Ave, Berkeley, CA	Some Interesting Notes
Friday	04 January 1963		Cabale opens to the public under the managemen Zeem and Chandler A. Laughlin III.
Sunday	17 March 1963	Hoot	
Monday	18 March 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	19 March 1963	Perry Lederman & Al Young	
Wednesday	20 March 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Thursday	21 March 1963	Redwood Canyon Ramblers	Bluegrass
Friday	22 March 1963	Toni Brown, Dave Fredrickson & Steve Talbott	Crabgrass
Saturday	23 March 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	24 March 1963	Hoot	
Monday	25 March 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	26 March 1963	Perry Lederman & Al Young	
Wednesday	27 March 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	28 March 1963	Redwood Canyon Ramblers	
Friday	29 March 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	30 March 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	31 March 1963	Hoot	
Monday	01 April 1963	Janet Smith, Bobby Neuwirth & Buzzy Marten	
Tuesday	02 April 1963	Perry Lederman & Al Young	
Wednesday	03 April 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	04 April 1963	Redwood Canyon Ramblers	
Friday	05 April 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	06 April 1963	Doug Brown, Cal Grayon & Carl Granich	

Sunday	07 April 1963	Hoot	
Monday	08 April 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	09 April 1963	Perry Lederman & Al Young	
Wednesday	10 April 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	11 April 1963	Redwood Canyon Ramblers	
Friday	12 April 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	13 April 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	14 April 1963	Hoot	
Monday	15 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	16 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	17 April 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	18 April 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	19 April 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	20 April 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	21 April 1963	Hoot	
Monday	22 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	23 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	24 April 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	25 April 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	26 April 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	27 April 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	28 April 1963	Hoot	
Monday	29 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	30 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	01 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	02 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	03 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	04 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	05 May 1963	Hoot	
Monday	06 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	07 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	08 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	09 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	10 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	11 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	12 May 1963	Hoot	
Monday	13 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	14 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	15 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	16 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	17 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	18 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues

Sunday	19 May 1963	Reverend L Overstreet	Guitarist with his four sons
Monday	20 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	21 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	22 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	23 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	24 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	25 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Saturday	01 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	02 June 1963	Janet Smith, Tim Small	
Monday	03 June 1963	Pine Ridge Ramblers	
Tuesday	04 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	05 June 1963	KC Douglas & Clarence Van Hook	
Thursday	06 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	07 June 1963	Perry Lederman & Al Young	
Saturday	08 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	09 June 1963	Janet Smith, Tim Small	
Monday	10 June 1963	Pine Ridge Ramblers	
Tuesday	11 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	12 June 1963	KC Douglas & Clarence Van Hook	
Thursday	13 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	14 June 1963	Perry Lederman & Al Young	
Saturday	15 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	16 June 1963	Janet Smith, Tim Small	
Monday	17 June 1963	Pine Ridge Ramblers	
Tuesday	18 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	19 June 1963	KC Douglas & Clarence Van Hook	
Thursday	20 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Friday	21 June 1963	Perry Lederman & Al Young	
Saturday	22 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	23 June 1963	Janet Smith, Tim Small	
Monday	24 June 1963	Pine Ridge Ramblers	
Tuesday	25 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	26 June 1963	KC Douglas & Clarence Van Hook	
Thursday	27 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	28 June 1963	Perry Lederman & Al Young	

Saturday	29 June 1963	Los Flamencos De La Bogeda	
Sunday	30 June 1963	Janet Smith, Tim Small	
Wednesday	03 July 1963	Los Flamencos De La Bogeda, Fred Meija	
Thursday	04 July 1963	Mayne Smith, ?????	
Friday	05 July 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	06 July 1963	Perry Lederman	
Friday	02 August 1963	Jesse Fuller	
Saturday	03 August 1963	Elmer Snowden Trio	
Sunday	04 August 1963	Janet Smith & Mayne Smith	
Monday	05 August 1963	Hoot with Ken Spiker	
Tuesday	06 August 1963	Carol Leigh & Ken Ellis	1920 Blues
Wednesday	07 August 1963	Perry Lederman	
Thursday	08 August 1963	Larry Hanks, Roger Perkins	
Friday	09 August 1963	Jesse Fuller	
Saturday	10 August 1963	Elmer Snowden Trio	
Sunday	11 August 1963	Janet Smith & Mayne Smith	
Monday	12 August 1963	Hoot with Ken Spiker	
Tuesday	13 August 1963	Carol Leigh & Ken Ellis	
Wednesday	14 August 1963	Perry Lederman	
Thursday	15 August 1963	Larry Hanks, Roger Perkins, Canyon Cinema (Brakhage, 3:10 to Yuma)	
Friday	16 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Saturday	17 August 1963	Elmer Snowden Trio	
Sunday	18 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Monday	19 August 1963	Hoot with Ken Spiker	
Tuesday	20 August 1963	Carol Leigh & Ken Ellis	
Wednesday	21 August 1963	Perry Lederman	
Thursday	22 August 1963	Larry Hanks, Roger Perkins	
Friday	23 August 1963	Jesse Fuller	
Saturday	24 August 1963	Elmer Snowden Trio	
Sunday	25 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Monday	26 August 1963	Hoot with Ken Spiker	
Tuesday	27 August 1963	Carol Leigh & Ken Ellis	
Wednesday	28 August 1963	Perry Lederman	
Thursday	29 August 1963	Larry Hanks, Roger Perkins, Canyon Cinema (Films of Larry Gordon)	
Friday	30 August 1963	Jesse Fuller	
Saturday	31 August 1963	Elmer Snowden Trio	
Monday	02 September 1963	Hoot with Ken Spiker	
Monday	09 September 1963	Hoot with Ken Spiker	
Monday	16 September 1963	Hoot with Ken Spiker	
Monday	23 September 1963	Hoot with Ken Spiker	
Tuesday	01 October 1963	Ale Ekstrom, Debbie Green	
Wednesday	02 October 1963	Los Flamencos De La Bogeda	
Thursday	03 October 1963	Carol Leigh	

Friday	04 October 1963	Perry Lederman, Janet Smith, Al Young	
Saturday	05 October 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Sunday	06 October 1963	Tim Small & Ellen Faust	
Monday	07 October 1963	Hoot with Ken Spiker	
Tuesday	08 October 1963	TA Talbot, JC Burris	
Wednesday	09 October 1963	Los Flamencos De La Bogeda	
Thursday	10 October 1963	KC Douglas & Clarence Van Hook; Canyon Cinema (High Noon, Knight of the Trail, Great Train Robbery)	
Friday	11 October 1963	Fred Gerlach	
Saturday	12 October 1963	Fred Gerlach	
Sunday	13 October 1963	Janet Smith, Cy Koch	
Monday	14 October 1963	Hoot with Ken Spiker	
Tuesday	15 October 1963	Ale Ekstrom, Ellen Faust	
Wednesday	16 October 1963	Los Flamencos De La Bogeda	
Thursday	17 October 1963	Perry Lederman, Al Young	
Friday	18 October 1963	Tim Small, Debbie Green	
Saturday	19 October 1963	Rolf Kahn	
Sunday	20 October 1963	Ale Ekstrom, Janet Smith	
Monday	21 October 1963	Hoot with Ken Spiker	
Tuesday	22 October 1963	TA Talbot, JC Burris	
Wednesday	23 October 1963	Los Flamencos De La Bogeda	
Thursday	24 October 1963	Perry Lederman, Al Young, Canyon Cinema (Brother Orchid, All Wet, Christmas Carol Community Singing)	
Friday	25 October 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	26 October 1963	Rolf Kahn	
Sunday	27 October 1963	Cy Koch, Clarence Van Hook	
Monday	28 October 1963	Hoot with Ken Spiker	
Tuesday	29 October 1963	Janet Smith, Tim Small	
Wednesday	30 October 1963	Los Flamencos De La Bogeda	
Thursday	31 October 1963	KC Douglas, Debbie Green	
Friday	01 November 1963	Rolf Kahn	
Saturday	02 November 1963	Al Young	
Sunday	03 November 1963	Tim Small, Debbie Green	
Monday	04 November 1963	Hoot	
Tuesday	05 November 1963	Ellen Faust,	
Wednesday	06 November 1963	Los Flamencos De La Bogeda	
Thursday	07 November 1963	JC Burris, TA Talbott	
Friday	08 November 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	09 November 1963	Bukka White	
Sunday	10 November 1963	JP Pickens	
Monday	11 November 1963	Lightning Hopkins	
Tuesday	12 November 1963	Lightning Hopkins	
Wednesday	13 November 1963	Lightning Hopkins	
Thursday	14 November 1963	Lightning Hopkins	

Friday	15 November 1963	Al Young, Sandy Bull	
Saturday	16 November 1963	Bukka White	
Sunday	17 November 1963	Ellen Faust, Cy Koch	
Monday	18 November 1963	Hoot	
Tuesday	19 November 1963	Pat Kilroy, Janet Smith	
Wednesday	20 November 1963	Los Flamencos De La Bogeda	
Thursday	21 November 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Friday	22 November 1963	Al Young, Sandy Bull	
Saturday	23 November 1963	Bukka White	
Sunday	24 November 1963	Janet Smith	
Monday	25 November 1963	Hoot	
Tuesday	26 November 1963	Sandy Bull	
Wednesday	27 November 1963	Los Flamencos De La Bogeda	
Thursday	28 November 1963	JC Burris, TA Talbott	
Friday	29 November 1963	Perry Lederman, Al Young	
Saturday	30 November 1963	Bukka White	
Sunday	01 December 1963	Hoot with Ken Spiker	
Monday	02 December 1963	Closed	
Tuesday	03 December 1963	Perry Lederman	
Wednesday	04 December 1963	Los Flamencos De La Bogeda	
Thursday	05 December 1963	TA Talbott, Lil Sun Glover, Dickens 44	Tony Glover
Friday	06 December 1963	Tom Paxton	
Saturday	07 December 1963	Tom Paxton	
Sunday	08 December 1963	Hoot with Ken Spiker	
Monday	09 December 1963	Closed	
Tuesday	10 December 1963	Snopes Country Camp Followers	
Wednesday	11 December 1963	Los Flamencos De La Bogeda	
Thursday	12 December 1963	Perry Lederman	
Friday	13 December 1963	Bukka White	
Saturday	14 December 1963	Jesse Fuller	
Sunday	15 December 1963	Hoot with Ken Spiker	
Monday	16 December 1963	Closed	
Tuesday	17 December 1963	Pat Kilroy, Janet Smith	
Wednesday	18 December 1963	Los Flamencos De La Bogeda	
Thursday	19 December 1963	Pete Berg, Toni Brown	
Friday	20 December 1963	Bukka White	
Saturday	21 December 1963	Jesse Fuller	
Sunday	22 December 1963	Hoot with Ken Spiker	
Monday	23 December 1963	Closed	
Tuesday	24 December 1963	Closed	
Wednesday	25 December 1963	Closed	
Thursday	26 December 1963	Snopes Country Camp Followers	
Friday	27 December 1963	Al Young, Debbie Green	
Saturday	28 December 1963	Jesse Fuller	

Sunday	29 December 1963	Hoot with Ken Spiker
Monday	30 December 1963	Closed
Tuesday	31 December 1963	Closed
Wednesday	01 January 1964	Tim Small
Thursday	02 January 1964	Al Young
Friday	03 January 1964	Bobby Neuwirth
Saturday	04 January 1964	KC Douglas and His Band
Sunday	05 January 1964	Hoot with Ken Spiker
Monday	06 January 1964	Closed
Tuesday	07 January 1964	Snopes Country Camp Followers
Wednesday	08 January 1964	Pat Kilroy, Debbie Green
Thursday	09 January 1964	Perry Lederman
Friday	10 January 1964	Barbara Dane
Saturday	11 January 1964	Danny Kalb
Sunday	12 January 1964	Hoot with Ken Spiker
Monday	13 January 1964	Closed
Tuesday	14 January 1964	Kellery Powers, Lonny Feiner
Wednesday	15 January 1964	Al Young
Thursday	16 January 1964	Danny Kalb
Friday	17 January 1964	Barbara Dane
Saturday	18 January 1964	Hoot with Al Young
Sunday	19 January 1964	Hoot with Ken Spiker
Monday	20 January 1964	Closed
Tuesday	21 January 1964	Reverend Gary Davis
Wednesday	22 January 1964	Reverend Gary Davis
Thursday	23 January 1964	Reverend Gary Davis
Friday	24 January 1964	Jesse Fuller
Saturday	25 January 1964	TA Talbott, Lil Sun Glover, Dickens 44
Sunday	26 January 1964	Hoot with Ken Spiker
Monday	27 January 1964	Closed
Tuesday	28 January 1964	Perry Lederman
Wednesday	29 January 1964	Pete Berg, Toni Brown
Thursday	30 January 1964	Snopes Country Camp Followers
Friday	31 January 1964	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg Crabgrass
Wednesday	11 March 1964	Jim Kweskin's Jug Band
Tuesday	31 March 1964	Elizabeth Cotten
Wednesday	01 April 1964	Elizabeth Cotten
Thursday	02 April 1964	Elizabeth Cotten
Thursday	09 April 1964	Perry Lederman, Clarence Van Hook
Thursday	16 April 1964	Perry Lederman, Clarence Van Hook
Thursday	23 April 1964	Kentucky Colonels
Wednesday	29 April 1964	Mance Lipscombe
Thursday	30 April 1964	Mance Lipscombe
Friday	01 May 1964	Mance Lipscombe

Saturday	02 May 1964	Los Tigres De La Sierra (2pm); Mance Lipscombe (9pm)	
Sunday	03 May 1964	Mance Lipscombe	
Monday	04 May 1964	Tom Glass and The Jazz Mice	
Tuesday	05 May 1964	Los Flemencos De La Bogeda	
Wednesday	06 May 1964	Pat Kilroy, Ben Willis	
Thursday	07 May 1964	Perry Lederman	
Friday	08 May 1964	Rolf Cahn	
Saturday	09 May 1964	Rolf Cahn	
Sunday	10 May 1964	Hoot	
Monday	11 May 1964	Tom Glass and The Jazz Mice	
Tuesday	12 May 1964	Los Flemencos De La Bogeda	
Wednesday	13 May 1964	Pat Kilroy, Ben Willis	
Thursday	14 May 1964	Perry Lederman	
Friday	15 May 1964	Rag Time Quartet	Bob Detwilder, Vince Hickey, Red Honore, Peter B
Saturday	16 May 1964	The Chevelles	Rhythm and Blues, Dancing
Sunday	17 May 1964	Hoot	
Monday	18 May 1964	Tom Glass and The Jazz Mice	
Tuesday	19 May 1964	Los Flemencos De La Bogeda	
Wednesday	20 May 1964	Nick Gravenites	
Thursday	21 May 1964	Al Young, Wardez Taylor	
Friday	22 May 1964	Rag Time Quartet	
Saturday	23 May 1964	The Chevelles	Rhythm and Blues, Dancing
Sunday	24 May 1964	Hoot	
Monday	25 May 1964	Tom Glass and The Jazz Mice	
Tuesday	26 May 1964	Lightning Hopkins, Clarence Van Hook	
Wednesday	27 May 1964	Lightning Hopkins, Clarence Van Hook	
Thursday	28 May 1964	Lightning Hopkins, Clarence Van Hook	
Friday	29 May 1964	Lightning Hopkins, Clarence Van Hook	
Saturday	30 May 1964	Lightning Hopkins, Clarence Van Hook	
Sunday	31 May 1964	Hoot	
Wednesday	10 June 1964	Barbara Dane	
Thursday	11 June 1964	Barbara Dane	
Friday	12 June 1964	Barbara Dane	
Wednesday	15 July 1964	Mississippi John Hurt	
Thursday	16 July 1964	Mississippi John Hurt	
Friday	17 July 1964	Mississippi John Hurt	
Friday	14 August 1964		First reference to The Cabale being called The Cab and Carrol Peery
Tuesday	18 August 1964	Chambers Brothers	
Wednesday	19 August 1964	Chambers Brothers	
Saturday	22 August 1964	Chambers Brothers	
Sunday	23 August 1964	Chambers Brothers	
Tuesday	25 August 1964	Terry Garthwaite, Perry Lederman	
Wednesday	26 August 1964	Chambers Brothers	
Thursday	27 August 1964	Chambers Brothers	

Friday	28 August 1964	Chambers Brothers	
Saturday	29 August 1964	Chambers Brothers	
Thursday	29 October 1964	Jesse Fuller	
Friday	30 October 1964	Jesse Fuller	
Saturday	31 October 1964	Jesse Fuller	
Tuesday	17 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Wednesday	18 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Thursday	19 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Friday	20 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Saturday	21 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Tuesday	24 November 1964	Mance Lipscombe	
Wednesday	25 November 1964	Mance Lipscombe	
Thursday	26 November 1964	Mance Lipscombe	
Friday	27 November 1964	Mance Lipscombe	
Saturday	28 November 1964	Mance Lipscombe	
Sunday	29 November 1964	Mance Lipscombe	
Tuesday	16 February 1965	Mississippi Fred McDowell	
Wednesday	17 February 1965	Mississippi Fred McDowell	
Thursday	18 February 1965	Mississippi Fred McDowell	
Friday	19 February 1965	Mississippi Fred McDowell	
Saturday	20 February 1965	Mississippi Fred McDowell	
Friday	19 November 1965		Opens under the ownership of Terry Sullivan and called "The Good Buddy" and "Caverns West".

QUESTINGBEAST

Latest Update: September 13, 2011

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http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The Questing Beast, 2504 San Pablo Avenue, Berkeley, CA

This has been researched and prepared by Ross Hannan and Corry Arnold
Thanks are due to Cactus Pete Anderson who contributed significantly to the research

In the early 1960s, there was a "folk circuit" anchored by Cambridge, Massachusetts and Berkeley, California. Folksingers could play the Club 47 in Cambridge, go down to Greenwich Village, and work there way across the country, possibly hitchhiking, and sleeping on the couches and floors of other folkniks. The history of this circuit is best covered in the book *Baby Let Me Follow You Down* (Eric von Schmidt and Jim Rooney, UMass Press 1979).

The Cabale Creamery (2504 San Pablo at Dwight in Berkeley), founded by Rolf Cahn, Debbie Green, Howard Ziehm and Chandler A. Laughlin III, was a crucial stop on this circuit. By August 1964, the club was owned and run by Carroll Peery, manager of the Chambers Brothers who subsequently moved to Cambridge themselves, and Howard Ziehm. Bay Area bluegrass musician Sandy Rothman has written a brief but excellentmemoir of the Cabale as part of a project on the great Clarence White and Jorma Kaukonen recorded his album "Cabale Creamery" here in 1964.

When the Cabale finally folded, probably sometime in the summer of 1965, the 2504 San Pablo premises briefly became *The Good Buddy* then *Caverns West* before

being taken over, by Terry Sullivan and Tony Sage, and re-opened as the *Questing Beast* on November 19.

Unfortunately, by May 1966 The Beast had been slain with its downfall well documented in the May 6 (Vol 2, Number 18) and May 13 (Vol 2, Number 19) issues of the Barb.

The Questing Beast was primarily a folk coffeehouse and hosted similar acts to the Jabberwock on Telegraph Avenue with a fair amount of flamenco, bluegrass and classical guitar playing thrown in. By all accounts it never managed to turn a profit.

The end was bought about following problems with the local police department and Board of Health who had visited in mid April 1966 and demanded a number of costly improvements to be made. It also transpires that the joint managers of The Questing Beast, Terry Sullivan and Tony Sage, borrowed a patron's car on Saturday April 30 in order to go for cider and donuts and were pulled over by Patrolman George Williamson, allegedly because of a defective rear light.

A subsequent routine ID check was conducted and the vehicle searched. A small amount of marijuana was found and the two arrested. Friends struggled to find the bail money and their fiancées apparently considered "turning tricks" to raise the funds. By May 2, the day of the arraignment, Sullivan's bail was in place. However, immediately before the court session, Inspector Darrell Hickman of the Detective Division told Sullivan "I'm revoking your entertainment license" – despite that neither Sullivan nor Sage had been tried or convicted. Sage was taken after arraignment to the maximum security Greystone facility at Santa Rita. Sage recounted to the Barb stories of the scant conditions and food at Graystone in an article published on May 13.

A hastily arranged three day benefit was arranged with Solomon (Feldthouse – later of eclectic LA band *Kaleidoscope*) with the Holiday Dancers, Country Joe and The Fish, John Paul, Dave Cohen, Dan Paik and The Gospel Tonics (who had originally been scheduled) appearing.

By the time the *Berkeley Barb* was published on May 6, it was clear that without their cabaret license it would be impossible for The Questing Beast to have any paid performers, scheduled performances, admission or cover charge, and no advertising of live entertainment could be placed. Notwithstanding this, Country Joe and the Fish went on to perform as scheduled that evening. Although the staff at the Beast had told the Barb that emphatically and unanimously that "The Questing Beast will not close", the Country Joe and the Fish show that Friday proved to be the last music performed there.

Sunday and Monday saw The Questing Beast host Jerry Abrams' Berkeley Cinematheque (something they had done each Sunday since March 20) and the doors closed for the final time on May 9, 1966.

2504 San Pablo later became home to Tito's, Babylon and then the Longbranch Saloon. Today the building houses a business called "Good Vibrations" (more Duracell than the Beach Boys).



The Questing Beast as it was on October 7, 2005 - "Good Vibrations"

2504 San Pablo Avenue through the years ...

Cabale → Cabale Creamery → Good Buddy → Caverns West → Questing Beast → Tito's → Babylon → Longbranch Saloon → Good Vibrations

Art of the Questing Beast





A List of Questing Beast Shows

Friday	19 November 1965	Alice Stuart	Opening of The Questing Beast. Alice Stuart was, and still is, a folk singer. At th back of her Arhoolie debut album "All The Good Times".
Saturday	20 November 1965	Alice Stuart	
Sunday	21 November 1965	Hoot	
Monday	22 November 1965	Closed	

Tuesday	23 November 1965		
Wednesday	24 November 1965		
Thursday	25 November 1965	Clarence Van Hook	The ad says “Open Tuesday thru Sunday, 9-1”. This suggests that the venue was “name” acts on the weekend. The same ad promotes a Sunday night “Hoot.”
Friday	26 November 1965	Clarence Van Hook, KC Douglas	KC Douglas was born in Sharon, MS in 1913, and played with blues legend Tomn Vallejo, CA in 1945 to work in the Navy shipyards. By 1947 he had relocated to as a blues performer. He had a hit in 1949 with "Mercury Boogie," better know by Steve Miller (1967), David Lindley (1981) and Alan Jackson (1992), and later u Company. From 1963 to 1970, Douglas was an employee of the Berkeley Public performance at the Berkeley Blues Festival in 1970, Douglas had a boost in popu successfully until his death in 1975. Clarence van Hook, a guitar player, generall continued to perform well into the 1990s.
Saturday	27 November 1965	Clarence Van Hook, KC Douglas	
Sunday	28 November 1965	Hoot	
Monday	29 November 1965	Closed	
Tuesday	30 November 1965	Jim Lynch	Ad states "rambler tunes and flat picking".
Wednesday	01 December 1965	Bob Cooper	
Thursday	02 December 1965		
Friday	03 December 1965	Jean Redpath and Karen Williams	Jean Redpath was a singer of Scottish ballads.
Saturday	04 December 1965	Jean Redpath and Karen Williams	
Sunday	05 December 1965	Hoot	
Monday	06 December 1965	Closed	
Tuesday	07 December 1965	Jim Lynch	
Wednesday	08 December 1965	David and Tina Meltzer	Ad says "electric bass, bluegrass and ballads". Both would go on to be members of Serpent Power.
Thursday	09 December 1965	John Shine	Blues
Friday	10 December 1965	Lee Underwood	Blues and kazoo
Saturday	11 December 1965		
Sunday	12 December 1965	Hoot	
Monday	13 December 1965	Closed	
Tuesday	14 December 1965		
Wednesday	15 December 1965		
Thursday	16 December 1965		

Friday	17 December 1965	Huck Rorick and His Rock & Roll Friends	By all accounts, a rock & roll band.
Saturday	18 December 1965	Huck Rorick and His Rock & Roll Friends	
Sunday	19 December 1965	Hoot	
Monday	20 December 1965	Closed	
Tuesday	21 December 1965	Ken Spiker	Flamenco and classical guitar
Wednesday	22 December 1965	Bob Cooper	Bob Cooper plays Carter Family Bluegrass this evening at the Questing Beast.
Thursday	23 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Friday	24 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Saturday	25 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Sunday	26 December 1965	Hoot	
Monday	27 December 1965	Closed	
Tuesday	28 December 1965		
Wednesday	29 December 1965		
Thursday	30 December 1965		
Friday	31 December 1965		
Saturday	01 January 1966		
Sunday	02 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	03 January 1966	Closed	
Tuesday	04 January 1966		
Wednesday	05 January 1966		
Thursday	06 January 1966	John Paul	
Friday	07 January 1966	New Brothers	
Saturday	08 January 1966	New Brothers	
Sunday	09 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	10 January 1966	Closed	

Tuesday	11 January 1966	Jason Weininger - Classical guitar	
Wednesday	12 January 1966	Clarence Van Hook	
Thursday	13 January 1966	Jim Lynch	
Friday	14 January 1966	The Friendly Strangers, Sandy Rothman, Lloyd Williams, Butch Waller, Ray Scott [Bluegrass Special]	Bluegrass Special
Saturday	15 January 1966	The Friendly Strangers, Sandy Rothman, Lloyd Williams, Butch Waller, Ray Scott	
Sunday	16 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	17 January 1966	Closed	
Tuesday	18 January 1966	Jason Weininger - Classical guitar	
Wednesday	19 January 1966	Clarence Van Hook	
	20 January 1966	Joe McDonald	Although advertised by the Questing Beast as a Joe McDonald show, evidence points to this being more likely a Country Joe and The Fish show with Joe McDonald, Barry Melton, Bruce Barthol and possibly John Francis Gunning. It is likely that they played "Bass Strings" and other songs. In Joel Selvin's book "San Francisco: The Musical History Tour", Selvin says, about an Instant Action Jug Band show in late 1965, that took place at the Cabale Creamery and that McDonald, Melton and Barthol played "Bass Strings". If this were correct then it would date it to well before November 1965 as the Cabale had long closed at this point in time. After November 19, 1965 the 2504 San Pablo location was home to the Questing Beast - the venue having also been called The Good Buddy and Caverns West since it was the Cabale Creamery. Therefore either the date is wildly incorrect, or (more probably in my view) the location correct (2504 San Pablo) but the venue name incorrect. Furthermore, in an interview with Mojo Navigator (Issue 10), Gunning states that the first Country Joe and the Fish show was at the Questing Beast. The implication is that earlier shows had either been Instant Action Jug Band shows or Country Joe and the Fish as the McDonald/Melton duo - perhaps augmented by Richard Saunders, Carvel Bass or other members of the band.
Friday	21 January 1966	Malachi	"Psychedelic Music". Malachi, an eastern influenced ex jazz musician, was a self-styled "Existential Guitarist" who had appeared regularly at the Studio C Gallery at 1625 San Pablo during the summer and autumn of 1965. He was often accompanied on rattle by his wife.

Saturday	22 January 1966	Malachi	
Sunday	23 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	24 January 1966	Spontaneous Hoot with Chess, Darts and Bridge	
Tuesday	25 January 1966	Ken Spiker	
Wednesday	26 January 1966	John Shine	
Thursday	27 January 1966	Don Garrett	
Friday	28 January 1966	Vern and Ray with Herb Pederson	
Saturday	29 January 1966	Vern and Ray with Herb Pederson	
Sunday	30 January 1966	Square Dancing with Reed Cooper calling [1:00 pm]; Hoot	See Page 2 of January 28 Barb - multimedia projection show called the "Questing Beast" presented. Composed as it is watched.
Monday	31 January 1966	Spontaneous Hoot with Chess, Darts and Bridge	
Tuesday	01 February 1966		
Wednesday	02 February 1966		
Thursday	03 February 1966	New Brothers	
Friday	04 February 1966	New Brothers	
Saturday	05 February 1966	New Brothers	
Sunday	06 February 1966	Square Dancing with Reed Cooper calling [1:00 pm]; Hip Culture Enterprises - Local Filmmakers; Hoot	
Monday	07 February 1966	Closed	
Tuesday	08 February 1966	Ken Spiker, Clarence Van Hook	
Wednesday	09 February 1966	Jim Lynch, Paul Malecot	
Thursday	10 February 1966	Saint James Five	
Friday	11 February 1966	Disassociates, Saint James Five	The ad says “Jazz, Rhythm and Blues Jam Session with The Disassociates.” Films are advertised for Sunday night (February 13). Supposedly, the Grateful Dead were using The Questing Beast as a rehearsal hall at this time. This ended when the Dead abruptly decamped to Los Angeles with their patron, LSD king Augustus Owsley Stanley III. The Bear was an old Berkeley hand, and there is a whiff that the Questing Beast arrangement was Owsley’s doing. There

			may have been a Grateful Dead show scheduled at the Questing Beast for Friday (February 11) which was canceled as well. A Grateful Dead tape circulates as "Questing Beast Rehearsal February 11, 1966," but both the date and venue are spurious.
Saturday	12 February 1966	Disassociates	Advertised as a "folk rock" group but possibly incorrectly billed in the Berkelely Barb and should be "The Disaffiliates".
Sunday	13 February 1966	Square Dancing with Reed Coo calling [2:00 pm] WC Fields anc Chaplin shorts with Bernie Burr Piano [8:00 pm and 10:30 pm]	
Monday	14 February 1966	Closed	
Tuesday	15 February 1966		
Wednesday	16 February 1966		
Thursday	17 February 1966	Jesse Fuller	Advertised as "The Lone Cat, Jesse Fuller, playing his fodella, kazoo singing blues, Jazz and folk".
Friday	18 February 1966	Jesse Fuller	
Saturday	19 February 1966	Jesse Fuller	
Sunday	20 February 1966	Hoot with Allan Kaplan	
Monday	21 February 1966	Closed	
Tuesday	22 February 1966	Ken Spiker, Clarence Van Hook	
Wednesday	23 February 1966	Paul Malecot, Jim Lynch	
Thursday	24 February 1966	John Shine	
Friday	25 February 1966	Jesse Fuller	
Saturday	26 February 1966	Wizards and Witches Guild Party	
Sunday	27 February 1966	Hoot with Allan Kaplan	
Monday	28 February 1966	Closed	
Tuesday	01 March 1966	Paul Malecot	
Wednesday	02 March 1966	William Spires with Kathy Goldman, Paul Malecot	William Spires with Kathy Goldman sang and played traditional English and American ballads
Thursday	03 March 1966	William Spires with Kathy Goldman, Charles Perry	

Friday	04 March 1966	William Spires with Kathy Goldman, Lee Underwood	The Berkeley Barb ad says “Funky Blues and Ballads”. Lee Underwood was a singer of "urban and delta blues".
Saturday	05 March 1966	William Spires with Kathy Goldman, Lee Underwood	
Sunday	06 March 1966	Disaffiliates	
Monday	07 March 1966	Hoot with Allen Kaplan MC	
Tuesday	08 March 1966	Disaffiliates	
Wednesday	09 March 1966	Bill Spires, John Paul	
Thursday	10 March 1966	Disaffiliates	
Friday	11 March 1966	Lee Underwood, Juan Molina	
Saturday	12 March 1966		
Sunday	13 March 1966	Disaffiliates	
Monday	14 March 1966	Hoot with Allen Kaplan MC	
Tuesday	15 March 1966	Disaffiliates	
Wednesday	16 March 1966	Disaffiliates	
Thursday	17 March 1966	New Brothers, Rick Sinclaire	The Barb ad says Rick Sinclaire “Contemporary Guitar.”
Friday	18 March 1966	New Brothers, Rick Sinclaire	
Saturday	19 March 1966	New Brothers, Rick Sinclaire	
Sunday	20 March 1966	Berkeley Cinematheque: The Green Archer, The Flower Thief	A series of films are presented on Sunday nights at the Questing Beast (for the complete set of Barb ads for the films, see the Chicken site). In the 60s, few films were shown on TV, and all those were bland Warner Brothers fare or contemporary “family” type movies. Opportunities to see Classic, Foreign or Underground films were rare, and film events like this were a significant part of the counterculture at the time.
Monday	21 March 1966	Hoot with Allen Kaplan MC	
Tuesday	22 March 1966	Breadbasket - chanties	
Wednesday	23 March 1966	Breadbasket - chanties	
Thursday	24 March 1966	Breadbasket - chanties	
Friday	25 March 1966	Dan Paik, Ken Spiker, Paul Malecot	The Barb ad says Dan Paik-“folk-blues,” Ken Spicer-“flamenco” and Paul Malecot-“folk guitarist.”
Saturday	26 March 1966	Dan Paik, Ken Spiker, Paul Malecot	
Sunday	27 March 1966	Barn Dance Music (afternoon), Berkeley Cinematheque: George, The Inviolate House (evening)	
Monday	28 March 1966	Hoot	
Tuesday	29 March 1966	Breadbasket Jazz	
Wednesday	30 March 1966	Breadbasket	
Thursday	31 March 1966	Juan Molina - Flamenco	
Friday	01 April 1966	Jesse Fuller, John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others [Folk Fest	The Barb ad says “Scores of Performers and more.”

		Marathon and Rent Benefit for the Questing Beast]	
Saturday	02 April 1966	John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others [Folk Fest Marathon and Rent Benefit for the Questing Beast]	
Sunday	03 April 1966	Berkeley Cinematheque: Confessions of a Black Mother Succuba, Schmeerquntz, The Green Archer; Folf Festival: John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others	
Monday	04 April 1966	Hoot with Allen Kaplan MC	
Tuesday	05 April 1966	Breadbasket	
Wednesday	06 April 1966	Breadbasket	
Thursday	07 April 1966	Breadbasket	
Friday	08 April 1966	Clarence Van Hook, KC Douglas	
Saturday	09 April 1966	Clarence Van Hook, KC Douglas	
Sunday	10 April 1966	Berkeley Cinematheque: High Noon, The Cat People, The Green Archer	
Monday	11 April 1966	"Play or Listen" for free	
Tuesday	12 April 1966	Robbie Basho, Jan Ward	
Wednesday	13 April 1966	Jim Lynch, Jim Brown	
Thursday	14 April 1966	Party: Witches and Wizards	
Friday	15 April 1966	Solomon (Feldthouse), Nino and Catana [Psychedelic Music, Malachi, Flamenco Guitar and dancing, Cante Jondo]	Solomon Feldhouse would later go on to play with Kaleidoscope
Saturday	16 April 1966		

Sunday	17 April 1966	Berkeley Cinematheque: Oh Dem Watermelons, Thick Pucker, St Chicago, Poon Tang Trilogy, Some Don't Olds Mobile, The Green Archer; Health People	The Board of Health scheduled a visit to inspect the Beast.
Monday	18 April 1966	Health People	The Board of Health took the opportunity to conduct an inspection of The Questing Beast.
Tuesday	19 April 1966	Health People	Mance Lipscomb show cancelled whilst the Board of Health inspected the Beast.
Wednesday	20 April 1966	Health People	Mance Lipscomb show cancelled whilst the Board of Health concluded the inspection of the Beast. It transpires they were less than pleased and, like the Jabberwock a year later, demanded a series of costly improvements to be made. Although attempts were made to keep the Beast afloat with the "folk festival" and benefit at the end of April, by the second week of May the Beast was slain.
Thursday	21 April 1966	Mance Lipscomb, Dan Paik	
Friday	22 April 1966	Mance Lipscomb, Dan Paik	
Saturday	23 April 1966	Mance Lipscomb, Dan Paik	
Sunday	24 April 1966	Mance Lipscomb, Dan Paik	
Monday	25 April 1966	Berkeley Cinematheque: "Twicew A Man", "Everybody Hit Their Brother Once", "Faces of Mexico", "The Green Archer"	
Tuesday	26 April 1966	Jesse Fuller, Lynne Hughes	Jesse Fuller, a "folk blues" multi-instrumentalist and singer who invented the Fodella known as ‘The Lone Cat,” was based in San Francisco. Lynne Hughes (her name misspelled on the poster), was a fellow traveler and part-time member of The Charlatans from the Red Dog Saloon of the previous year.
Wednesday	27 April 1966	Jesse Fuller, Lynne Hughes	Lynne Hughes was the singer, barmaid and book keeper for the Red Dog Saloon in Virginia City, NV during the summer of 1965 when the Charlatans played their legendary six week stint. Lynne was later involved with both Stoneground and Tongue and Groove, as well as appearing at live shows with The Charalatans.
Thursday	28 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	The Barb ad says "psychedelic music" and "other nights, other guests". Solomon was Solomon Feldthouse, a major figure on the West Coast folk scene, and later a mainstay of the eclectic LA group Kaleidoscope. He often appeared with flamenco or gypsy dancers. K.C. Douglas was an Oakland bluesman. Blind Ebbetts Field, is a Nom Du Folk of Barry Melton.

Friday	29 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	The configuration of Country Joe and The Fish at this time would have been Joe, Barry, David Bennett Cohen (guitar, organ), Bruce Barthol (guitar), Paul Armstrong (bass), John Francis Gunning (drums). Interestingly, the Dave Cohen listed on the poster is likely to be the Fish organist rather than the Los Angeles session musician with the same name. That Dave Cohen was Country Joe's guitar teacher in about 1963 in Los Angeles.
Saturday	30 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	
Sunday	01 May 1966	Berkeley Cinematheque: Senseless, Quixote, Eric and the Monsters, Sandusk, The Green Archer; Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	
Monday	02 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic	[Benefit Help] There are a few surviving posters from this week (4.26-5.5.66) at The Questing Beast. They list numerous acts over several days. Logic and David Bennett Cohen's comments suggest that the listed acts played one or two nights at the club each, rather than all appearing every night. However, we have been unable to determine the exact breakdown of acts aach night. Solomon was Solomon Feldthouse, a major figure on the West Coast folk scene, and later a mainstay of the eclectic LA group Kaleidoscope. He often appeared with flamenco or gypsy dancers. John Paul was a local Berkeley musician, very influential in the intellectual appreciation of musical developments at the time (e.g. the Beatles). David Cohen recalls that he was probably booked to play separately from Country Joe and The Fish, although could well have just played a set with the band.
Tuesday	03 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic [Benefit Help]	One of the posters says "Help" and lists a Berkeley Public Health and Safety Ordinance by number. We must presume that the venue was in violation of some requirement, but what exactly is unknown. The last Berkeley Cinematique ad for the film series in the Barb is for Sunday May 8. Whatever violations may have been subject to statute, it

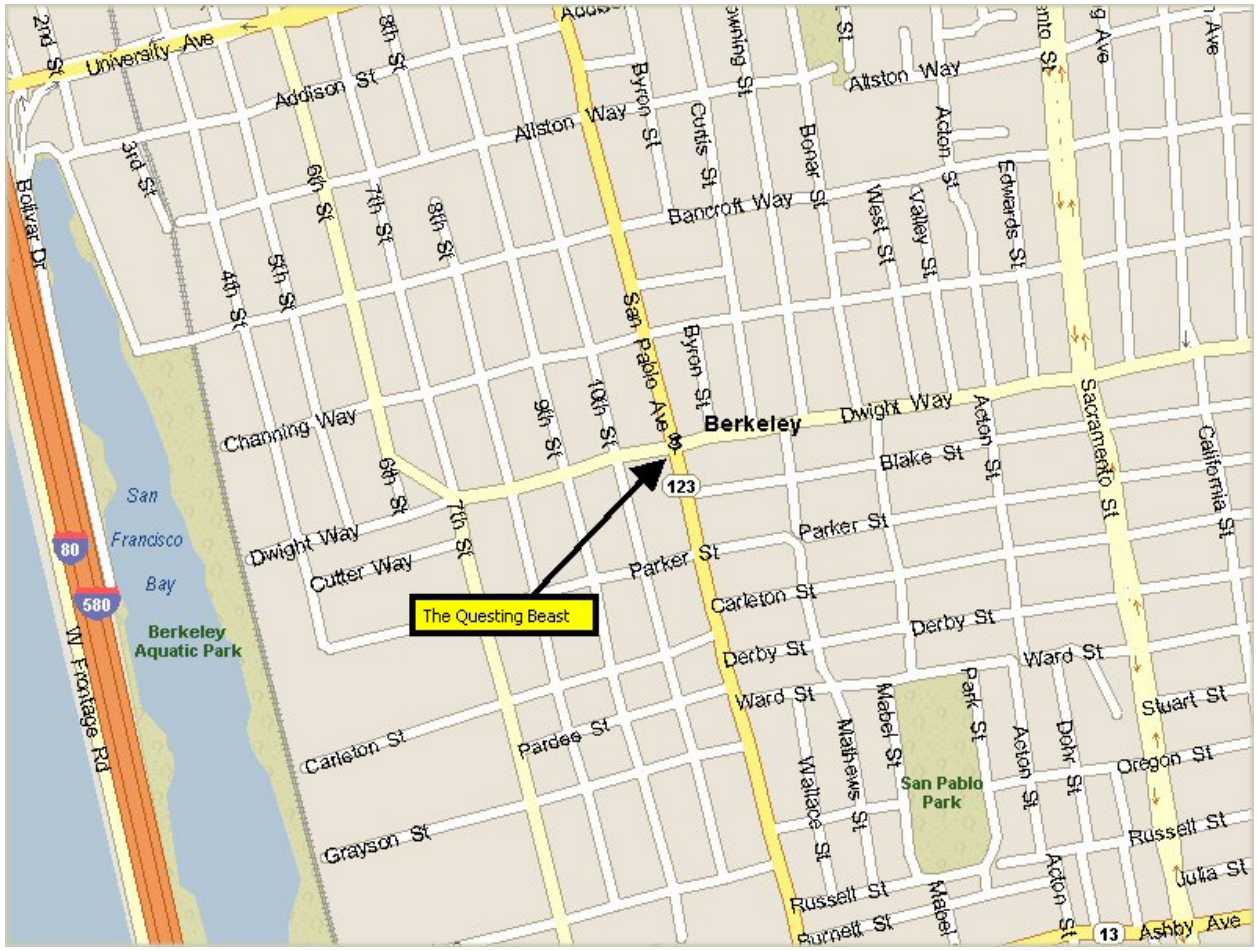
			appears the venue closed, later to become Tito's and then the Longbranch.
Wednesday	04 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic [Benefit Help]	
Thursday	05 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paik [Benefit Help]	
Friday	06 May 1966	Country Joe and the Fish	
Saturday	07 May 1966	Country Joe and the Fish	
Sunday	08 May 1966	Berkeley Cinematheque: Uptight, LA is Burning - Shit, Acid Camp, Colorfilm, White Trash, The Green Archer	
Monday	09 May 1966	Berkeley Cinematheque: Uptight, LA is Burning - Shit, Acid Camp, Colorfilm, White Trash, The Green Archer	The Questing Beast closes.
Tuesday	10 May 1966	Jan Ward	Show cancelled following the closure of the Questing Beast
Wednesday	11 May 1966	Dave Cohen	how cancelled following the closure of the Questing Beast
Thursday	12 May 1966	Dave Cohen	Show cancelled following the closure of the Questing Beast
Friday	13 May 1966	Robbie Basho	Show cancelled following the closure of the Questing Beast
Saturday	14 May 1966	Robbie Basho	Show cancelled following the closure of the Questing Beast
Sunday	15 May 1966	Films	Show cancelled following the closure of the Questing Beast
Monday	16 May 1966	Folk Festival	Show cancelled following the closure of the Questing Beast
Tuesday	17 May 1966	Dan Paik, Solomon	Show cancelled following the closure of the Questing Beast

Wednesday	18 May 1966	Dan Paik, Solomon	Show cancelled following the closure of the Questing Beast
Thursday	19 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Friday	20 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Saturday	21 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Sunday	22 May 1966	Films	Show cancelled following the closure of the Questing Beast
Monday	23 May 1966	Folk Festival	Show cancelled following the closure of the Questing Beast
Tuesday	24 May 1966	Solomon	Show cancelled following the closure of the Questing Beast
Wednesday	25 May 1966	Ken Spiker, Jon Paul	Show cancelled following the closure of the Questing Beast
Thursday	26 May 1966	Ken Spiker, Jon Paul	Show cancelled following the closure of the Questing Beast
Friday	27 May 1966	W&W Party	Show cancelled following the closure of the Questing Beast
Saturday	28 May 1966	"Special"	Show cancelled following the closure of the Questing Beast

One day, when King Arthur stopped to rest by a spring, he was surprised by a sound like thirty baying hounds. A strange animal with a snakes head the body of a leopard the back legs of a lion and the hooves of a deer burst through the underbrush, pursued by King Pellinore. Pellinore had hunted the Questing Beast, as the creature was called, all his life but never managed to capture it. Malory describes it as "the strongeste beste that ever he [Arthur] saw or herde of."

This strange beast reappears frequently, beginning with Suite du Merlin and Perlesvaus, in French, Spanish, and Italian romance and in Malory. The Questing Beast also goes by the name of "Beste Glatissant".

In Search of the Questing Beast


The Questing Beast
Berkeley
San Francisco Bay
Berkeley Aquatic Park
San Pablo Park
University Ave
Addison St
Allston Way
Bancroft Way
Dwight Way
Channing Way
Blake St
Parker St
Carleton St
Derby St
Ward St
Stuart St
Oregon St
Russell St
Julia St
Ashby Ave
Cutter Way
Grayson St
Pardee St
Bolivar Dr
W Frontage Rd
San Pablo Ave
Byron St
Curtis St
Bonar St
Acton St
Edwards St
West St
Valley St
Sacramento St
California St
Park St
Dohr St
Mabel St
Mathews St
Wallace St
Burnett St
2nd St
3rd St
4th St
5th St
6th St
7th St
8th St
9th St
10th St
80
580
123
13

Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
Berkeley, CA 94704

LANDMARKS PRESERVATION COMMISSION
REVISED NOTICE OF PUBLIC HEARING

SUBJECT: 2500-2512 San Pablo Ave/1094-1098 Dwight Way – Union Investment Co. Bldg Number 1 – LMIN#2024-0004

WHEN: **Monday, October 7, 2024**
~~**Thursday, October 3, 2024**~~
Meeting starts at 6:30 pm.

WHERE: **North Berkeley Senior Center**
1901 Hearst Avenue
Berkeley, CA 94709

«NAME1»
«NAME2»
«ADDRESS1» «ADDRESS2»

Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
Berkeley, CA 94704

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«Next Record»«NAME1»
«NAME2»
«ADDRESS1» «ADDRESS2»

SUBJECT: 2500-2512 San Pablo Avenue/1094-1098 Dwight Way – Union Investment Company Building Number 1

City Landmark/Structure of Merit Designation (#LMIN2024-0004) consideration for a commercial building completed in 1912.

CEQA Status: City staff will recommend a finding of no further environmental review pursuant to California Environmental Quality Act Guidelines Sections 15061.(b)(3) for Review Exemption.

NOTICE CONCERNING YOUR LEGAL RIGHTS:
If you challenge the decision of the City in court, you may be limited to raising only those issues you or someone else raised at the public hearing or in written correspondence delivered to the Commission at, or prior to, the public hearing.

All persons are welcome to attend the hearing and will be given an opportunity to address the Commission. Comments may be made verbally at the public hearing and/or in writing before the hearing. The Commission may limit the time granted to each speaker.

Send written comments to the Landmarks Preservation Commission Secretary,City of Berkeley Permit Service Center, 1947 Center Street, Berkeley, CA 94704, or e-mal to: LPC@berkeleyca.gov, or fax (510) 981-7420. To ensure inclusion in the packet, submit correspondence **seven (7)** days before the hearing. For any correspondence submitted less than seven days before the meeting, submit 11 copies which staff will deliver to the Commission at its meeting.

Persons with disabilities may request accommodation (via agendas in Large print or Braille, assistive listening devices or a sign language interpreter) by contacting the City Clerks Department at (510) 981-6900, or (510) 981-6903 (TTY)

PLEASE NOTE: email addresses, names, street addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, it will become part of the public record, and will become accessible on the City Website.

The agenda and project files for this meeting will be available online 3 days prior to this meeting at:
https://berkeleyca.gov/your-government/boards-commissions/landmarks-preservation-commission

Mail and Post Date: September 27, 2024

SUBJECT: 2500-2512 San Pablo Avenue/1094-1098 Dwight Way – Union Investment Company Building Number 1

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https://berkeleyca.gov/your-government/boards-commissions/landmarks-preservation-commission

Mail and Post Date: September 27, 2024

Internal

NAME1	NAME2	ADDRESS1	ADDRESS2
WRIGHT INSTITUTE	2728 DURANT AVE	BERKELEY CA	94704
TURNOY SHARON E	1034 DWIGHT WAY	BERKELEY CA	94710
HUBRED NICOLLE J	1042 DWIGHT WAY	BERKELEY CA	94710
DILLON GREGORY K & LYNN R TRS	111 EL TOYONAL	ORINDA CA	94563
WOLOSHYN RYAN & YANG JUSTINE	5972 ZINN DR	OAKLAND CA	94611
ACUNA TOM	801 SUTTER ST	SAN FRANCISCO CA	94109
CLARKE STEPHEN G	2508 10TH ST	BERKELEY CA	94710
KLUGER L T	1938 DELAWARE ST	BERKELEY CA	94709
EROS JOHN & REBECCA S ETAL	2514 10TH ST	BERKELEY CA	94710
TOGTOKH TUMURBAATAR & SIMPSON ENKHEE TRS	2516 10TH ST	BERKELEY CA	94710
WON JOHN J	2520 10TH ST	BERKELEY CA	94710
BERKELEY UNIFIED SCHOOL DISTRICT	2020 BONAR ST	BERKELEY CA	94702
TSA REAL ESTATE LLC	1567 SW CHABDLER AVE	BEND OR	97702
PARKER ASSOCIATES	2560 9TH ST	BERKELEY CA	94710
2530 10TH LLC	1730 BLAKE ST	BERKELEY CA	94703
FERREIRA PATRICIA A & OZENNE LOUIS M JR TRS	35501 S HIGHWAY 1	GUALALA CA	95445
EVANS EILEEN TR	1090 DWIGHT WAY	BERKELEY CA	94710
ALLI CONSTRUCTION INC	P O BOX 661827	SACRAMENTO CA	95866
WEST BERKELEY CENTER PARTNERS LLC	1933 FRANCISCO ST	BERKELEY CA	94709
WEST BERKELEY CENTER PARTNERS LLC	1933 FRANCISCO ST	BERKELEY CA	94709
2514-2520 SAN PABLO AVENUE LLC	86 SHIELDS LN	NOVATO CA	94947
NAJMABADI SADAF & ALIAKBAR YADI ETAL	6045 BARCELONA CT	GRANITE BAY CA	95746
TWENTY FIVE THIRTY SAN PABLO AVENUE PARTNERSHIP	86 SHIELDS LN	NOVATO CA	94947
GENIRBERG FAMILY LIMITED PARTNERSHIP	101 N TRYON ST	CHARLOTTE NC	28246
SIEGEL SAMUEL TR	2527 10TH ST	BERKELEY CA	94710
NAJMABADI SADAF & ALIAKBAR YADI Y TRS	6045 BARCELONA CT	GRANITE BAY CA	95746
SHALILEH FEREYDOON	2598 SACRAMENTO ST	BERKELEY CA	94702
HALFORD STEVEN M & JACOBS MARCIA D TRS	7 SPRING GROVE AVE	SAN RAFAEL CA	94901
CAUDLE GAIL TR	1113 BLAKE ST	BERKELEY CA	94702
INVELOPMENT LLC	2601C BLANDING AVE	ALAMEDA CA	94501
BLAKE APARTMENTS L P	1835 ALCATRAZ AVE	BERKELEY CA	94703
WANG SHIHTING	1399 ACTON ST	BERKELEY CA	94706
WORLD TRAVELER HOLDINGS 2511 LLC	PO BOX 3931	OAKLAND CA	94609
WONG WEI T & XU XIAOMING	97 LAKEWOOD CIR	SAN MATEO CA	94402
YANG SULAMITA X & HO DANNY W	1108 DWIGHT WAY	BERKELEY CA	94702
TOWERS JOSEPH C TR	1112 DWIGHT WAY	BERKELEY CA	94702
BOHO APARTMENTS LLC	1035 UNDERHILLS RD	OAKLAND CA	94610
BOHO APARTMENTS LLC	1035 UNDERHILLS RD	OAKLAND CA	94610
SHEHAN DONNA J TR	393 MARINA PL	BENICIA CA	94510

Internal

JUBLIEE SENIOR HOMES INC	2220 OXFORD ST	BERKELEY CA	94704
SHAFINURY MORTEZA	P O BOX 270152	CORPUS CHRISTI TX	78427
PETERSON PAUL D & MARION M TRS	410 GRIZZLY PEAK BLVD	BERKELEY CA	94708
EARLE JACQUELINE TR	2432 BYRON ST	BERKELEY CA	94702
SEIDERMAN COREY J & NEWMAN STACEY R	2434 BYRON ST	BERKELEY CA	94702
FORMAN DONALD & ROBERTS KATHERINE	2438 BYRON ST	BERKELEY CA	94702
ROBINSON ELISHA JR & JANIE M	2442 BYRON ST	BERKELEY CA	94702
FANNING SCOTT W TR	2444 BYRON ST	BERKELEY CA	94702
PRICE ERIC M & PATRICIA M	2446 BYRON ST	BERKELEY CA	94702
JONES REUBEN A JR TR	7331 ROURKE CIR	MEMPHIS TN	38125
POETS CORNER PLACE LLC	2417 MARINER SQUARE LOOP	ALAMEDA CA	94501
ARON HOMES LLC	125 BURLWOOD LN	LOS GATOS CA	95033
ARON HOMES LLC	125 BURLWOOPD LN	LOS GATOS CA	95033
SOLAR EXPRESS PROPERTIES LLC	2424 SAN PABLO AVE	BERKELEY CA	94702
GIVENS & ZWEBEN PROPERTIES LLC	1730 SOLANO AVE	BERKELEY CA	94707
SCHIFFMAN ZAK LLC ETAL	3705 GLENEAGLES DR	TARZANA CA	91356
WAINWRIGHT MARY L TR	210 ARLINGTON BLVD	KENSINGTON CA	94707
HOANG LEE & HUYNH NHUNG T TRS	1144 REGATTA PT	HERCULES CA	94547
PEREZ GRACIELA	2447 10TH ST	BERKELEY CA	94710
BRANDEL DULAY FAMILY LLC & WRIGHT NEVINS FAMI ETAL	86 SHIELDS LN	NOVATO CA	94947
PORTER JAMES & REBEKAH ETAL	2437 10TH ST	BERKELEY CA	94710
MESTER TONI A TR	2431 TENTH ST	BERKELEY CA	94710
STOVALL EDWARD E	2434 10TH ST	BERKELEY CA	94710
HOGE EMILY & WATKINS THOMAS C	PO BOX 388	POINT REYES STATION CA	94956
HONDA PAMELA & LORA A	2440 10TH ST	BERKELEY CA	94710
YABUSAKI KENNETH	2445 9TH ST	BERKELEY CA	94710
OCCUPANT(S)	2530 TENTH ST 9	BERKELEY CA	94710
OCCUPANT(S)	2507 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1057 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 TENTH ST 3	BERKELEY CA	94710
OCCUPANT(S)	1114 DWIGHT WY 6	BERKELEY CA	94702
OCCUPANT(S)	2511 SAN PABLO AV 2	BERKELEY CA	94702
OCCUPANT(S)	2449 TENTH ST 5	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 4	BERKELEY CA	94710
OCCUPANT(S)	2501 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2446 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2432 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2518 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2503 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST A	BERKELEY CA	94702

Internal

OCCUPANT(S)	2501 NINTH ST 102	BERKELEY CA	94710
OCCUPANT(S)	2542 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 1	BERKELEY CA	94702
OCCUPANT(S)	2508 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2504 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2511 SAN PABLO AV 1	BERKELEY CA	94702
OCCUPANT(S)	2444 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST A	BERKELEY CA	94710
OCCUPANT(S)	1096 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2575 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1114 DWIGHT WY 4	BERKELEY CA	94702
OCCUPANT(S)	2525 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2442 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 6	BERKELEY CA	94710
OCCUPANT(S)	1114 DWIGHT WY 2	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 7	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 1	BERKELEY CA	94710
OCCUPANT(S)	2453 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2427 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2445 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2531 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2429 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2546 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2502 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2431 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2509 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2521 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2511 SAN PABLO AV 3	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2511 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2506 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV F	BERKELEY CA	94702
OCCUPANT(S)	2519 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2514 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2512 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2521 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST 2	BERKELEY CA	94702
OCCUPANT(S)	2344 NINTH ST C	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV C	BERKELEY CA	94702

Internal

OCCUPANT(S)	2436 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2447 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1001 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV D	BERKELEY CA	94702
OCCUPANT(S)	1116 DWIGHT WY 1	BERKELEY CA	94702
OCCUPANT(S)	2449 TENTH ST 6	BERKELEY CA	94710
OCCUPANT(S)	2433 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2436 TENTH ST A	BERKELEY CA	94710
OCCUPANT(S)	2448 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2521 SAN PABLO AV 2	BERKELEY CA	94702
OCCUPANT(S)	2503 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2344 NINTH ST E	BERKELEY CA	94710
OCCUPANT(S)	1104 DWIGHT WY 1	BERKELEY CA	94702
OCCUPANT(S)	2431 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 5	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 2	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV I	BERKELEY CA	94702
OCCUPANT(S)	2523 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2442 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	1090 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2511 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV E	BERKELEY CA	94702
OCCUPANT(S)	2521 SAN PABLO AV 1	BERKELEY CA	94702
OCCUPANT(S)	1048 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV H	BERKELEY CA	94702
OCCUPANT(S)	2424 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1094 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	1108 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 1	BERKELEY CA	94710
OCCUPANT(S)	2546 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2437 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 2	BERKELEY CA	94710
OCCUPANT(S)	2501 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2443 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2427 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2520 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1042 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 TENTH ST 8	BERKELEY CA	94710
OCCUPANT(S)	1112 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST B	BERKELEY CA	94710

Internal

OCCUPANT(S)	2527 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2522 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1108 BLAKE ST	BERKELEY CA	94702
OCCUPANT(S)	1094 DWIGHT WY A	BERKELEY CA	94702
OCCUPANT(S)	2438 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2500 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1098 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2527 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2441 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2511 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV J	BERKELEY CA	94702
OCCUPANT(S)	2433 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1092 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2451 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1111 BLAKE ST	BERKELEY CA	94702
OCCUPANT(S)	1055 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2427 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2445 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1053 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 3	BERKELEY CA	94702
OCCUPANT(S)	2344 NINTH ST A	BERKELEY CA	94710
OCCUPANT(S)	2434 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1116 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2510 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1052 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2434 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2520 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2433 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2551 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1115 BLAKE ST	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV G	BERKELEY CA	94702
OCCUPANT(S)	2510 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2577 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2524 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 2	BERKELEY CA	94710
OCCUPANT(S)	2523 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2344 NINTH ST D	BERKELEY CA	94710
OCCUPANT(S)	1116 DWIGHT WY 5	BERKELEY CA	94702
OCCUPANT(S)	2512 TENTH ST	BERKELEY CA	94710

Internal

OCCUPANT(S)	2521 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2434 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 3	BERKELEY CA	94710
OCCUPANT(S)	2431 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2508 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2516 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2504 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST C	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST D	BERKELEY CA	94702
OCCUPANT(S)	2433 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2447 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2506 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2438 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2515 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2445 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2501 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2344 NINTH ST B	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 4	BERKELEY CA	94702
OCCUPANT(S)	2505 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2429 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2440 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2516 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2429 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1116 DWIGHT WY 3	BERKELEY CA	94702
OCCUPANT(S)	1114 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	1000 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2514 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1104 DWIGHT WY 2	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 4	BERKELEY CA	94710
OCCUPANT(S)	2515 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 5	BERKELEY CA	94702
OCCUPANT(S)	1111 BLAKE ST B	BERKELEY CA	94702
OCCUPANT(S)	2498 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2517 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST 3	BERKELEY CA	94702
OCCUPANT(S)	1034 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST C	BERKELEY CA	94702
OCCUPANT(S)	1113 BLAKE ST	BERKELEY CA	94702

Internal

Laurie Bright	2626 SAN PABLO AVE	BERKELEY CA	94702
Bryant Tract Association	1124 ADDISON ST	BERKELEY CA	94702
Citizens Opposing Polluted Environment	1908 TENTH ST	BERKELEY CA	94710
Daughters for Social / Economic Change	PO BOX 2203	BERKELEY CA	94701
Merchants and Artists in West Berkeley	930 GRAYSON ST	BERKELEY CA	94710
Milvia-King Alliance	1731 MILVIA ST	BERKELEY CA	94709
Oceanview Residents Committee	917 HEARST AVE	BERKELEY CA	94710
Potter Creek-West Berkeley Group	2810 EIGHTH ST	BERKELEY CA	94710
Tyler-California-King Neighborhood Group	3012 KING STREET	BERKELEY CA	94703
West Campus Neighborhood Group	2235 BROWNING ST	BERKELEY CA	94702
Office of Economic Development	2120 MILVIA ST	BERKELEY CA	94704
San Pablo Neighborhood Council	2749 WALLACE ST	BERKELEY CA	94702
West Street (2300 Block) Association	2345 WEST ST	BERKELEY CA	94702
Parker Neighborhood Watch-1100 Block	1117 PARKER ST	BERKELEY CA	94702
Derby Street (1100 Block) Association	1112 DERBY ST	BERKELEY CA	94702
Oregon St (1100-1200 Block) Neighborhood	1208 OREGON ST	BERKELEY CA	94702
University of California, Facilities Services	A&E Building, Room 300 University of California Berkeley	BERKELEY CA	94720
Urban Creeks Council	861 REGAL RD	BERKELEY CA	94708
Office of the City Manager	2180 MILVIA ST 5TH FLOOR	BERKELEY CA	94704
Bananas Inc.	5232 CLAREMONT AVE	OAKLAND CA	92618
Heinz Avenue Arts Group	800 HEINZ AVE #3	BERKELEY CA	94710
West Berkeley Association of Industrial Companies	PO BOX 2307	BERKELEY CA	94702
Berkeley Central Library	2090 KITTREDGE STREET	BERKELEY CA	94704
Adams Broadwell Joseph & Cardoza	601 GATEWAY BLVD. Suite 1000	S SAN FRANCSCO CA	94080
Public Notice Journal	PO Box 330356	SAN FRANCSCO CA	94133

Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
Berkeley, CA 94704-1113

LANDMARKS PRESERVATION COMMISSION

REVISED NOTICE OF PUBLIC HEARING

WHEN: **Monday, October 7, 2024**
~~**Thursday, October 3, 2024**~~
Meeting starts at 6:30 p.m.

WHERE: **North Berkeley Senior Center**
1901 Hearst Avenue
Berkeley, CA 94709

SUBJECT: **2500-2512 San Pablo Avenue / 1094-1098 Dwight Way - Union Investment Company Building Number 1**
City Landmark/Structure of Merit Designation (#LMIN2024-0004) consideration for a commercial building completed in 1912.

All persons are welcome to attend the virtual hearing and will be given an opportunity to address the Board. Comments maybe made verbally at the public hearing and/or in writing before the hearing. The Board may limit the time granted to each speaker.

Send written comments to:
Landmarks Preservation Commission Secretary
City of Berkeley Land Use Planning Division
1947 Center Street, 2nd Fl. / Berkeley, CA 94704
or emal to: LPC@berkeleyca.gov.

To ensure inclusion in the packet, submit correspondence **seven (7)** days prior to the hearing. For any correspondence submitted less than seven days before the meeting, submit 11 copies which staff will deliver to the Commission at its meeting.

PLEASE NOTE: Email addresses, names, street addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, it will become part of the public record, and will become accessible on the City Website.

To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services Specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date.

NOTICE CONCERNING YOUR LEGAL RIGHTS:
If you challenge the decision of the City in court, you may be limited to raising only those issues you or someone else raised at the public hearing or in written correspondence delivered to the Commission at or prior to, the public hearing.

The agenda and project files for this meeting will be available online 3 days prior to this meeting at:
https://berkeleyca.gov/your-government/boards-commissions/landmarks-preservation-commission

Post Date: September 27, 2024

From: Crane, Fatema
To: Klein, Linda C.
Subject: RE: Notice Discrepancy related to an October LPC Agenda Item
Date: Thursday, October 3, 2024 7:13:00 PM
Attachments: image001.png
HRE for 2527 San Pablo Avenue, Alameda County and DPRs 1 28.pdf

Public

Linda,
The previous evaluation by Evans De Shazo was presented at the March 4, 2021 LPC meeting. The document is included with the agenda item, available on the LPC's webpage linked here…
https://berkeleyca.gov/sites/default/files/legislative-body-meeting-agendas/2021-03-04_LPC_Agenda_linked.pdf
However, if the links are broken, then please refer to the attached PDF copy of the Evans De Shazo report.

_____
Fatema Crane (pronouns: s/her)
Principal Planner, LPC Secretary
Land Use Planning Division
Planning & Development Dept.
City of Berkeley

Direct tel.: 510-981-7413
Office tel.: 510-981-7410

From: Klein, Linda C. <lklein@coxcastle.com>
Sent: Thursday, October 3, 2024 6:17 PM
To: Crane, Fatema <FCrane@berkeleyca.gov>
Subject: RE: Notice Discrepancy related to an October LPC Agenda Item

Hi Fatema,

Appreciate that recommendation very much. Hal had a serious operation with a lengthy recovery and is just now picking up the pieces. I wanted to let you know why he didn't respond in September. I'll come on Monday as well. I noticed the September staff report mentioned a historic evaluation that included this building but was done for a different project—can you send that to me when you get a moment?

Best,

Linda C. Klein

COX CASTLE

direct: 415.262.5130 | *mobile:* 310.985.9381
lklein@coxcastle.com | vcard | bio | website

From: Crane, Fatema <FCrane@berkeleyca.gov>
Sent: Thursday, October 3, 2024 11:00 AM
To: Klein, Linda C. <lklein@coxcastle.com>
Subject: RE: Notice Discrepancy related to an October LPC Agenda Item

Lisa,
Thank you.
I, personally, reached out to your client on September 11, 2024, and I did not hear from him. On September 27, 2024, we issued ten-day advance Notice of the October 7, 2024, hearing. This hearing requires ten-day advance Notice and such Notice was issued on September 27, 2024. The item appears on the October 7, 2024 LPC Meeting Agenda, and I am glad to know that you have reviewed the Agenda and materials.

I disagree that this matter has been improperly Noticed and Agendized. However, I understand that you have requested additional time for your client to prepare for the Commission hearing. Therefore, I will advise the Commission of your request and recommend that they post-pone their consideration until their November meeting.

I invite you and your client to attend the October 7, 2024 LPC meeting.

Please let me know if you have further questions or concerns. I am standing by.

-Fatema Crane/COB

From: Klein, Linda C. <lklein@coxcastle.com>
Sent: Thursday, October 3, 2024 10:26 AM
To: Crane, Fatema <FCrane@berkeleyca.gov>
Cc: Darrow, Brendan <Bdarrow@berkeleyca.gov>
Subject: RE: Notice Discrepancy related to an October LPC Agenda Item

Hi Fatema,

While I appreciate the notice correction, my client saw a photo of the incorrect notice, where the photo was taken on Friday September 27, 2024, and has not seen the corrected notice yet. Indeed, Hal called his real estate attorney, who is a friend of mine, on Friday, noting the October 3 date, and Hal and I did not connect until Monday morning. Given the gravity of the listing on Hal's property interest, including on his ability to attract and retain tenants, we renew the request that you reschedule this item to November. That would allow Hal to consult with experts and for me to do research and prepare for the hearing. If you could accommodate that request, we would greatly appreciate it.

Best,
Linda

Linda C. Klein

COX CASTLE

direct: 415.262.5130 | *mobile:* 310.985.9381
lklein@coxcastle.com | vcard | bio | website

From: Crane, Fatema <FCrane@berkeleyca.gov>
Sent: Thursday, October 3, 2024 9:54 AM
To: Klein, Linda C. <lklein@coxcastle.com>
Subject: RE: Notice Discrepancy related to an October LPC Agenda Item

RE: City Landmark or Structure of Merit Designation for 2500-25012 San Pablo Avenue – LPC Hearing on OCTOBER 7, 2024

Linda,
Good morning. Thank you for your message.
After being away from the office yesterday, I returned this morning and read your message, below.

Please be advised that the Notice in the photograph contains a typographical error and a new Notice was posted on Friday correcting the error and explaining that the Landmarks Preservation Commission will hold a hearing on the matter of the designation consideration for 2500-2512 San Pablo on Monday, October 7, 2024. There will be no hearing this evening, October 3, 2024. This corrected Notice was also mailed to the property owner on September 27, 2024. The address on record for the owner is 1933 Francisco Street, Berkeley, CA.

I'd like to address each of your concerns here:

- **Timing of the Notice.** The October 7, 2024 Landmark Preservation Commission (LPC) hearing was noticed on September 27, 2024. Notices were provided via USPS mailing as well as posting at the property site. As I explained above, the Notices that were posted on Friday, September 27, 2024 replaced the previous Notices that incorrectly stated the October 7, 2024 hearing date as October 3, 2024 (the hearing will not occur on October 3, 2024).

- **Lack of Mailed Notice**. The property owners address as provided by the Alameda County Assessor is 1933 Francisco Street, Berkeley. Our staff mailed a Notice to that address on Friday, September 27, 2024, in accordance with the ten-day advance noticing requirement of Berkeley Municipal Code 3.24.140 for Public Hearing Notice Requirements.

- **Discrepancy between the Notice and the Agenda**. The discrepancy between the Notice in

the photograph you have provided and the LPC meeting agenda is explained by the typographical error and subsequent correction on September 27, 2024. The Agenda is correct. Please let me know if you have questions about the Agenda and meeting materials for this item.

The hearing on the matter of this designation consideration will occur on October 7, 2024. As a public hearing, this event requires ten-day advance notice. The previous meeting during which the LPC considered whether to initiate this process occurred on September 5, 2024. That discussion was not subject to the ten-day advance Notice because it was not a hearing to decide the matter of the designation; it was a discussion to initiate (or not initiate) the designation process. On September 11, 2024, I mailed the attached correspondence to the property owner, advised them of the initiation and anticipated October 7 hearing date, and invited them to contact me with any questions. I appreciate this opportunity to extend this information and invitation to you.

I understand the confusion and I apologize for it. Please be advised of the LPC Hearing on October 7, 2024. If you have further questions or concerns, please reply.

Sincerely,
Fatema Crane

_____

Fatema Crane (pronouns: s/her)
Principal Planner, LPC Secretary
Land Use Planning Division
Planning & Development Dept.
City of Berkeley

Direct tel.: 510-981-7413
Office tel.: 510-981-7410

From: Klein, Linda C. <lklein@coxcastle.com>
Sent: Tuesday, October 1, 2024 10:26 PM
To: Crane, Fatema <FCrane@berkeleyca.gov>
Cc: City Attorney's Office <attorney@berkeleyca.gov>
Subject: Notice Discrepancy related to an October LPC Agenda Item

WARNING: This is not a City of Berkeley email. Do not click links or attachments unless you trust the sender and know the content is safe.

Fatema,

I write on behalf of the owner of 2500-2512 San Pablo Avenue/1094-1098 Dwight Way, Hal Brandel. He contacted me about a notice (picture attached) that his tenant found attached to the door of his building on Friday, September 27th. We have several concerns about this notice:

1. **Timing of Posted Notice**. As you can see, the notice states that the Landmarks Preservation Commission ("LPC") hearing will be held on Thursday, October 3, at 6:30 pm. According to Municipal Code section 3.24.140, notice must be posted "not less than ten days prior to the date of the hearing." September 27 is less than 10 days prior to October 3. In addition, Thursday is a holiday and not everyone who is interested in attending the hearing can attend.

2. **Lack of Mailed Notice**. I asked Hal if he had received any mailed notice about any hearings related to identifying his building as a structure of merit or landmark, and he said "no." Although the Municipal Code states that "the failure of any such property owner or resident to receive [mailed] notice shall not affect the validity of the proceedings," the owner of the effected building has a greater interest at stake in the hearing than neighbors. "Due process principles require reasonable notice and opportunity to be heard before governmental deprivation of a significant property interest" through adjudicative actions, such as the decision to landmark property. (*Horn v. County of Ventura* (1979) 24 Cal.3d 605, 612.) The notice here does not seem "reasonably calculated to afford affected persons the realistic opportunity to protect their interests" as required. (*Calvert v. County of Yuba* (2006) 145 Cal.App.4th 613, 632.)

3. **Discrepancy between the Notice and the Agenda**. On Monday, after speaking with Hal about his concerns, I went to find the agenda for the LPC meeting. I did not see an agenda for October 3. Accordingly, I began clicking on links until I stumbled upon the right agenda. According to the agenda, the hearing will be on Monday, October 7, and not October 3. A notice stating October 3 is the hearing date is not sufficient to notify anyone of a hearing on October 7.

In addition, while scanning agendas to find the right one, I saw that the LPC considered Hal's building on September 5. Hal told me he had no notice of that hearing—not posted or mailed. In addition, I see that the address of the property was originally printed incorrectly in the September 5 agenda, again frustrating the purpose of notice.

For the foregoing reasons, we ask that you put over consideration of Hal's building until at the matter can be properly noticed and agendized (for example, until November 7, 2024).

Please let me know if you have questions or would like to discuss. My contact information is below my signature.

Best,

Linda C. Klein

COX CASTLE

direct: 415.262.5130 | *mobile:* 310.985.9381

lklein@coxcastle.com | vcard | bio | website

LANDMARKS PRESERVATION COMMISSION

MEMORANDUM

ACTION
OCTOBER 7, 2024

TO: Landmarks Preservation Commission (LPC)

FROM: Fatema Crane, Principal Planner/LPC Secretary

SUBJECT: Postpone Consideration of City Landmark or Structure of Merit designation for 2500-2512 San Pablo Avenue, Agenda Item #8 APN 057-1780-004-02

RECOMMENDATION: Open hearing, take testimony and then continue without deliberation to November 7, 2024.

Background
The advance Public Hearing Notice for Item #8 (referenced above) was originally released on September 23, 2024, and contained a typographical error that incorrectly stated the date for this meeting as October 3, 2024. In response, staff re-released the Notice on September 27, 2024 with a correction striking the incorrectly cited meeting date and confirming the October 7, 2024 meeting date.

Although the correct Notice was issued ten days prior to tonight's hearing in accordance with the Berkley Municipal Code (BMC) provisions [BMC Section 3.24.140.B – Public Hearing Notice Requirements], the property owner expressed confusion and concern about the Notice procedure. On October 2, 2024, they contacted staff and requested a continuance of this item.

Rationale for Recommendation
Staff recommends that the Commission open the hearing tonight in accordance with the requirements of Berkeley Municipal Code 3.24.130 for a timely hearing, and take testimony from any interested party. Upon completion of the public comments, staff recommends that the Commission not deliberate on this matter and continue the hearing to the meeting on November 7, 2024. This continuance will allow additional time for the property owner's preparation and for staff to address their concerns about the hearing Notice.

On or before October 28, 2024, staff will mail and post advance Notice of the November 7, 2024, designation hearing continuation in accordance with BMC Section 3.24.140.

Please retain the materials for this item.

Internal
Provided via email from Berkeley Architectural Heritage October 8, 2024

Notes on early history of 2500 block, San Pablo Ave, Berkeley

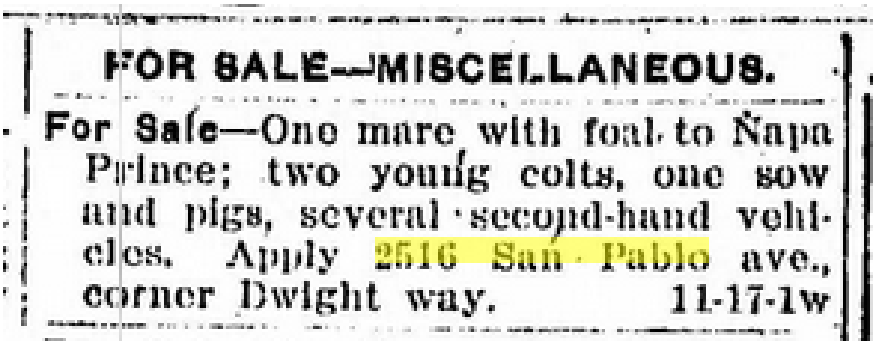
In 1906 and 1908, livestock for sale.

Berkeley Daily Gazette, Newspaper Archives May 23, 1906 Page 6



For Sale—Fresh Jersey cow and heifer calf, $35. Apply 2516 San Pablo ave., West Berkeley. 5-22-3t

Berkeley Daily Gazette, Newspaper Archives November 18, 1908 Page 6



FOR SALE—MISCELLANEOUS.

For Sale—One mare with foal to Napa Prince; two young colts, one sow and pigs, several second-hand vehicles. Apply 2516 San Pablo ave., corner Dwight way. 11-17-1w

1909 and 1910 Directories (Clute on block, his listed occupation is contractor)
Clute, Alva B, contractor, 2516 San Pablo Ave, Berkeley

Articles mentioning Alva Clute:

https://cdnc.ucr.edu/?a=d&d=OLSF19021025.2.19&srpos=4&e=-------en--20--1--txt-txIN-%22union+investment%22+clute-------

https://cdnc.ucr.edu/?a=d&d=SFC19101217.2.114&srpos=8&e=-------en--20--1--txt-txIN-%22union+investment%22+clute-------

https://cdnc.ucr.edu/?a=d&d=SFC19080905.2.78&srpos=7&e=-------en--20--1--txt-txIN-%22union+investment%22+clute-------

https://cdnc.ucr.edu/?a=d&d=SFC19050721.2.155&srpos=1&e=-------en--20--1--txt-txIN-alva+clute-------

https://cdnc.ucr.edu/?a=d&d=OT19280928.1.31&srpos=28&e=-------en--20--21--txt-txIN-alva+clute-------

1910 Census

Alva B. Clute is listed at 2516 San Pablo Ave, occupation is Street Contractor

1911 Directory (Clute on block, his listed occupation is real estate)

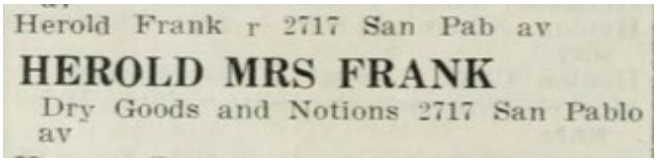
Clute, Alva B, real estate, 2516 San Pablo Ave, Berkeley

1912 Directory (Clute on block, his listed occupation back to contractor)
Clute, Alva B, contractor, 2516 San Pablo Ave, Berkeley

Internal
Provided via email from Berkeley Architectural Heritage October 8, 2024

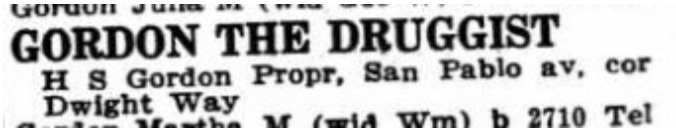
1913 Directory (Clute on block, Gordon and Herold not yet on 2500 block)

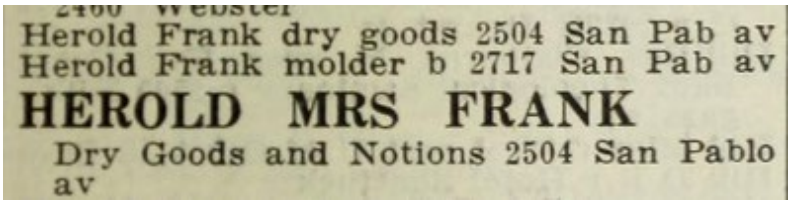
Gordon, Henry, drug clk, Owl Drug Co, rms 1708 San Pablo, Oakland


Herold Frank r 2717 San Pab av
HEROLD MRS FRANK
Dry Goods and Notions 2717 San Pablo av

Clute, Alva B, contractor builder, 2516 San Pablo Ave, Berkeley

1914 Directory (All 3 on 2500 block)


GORDON THE DRUGGIST
H S Gordon Propr, San Pablo av, cor Dwight Way


Herold Frank dry goods 2504 San Pab av
Herold Frank molder b 2717 San Pab av
HEROLD MRS FRANK
Dry Goods and Notions 2504 San Pablo av

Clute, Alva B, contractor, 2516 San Pablo Ave, Berkeley

1915 Directory (Gordon and Herold on block, Clute at Shattuck Hotel)

Gordon, Henry S, drugs 2500 San Pablo, r 1645 Ashby

Herold, Frank, Dry Goods, 2504 San Pablo

Clute, Alva B, contractor, Shattuck Hotel

1916 Directory

Gordon the Druggist is now listed at 3299 Adeline

Herold, Frank, Dry Goods, 2504 San Pablo

1917 Directory

Herold, Frank, Dry Goods, 2502 San Pablo

1918 Directory

Herold, Frank, Dry Goods, 2502 San Pablo

Berkeley Daily Gazette, Newspaper Archives February 28, 1919 Page 12

Advertisement for the Dwight Way Free Market, 2500 San Pablo Avenue, Corner Dwight Way

Internal
Provided via email from Berkeley Architectural Heritage October 8, 2024



TALK--DON'T WALK

Great Big Values Offered by the

DWIGHT WAY FREE Market

2500 San Pablo Avenue
Corner Dwight Way

PHONE BERK. 874

Free Prompt Delivery 50c and Over

All kinds Can Milk Large size 12½c

Del Monte Hot Sauce 6c

Royal Egg Noodles, Vermicelli, Spaghetti; reg. 10c pkg. ..... 2 for 15c

E. C. Corn Flakes— Special at 9c

POTATOES

Fancy Burbanks— per 100 ..... $2.90

APPLES

Hood River Pippins— Box $2.75

4 Tier $3.00

4½ Tier $2.60

Fruits and Vegetables fresh every day. Get our prices and save money.

Large Stock of the Very Best of SEED POTATOES

1920 Census

Alva B. Clute is listed at 2516 San Pablo Ave, occupation is President of an Investment Company

From: Crane, Fatema
To: Klein, Linda C.
Subject: RE: 2500 San Pablo
Date: Thursday, October 10, 2024 5:04:00 PM
Attachments: image001.png

Linda,
Thanks for your message.
We will schedule the hearing for the December 5 LPC meeting. Meanwhile, please let me know whether the property owner has any concerns about the proposed designation. I would like to be able to address such matters in our staff report and pending recommendations.
Thanks, again.
Sincerely,
Fatema

_____
Fatema Crane (pronouns: s/her)
Principal Planner, LPC Secretary
Land Use Planning Division
Planning & Development Dept.
City of Berkeley

Direct tel.: 510-981-7413
Office tel.: 510-981-7410

From: Klein, Linda C. <lklein@coxcastle.com>
Sent: Wednesday, October 9, 2024 3:57 PM
To: Crane, Fatema <FCrane@berkeleyca.gov>
Subject: 2500 San Pablo

WARNING: This is not a City of Berkeley email. Do not click links or attachments unless you trust the sender and know the content is safe.

Hi Fatema,

I spoke with Hal, and if feasible, December would work best to bring 2500 San Pablo back to the LPC. Let me know if that works for the City.
He really appreciates the kindness being extended.

Best,
Linda

Linda C. Klein

COX CASTLE

Cox, Castle & Nicholson LLP
50 California Street | Suite 3200 | San Francisco, CA 94111
direct: 415.262.5130 | *mobile:* 310.985.9381
main: 415.262.5100
lklein@coxcastle.com | vcard | bio | website

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City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION
Union Investment Company Building #1
2510 San Pablo Ave (2500, 2504, 2506, 2508, 2510, 2512 San Pablo Ave & 1094, 1096 & 1098 Dwight Way)







Land Use Planning
Received
November 6, 2024

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION

1. **Street Address:** 2510 San Pablo Ave (consisting of 2500, 2504, 2506, 2508, 2510,2512 San Pablo Ave and 1094, 1096 and 1098 Dwight Way)

   County: Alameda

   Zip: 94702

2. **Assessor's Parcel Number:** 054-1780-4-2
   Block and Lot: Block 1780 and Lot 4-2,
   Tract: Ranchos of Vicente and Domingo Peralta (Plot 60), Subdivisions of the Lands of T. and E. Hardwick (Bk6 pg 157)

Dimensions: Irregular-shaped lot 38.50 x 89 x 96.50 (Dwight Way) x 151.80 (San Pablo Avenue) x 135.05 x 62.80

Cross Streets: southwest corner of Dwight Way and San Pablo Avenue

3. **Is the property on the State Historic Resource Inventory?**
   Form# No. Property found to be significant through Section 106 process of the National Historic Preservation Act (NHPA) and associated Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue by Evans & De Shazo, Inc. (EDS).

Is the property on the Berkeley Urban Conservation Survey?
Form# 15763 (no information on the form)

4. **Application for Landmark Includes:**
   a. Building: X Garden: Other Features:
   b. Landscape or Open Space: Natural Designed Other
   c. Historic Site X
   d. District:
   e. Other: Entire Property

5. **Historic Name:** Union Investment Company Building No. 1
   Commonly Known Name: Cafe Trieste Building (previously long-standing tenant)

6. **Date Of Construction:**
   a. Factual: 1912 b. Approximate:
   Source; HRE citation is 1907. Building permit citation 1911

7. Architect: Unknown

8. Builder: Unknown

9. Style: Commercial storefront building with elements of Classical Revival architectural design.

10. Original Owners: First Owner: Union Investment Company (per 1911 Building Permit) followed by Davidson, J.H. and Davidson B in the 1930's per building permits
Original Use: Various Commercial Tenants

11. **Present Owners:** Harold Brandel and Phillip D Wood Residents & Owners of 2510 San Pablo Ave, Berkeley, CA 94702

12. **Present Use:** Commercial - various

- 1094 Dwight Way - Anchalee Thai Cuisine
- 2500 San Pablo Ave - Caffe Chiave - Cafe
- 2504 - Good Vibrations - Adult Toys Store, Health and Wellness
- 2506 Lhasa Karnak - Herb Company
- 2508 Page Street Cowork Space for Writers (aka Litcamp)
- 2510-12 Vacant – most recently Longbranch Saloon

Current Zoning:C-W, West Berkeley Commercial
Adjacent Property Zoning: C-W, West Berkeley Commercial

13. Present Condition of Property

Exterior: Excellent Good Fair Poor
Interior: Excellent Good Fair Poor (Various depending on tenant)
Grounds: Excellent Good Fair Poor (N/A)

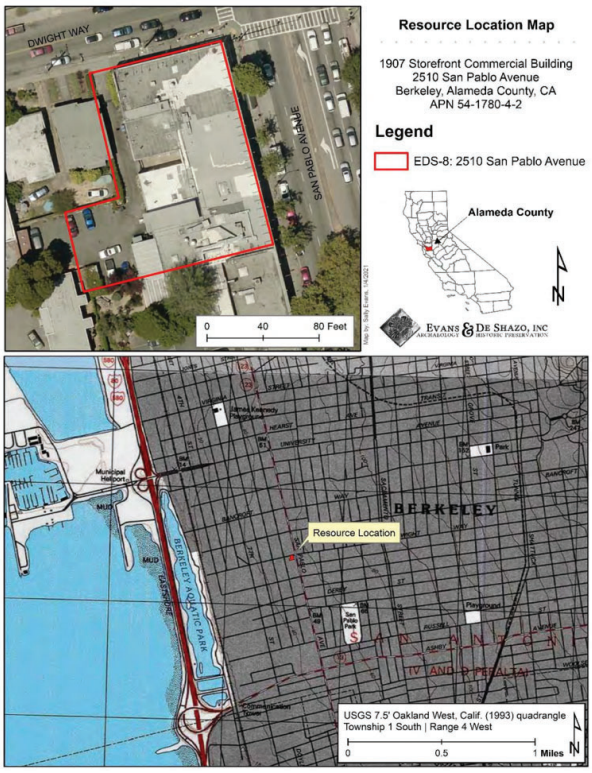
Has the property's exterior been altered? Not significantly. There are some additions to the rear of the property

14. Description: Union Investment Company Building #1 (2500-2512 San Pablo Avenue and 1094, 1096 and 1098 Dwight Way) is located on the west side of San Pablo Avenue at Dwight Way and is, "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition elements of Classical Revival design includes the brick masonry, which is laid out in a running

bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation "HRE" report.[1]

(page 6 of 7) "The building is in fair condition and retains integrity of design, materials and workmanship." All the storefronts are present, with most occupied and some more recently closed. These include Caffe Chiave (formerly Cafe Trieste) since 2004, Good Vibrations, an adult toy and wellness store, since 2014 Lhasa Karnak, a Berkeley based Herb Company that originally opened on Earth Day 1970 and has been in several Berkeley locations since, The non-profit Page Street Cowork Space for Writers (aka Litcamp) and the recently closed Longbranch Saloon Restaurant, named after the historic Berkeley music club of the same name which was located in the same building at 2500 and 2504 San Pablo Ave
from 1971-1976.

Map Name: USGS 7.5' Oakland West Quadrangle **Scale:** 1:24,000 **Date of map:** 1993



[1] 1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.



Photo showing the series of storefronts along the east elevation facing north



Photo showing the series of storefronts along the north elevation facing south



East elevation (primary facade) of the 1907 storefront commercial building, facing northwest.





Entryway at corner of San Pablo and Dwight Way



1.Tile entryway detail 2510 SPA



2.View looking North along SPA



3. Brick masonry detail SPA



Corner of Dwight and San Pablo Ave



San Pablo Ave frontage looking South

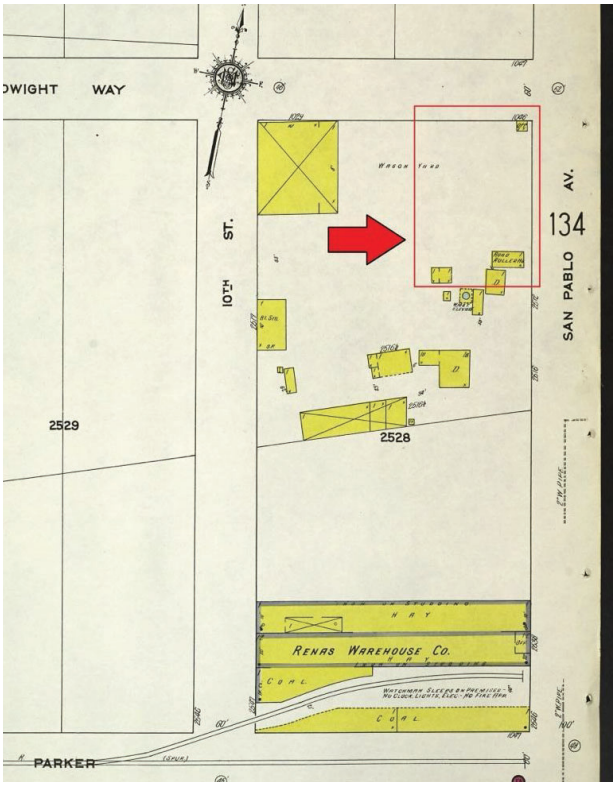


2506 San Pablo Ave



2504 San Pablo Ave

This Sanborn maps provides more history of the building and its block.





1931 aerial photograph showing 1907 building. Current lot in red outline (U.C. Santa Barbara).



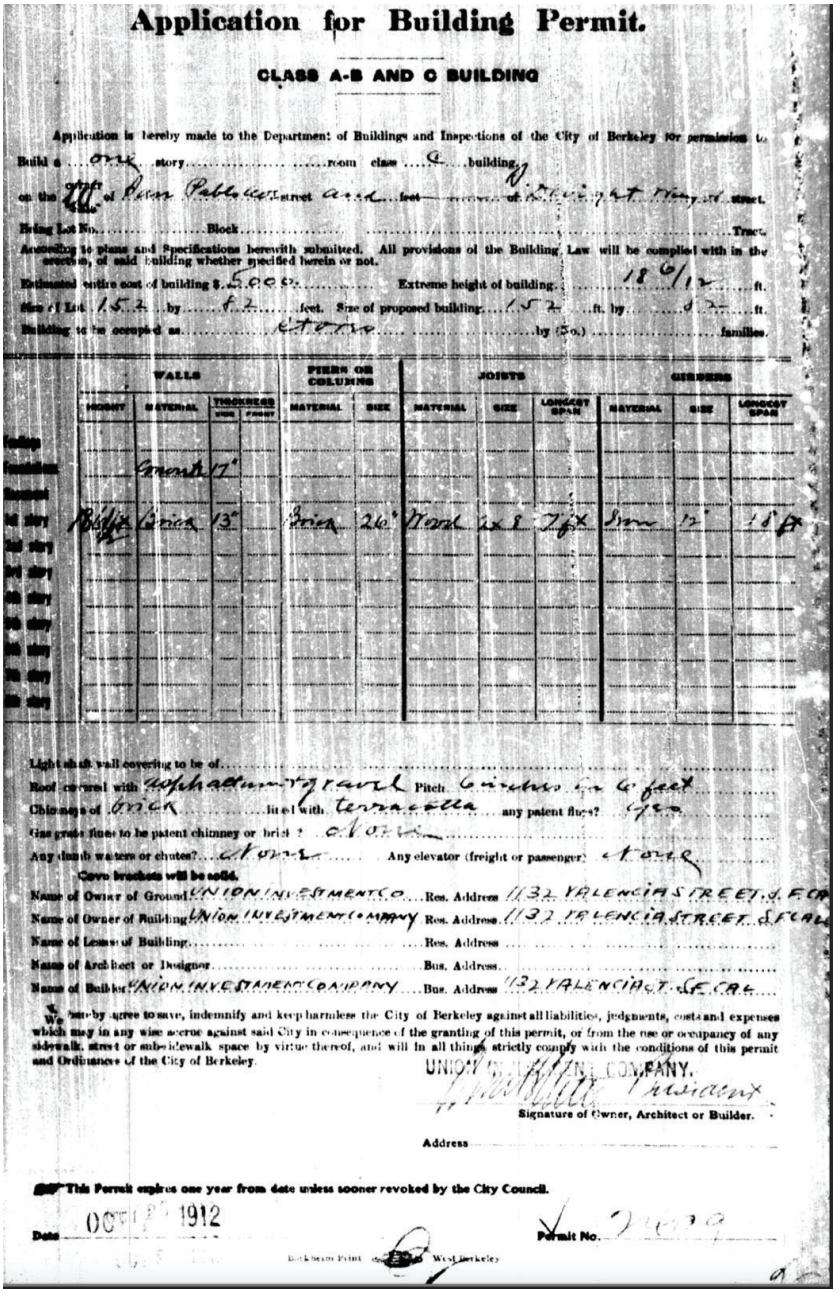
Contemporary View - August 2024, credit: Charles Enchill



Rear of 2500 San Pablo Ave looking south from Dwight Way. Credit: Susan Orbuch August 2024

The earliest building permit is dated on October 25, 1912. The Owner was the Union Investment Company of 1132 Valencia Street, San Francisco, which according to subsequent

building permit applications for the building, relocated its offices five blocks to the north at 2016 San Pablo Avenue by March, 1915.



Application for Building Permit.

CLASS A-B AND C BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to

Build a one story ..... room class C building,

on the West side of Sam Pablo Avenue street and ..... feet ..... of Dwight Way street.

Being Lot No. ..... Block ..... Tract.

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of building $ 5000.00 Extreme height of building 18 6/12 ft.

Size of Lot 152 by 82 feet. Size of proposed building 152 ft. by 82 ft.

Building to be occupied as stores by (No.) ..... families.

WALLS			PIERS OR COLUMNS		JOISTS			GIRDERS		
HEIGHT	MATERIAL	THICKNESS	MATERIAL	SIZE	MATERIAL	SIZE	LONGEST SPAN	MATERIAL	SIZE	LONGEST SPAN
	Concrete	17"								
Basts	Brick	13"	Brick	24"	Wood	2x8	7ft	Iron	12"	18 ft

Light shaft wall covering to be of .....

Roof covered with Asphaltum & gravel Pitch 6 inches in 6 feet

Chimneys of Brick lined with terra cotta any patent flues? Yes

Gas grate flues to be patent chimney or brick? Brick

Any dumb waiters or chutes? Stores Any elevator (freight or passenger) Stores

Cove brackets will be sold.

Name of Owner of Ground UNION INVESTMENT CO. Res. Address 1132 VALENCIA STREET, S.F.CAL.

Name of Owner of Building UNION INVESTMENT COMPANY Res. Address 1132 VALENCIA STREET, S.F.CAL.

Name of Lessee of Building ..... Res. Address .....

Name of Architect or Designer ..... Bus. Address .....

Name of Builder UNION INVESTMENT COMPANY Bus. Address 1132 VALENCIA ST. S.F. CAL.

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or subsidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

UNION INVESTMENT COMPANY.

President

Signature of Owner, Architect or Builder.

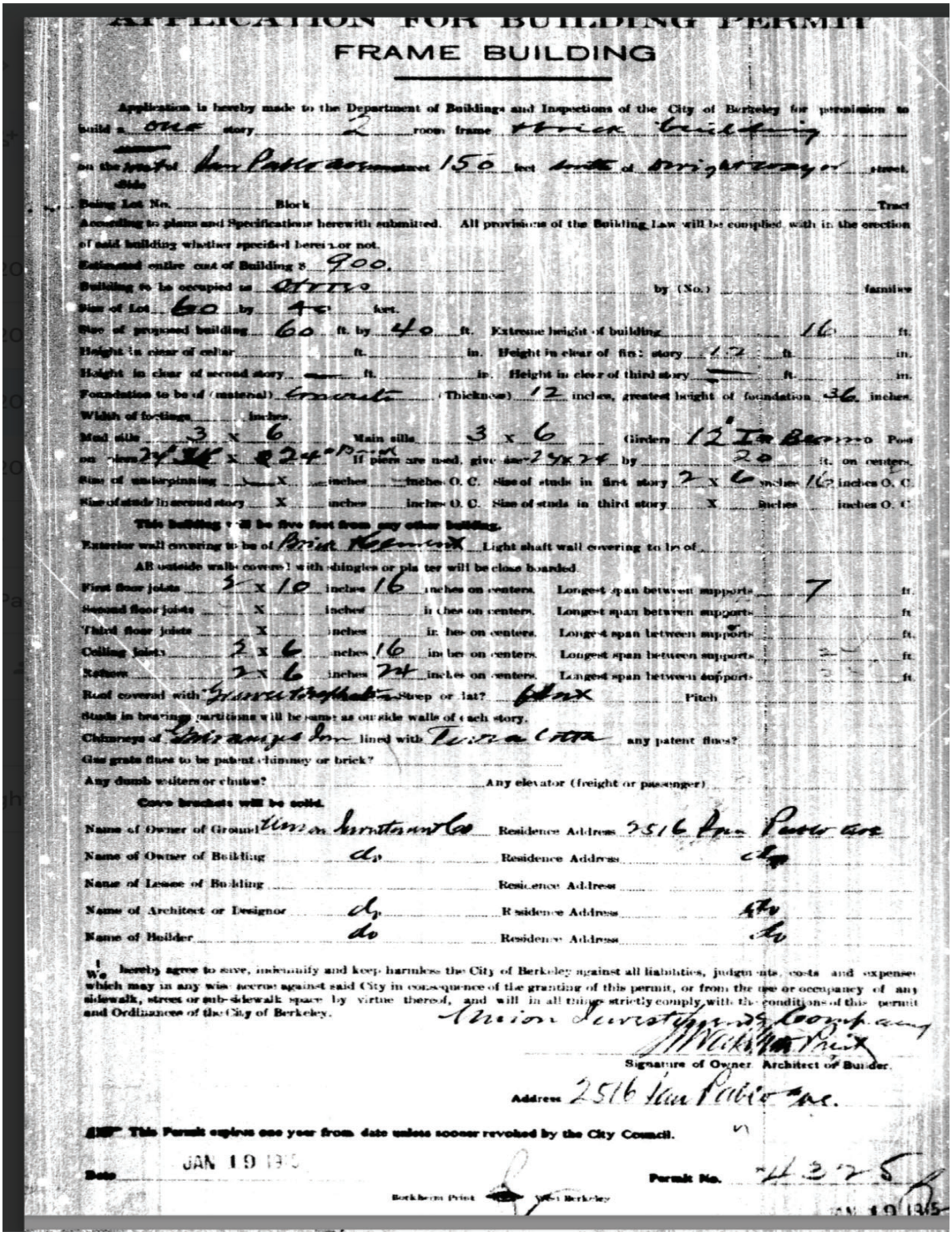
Address .....

This Permit expires one year from date unless sooner revoked by the City Council.

Date OCT 1912 Permit No. 2119

West Berkeley

Building Permit Application for the Union Investment Company Bldg #1, BAHA



APPLICATION FOR BUILDING PERMIT

FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a one story 2 room frame store building on the lot at San Pablo Ave and West 150 feet South of Dwight Way street.

Being Lot No. ____ Block ____ Tract ____

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 900.

Building to be occupied as Store by (No.) ____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building 16 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of 1st story 12 ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 36 inches.

Width of footings ____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" I Beam Posts on piers 24" x 24" Pads If piers are used, give size 24" x 24" by ____ 20 ft. on centers.

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Print Redwood Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists 3 x 10 inches 16 inches on centers. Longest span between supports 7 ft.

Second floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Third floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Ceiling joists 2 X 6 inches 16 inches on centers. Longest span between supports ____ ft.

Rafters 2 x 6 inches 24 inches on centers. Longest span between supports ____ ft.

Roof covered with Composition Shingle Steep or flat? flat Pitch ____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of Lick Oregon lined with Terra Cotta any patent flues? ____

Gas grate flues to be patent chimney or brick? ____

Any dumb waiters or chutes? ____ Any elevator (freight or passenger) ____

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave

Name of Owner of Building do Residence Address do

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designer do Residence Address do

Name of Builder do Residence Address do

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Union Investment Company

Wm. Weeks Treat

Signature of Owner Architect or Builder.

Address 2516 San Pablo Ave.

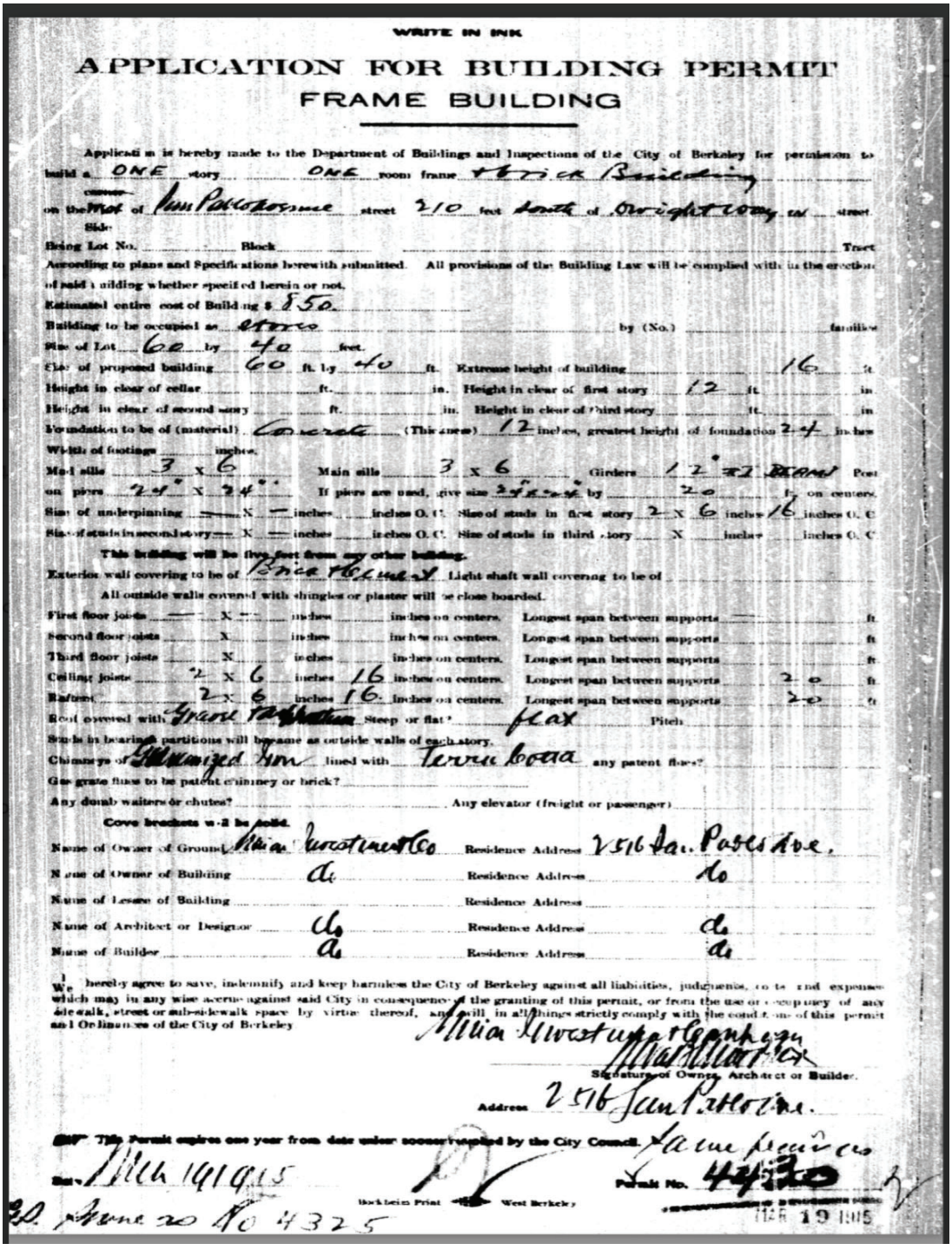
This Permit expires one year from date unless sooner revoked by the City Council.

Date JAN 19 19[illegible] Permit No. 4275

Berkheim Print West Berkeley

JAN 19 1925

Subsequent Building Permit Application for Corner of San Pablo Ave and Dwight Way issued to Union Investment Company- BAHA



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a ONE story ONE room frame Flat Roof Building

on the West side of San Pablo Avenue street 210 feet South of Wright Ave street

Being Lot No. ____ Block ____ Tract

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 850.

Building to be occupied as Stores by (No.) ____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building ____ 16 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of first story 12 ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 24 inches

Width of footings ____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" #1 Beam Posts on piers 24" x 24". If piers are used, give size 24"x24" by 20 ft. on centers.

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Brick Veneer Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists	____ X ____	inches	inches on centers.	Longest span between supports	____ ft
Second floor joists	____ X ____	inches	inches on centers.	Longest span between supports	____ ft
Third floor joists	____ X ____	inches	inches on centers.	Longest span between supports	____ ft
Ceiling joists	2 X 6	inches 16	inches on centers.	Longest span between supports	20 ft
Rafters	2 X 6	inches 16	inches on centers.	Longest span between supports	20 ft

Roof covered with Gravel Composition Steep or flat? flat Pitch ____

Studs in bearing partitions will become as outside walls of each story.

Chimneys of Galvanized Iron lined with Terra Cotta any patent flues? ____

Gas grate flues to be patent chimney or brick? ____

Any dumb waiters or chutes? ____ Any elevator (freight or passenger) ____

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave.

Name of Owner of Building do Residence Address do

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designer do Residence Address do

Name of Builder do Residence Address do

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley

Union Investment Company
Wm. Stewart Pres
Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave.

This Permit expires one year from date unless accompanied by the City Council. James Spencer

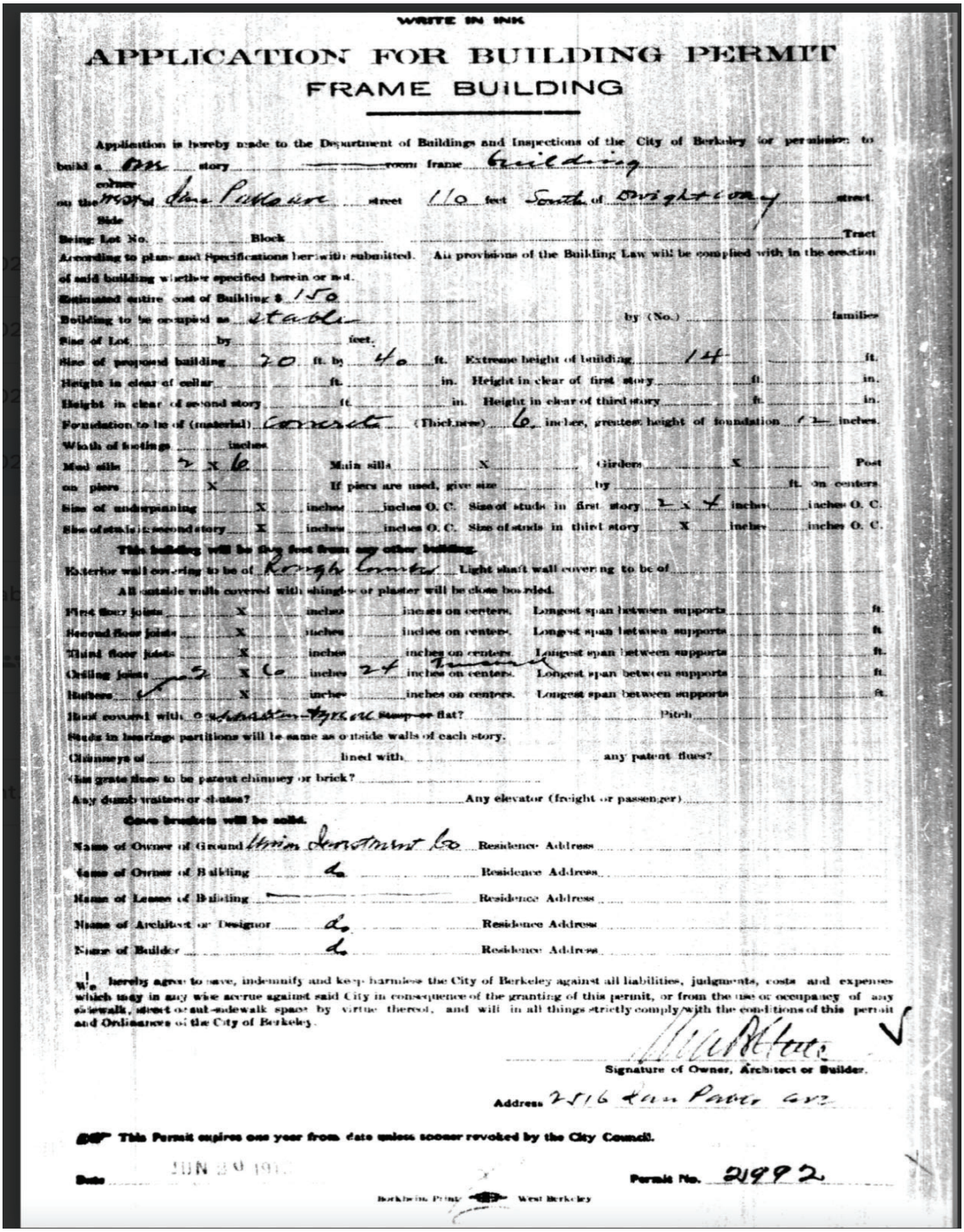
Date March 19 1915 Permit No. 4420

Bockleim Print West Berkeley

20 June 20 No 4325

MAR 19 1915

Another Building Permit issued to Union Investment Company on March 19, 1915 - BAHA (Note that this permit references the earlier application number 4325 shown above)



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a One story ——— room frame Building

on the North corner side of San Pablo Ave street 110 feet South of Dwight Way street.

Being Lot No. ——— Block ——— Tract

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 150

Building to be occupied as stable by (No.) ——— families

Size of Lot ——— by ——— feet.

Size of proposed building 20 ft. by 40 ft. Extreme height of building 14 ft.

Height in clear of cellar ——— ft. ——— in. Height in clear of first story ——— ft. ——— in.

Height in clear of second story ——— ft. ——— in. Height in clear of third story ——— ft. ——— in.

Foundation to be of (material) Concrete (Thickness) 6 inches, greatest height of foundation 1 — inches.

Width of footings ——— inches.

Mud sills 2 x 6 Main sills ——— X ——— Girders ——— X ——— Post on piers ——— X ——— If piers are used, give size ——— by ——— ft. on centers

Size of underpinning ——— X ——— inches ——— inches O. C. Size of studs in first story 2 X 4 inches ——— inches O. C.

Size of studs in second story ——— X ——— inches ——— inches O. C. Size of studs in third story ——— X ——— inches ——— inches O. C.

This building will be fifty feet from any other building.

Exterior wall covering to be of Rough Common Light shaft wall covering to be of ———

All outside walls covered with shingles or plaster will be close boarded.

First floor joists	——— X ———	inches	——— inches on centers.	Longest span between supports	——— ft.
Second floor joists	——— X ———	inches	——— inches on centers.	Longest span between supports	——— ft.
Third floor joists	——— X ———	inches	——— inches on centers.	Longest span between supports	——— ft.
Ceiling joists	2 X 6	inches	24 inches on centers.	Longest span between supports	——— ft.
Rafters	——— X ———	inches	——— inches on centers.	Longest span between supports	——— ft.

Roof covered with Shingles—Tin or Gravel or flat? ——— Pitch ———

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of ——— lined with ——— any patent flues? ———

Gas grate flues to be patent chimney or brick? ———

Any dumb waiters or chutes? ——— Any elevator (freight or passenger) ———

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address ———

Name of Owner of Building do Residence Address ———

Name of Lessee of Building ——— Residence Address ———

Name of Architect or Designer do Residence Address ———

Name of Builder do Residence Address ———

I/We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave

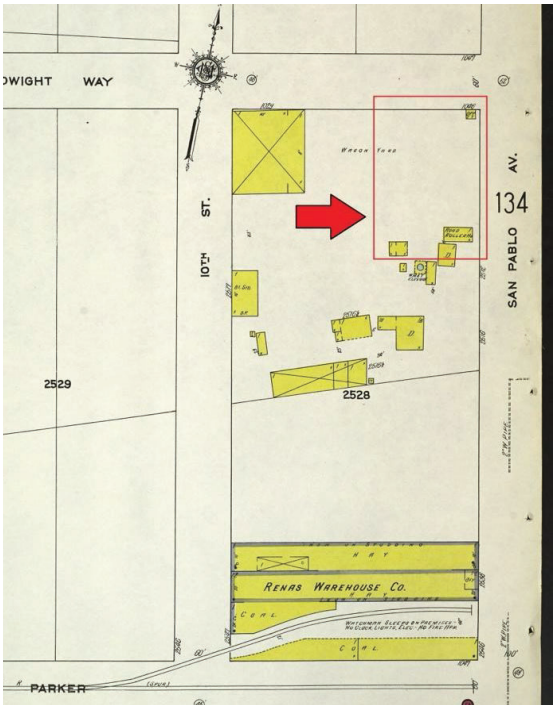
This Permit expires one year from date unless sooner revoked by the City Council.

Date JUN 20 191[*] Permit No. 2992

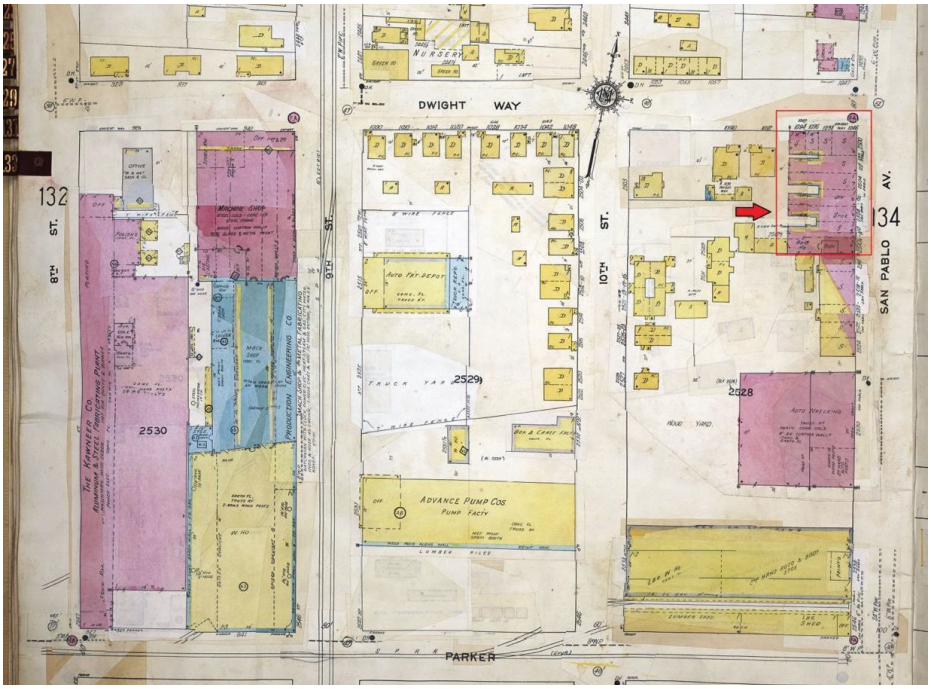
Berkeley Print West Berkeley

Another early building permit (June 20 191[*]) issued to Union Investment Co, listing the owner's address as 2516 San Pablo Ave.
*Exact year illegible, but issued between 1910-1919 - BAHA

Sanborn Maps provide more history of the building and its block.



1911 Sanborn Map for 2500 block San Pablo Ave



1950 Sanborn Fire Insurance Map 2500 Block of San Pablo Avenue and Dwight Way

Photographs of the San Pablo Area over time are provided below for context.



Figure 8. ca. 1910 photo of San Pablo Avenue, facing northeast (courtesy of UC Berkeley, Bancroft Library).



Figure 11. ca. 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (courtesy of Berkeley Public Library).

Features to be Preserved

The significant features to be preserved are the following, as described below:

1. The primary façade (east elevation) on San Pablo Avenue, and a secondary primary façade (north elevation) on Dwight Way constructed of brick masonry laid out in a running bond pattern.
2. Nine storefronts, six of which, include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and three storefronts along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts.
3. Glazed and wood-framed front recessed entries and wood-framed, single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows included in each of the nine storefronts.
4. Knee walls that are clad in tile and two that are clad in brick included in seven of the storefronts.
5. A stone masonry beltcourse, dentil, frieze boards with decorative triglyph, and molded cornices located above the transom windows along each storefront.
6. The parapet wall above the storefronts along the north and west elevations clad in brick with decorative masonry elements.
7. The eight storefronts that are symmetrical and retain a majority of their original materials and design shall be preserved and the canted storefront that appears to have changed in the sidelights that flank the wood and glazed single-entry door, which are currently glazed sidelights framed in aluminum frames should be preserved and restored to the extent possible.
8. Rear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall.

15. History

(compiled by Fran Cappellettii, BAHA)

The Ohlone Period

Before the arrival of Europeans, the Huichin people, part of the greater Ohlone or Costanoan group, lived in an area from San Francisco Bay to Monterey. Historical evidence of their presence remains in shellmounds along the Bay and indentations in many of the rock outcroppings in the Berkeley Hills, including Northbrae's Mortar Rock Park. The Spanish referred to them as Costanoan or 'Indians of the coast' and they were later termed Ohlone, the name accepted by most today. Made up of distinct groups, they had similar languages and cultures. Present for thousands of years into present day Berkeley, the City and Landmarks Preservation Commission formally recognizes and honors their past, present and future presence, with a land acknowledgement statement, noting that Berkeley was

> built on the territory of xučyun (Huchiun (Hooch-yoon)), the ancestral and unceded land of the Chochenyo (Cho-chen-yo)-speaking Ohlone (Oh-low-nee) people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. As we begin our meeting tonight, we acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley's residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

But long before such acknowledgements, European arrival brought disease and displacement, with much of the local population pulled into area Missions by the early 1800s.

Rancho San Antonio

According to M.W. Wood's History of Alameda County, California, the Rancho San Antonio, a nearly 45-thousand-acre Spanish land grant, was made to Luis María Peralta by Spanish governor Pablo Vicente de Sol on August 16, 1820. Peralta had served forty years in the Spanish military. The grant included present-day Albany, Berkeley, Oakland, and northern San Leandro. In 1842, he divided the land among his four sons. One of them, Domingo, would receive all of what is present-day Albany and Berkeley and a small portion of northern Oakland. He built an adobe house in 1841 at the present-day site of 1304 Albina and it is a California point of historic interest.

According to the Peralta Family History at http://www.peraltahacienda.org, annexation of California by the United States in 1848 and the Gold Rush of 1849 brought significant change. While the Peraltas and their fellow Californios were promised recognition and protection of their property rights, squatters on the land and theft of cattle became a problem as new settlers arrived from around the world. A further burden came with the 1851 U.S. Federal Land, which required the Californios to prove their land titles in court, requiring much time and expense.

In 1852-1853, Domingo started selling parcels of his land, mostly to pay off debts. The parcels were defined on a map surveyed by Julius Kellersberger, hired to survey the northern part of Rancho San Antonio. Surveyed in 1853, the map covers Albany, Berkeley, Emeryville, and part of Oakland. The site of the building is near the Southwest corner of Plot Number 60 of the Vicente and Domingo Peralta Ranchos.



Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. http://www.raremaps.com

Ocean View

In 1874, much of the developed area was part of the Berkeley Land and Town Improvement Association. This was organized by neighborhood leaders to facilitate the further development of Ocean View, with wharf and ferry services and industrial growth. This development, along with the University, led to new factories and a ten-fold increase in population.[2] To the south of the Berkeley LTI Association was the site of the buildings at San Pablo Avenue and Dwight Way.

[2] For a comprehensive history of Ocean View, see Victorian Berkeley: The Community of Ocean View, Karen Jorgensen-Esmaili and The Berkeley Historical Society, 1981.

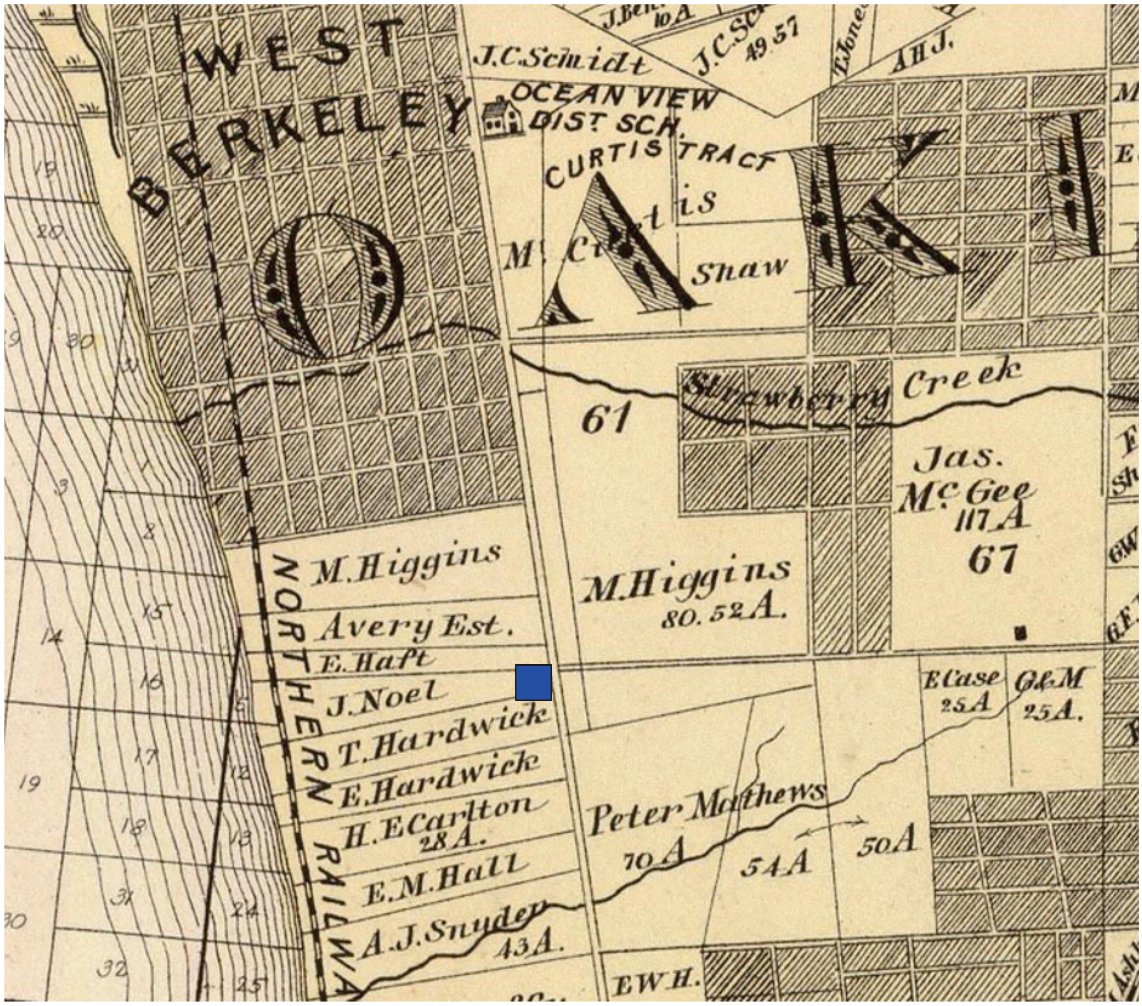


Map of Berkeley, Showing the Property of the Berkeley LTI Association, 1874.

With the joining of the two distinct communities as Berkeley in 1878, further growth followed, but the differences remained, and today's common label of West Berkeley was already established.

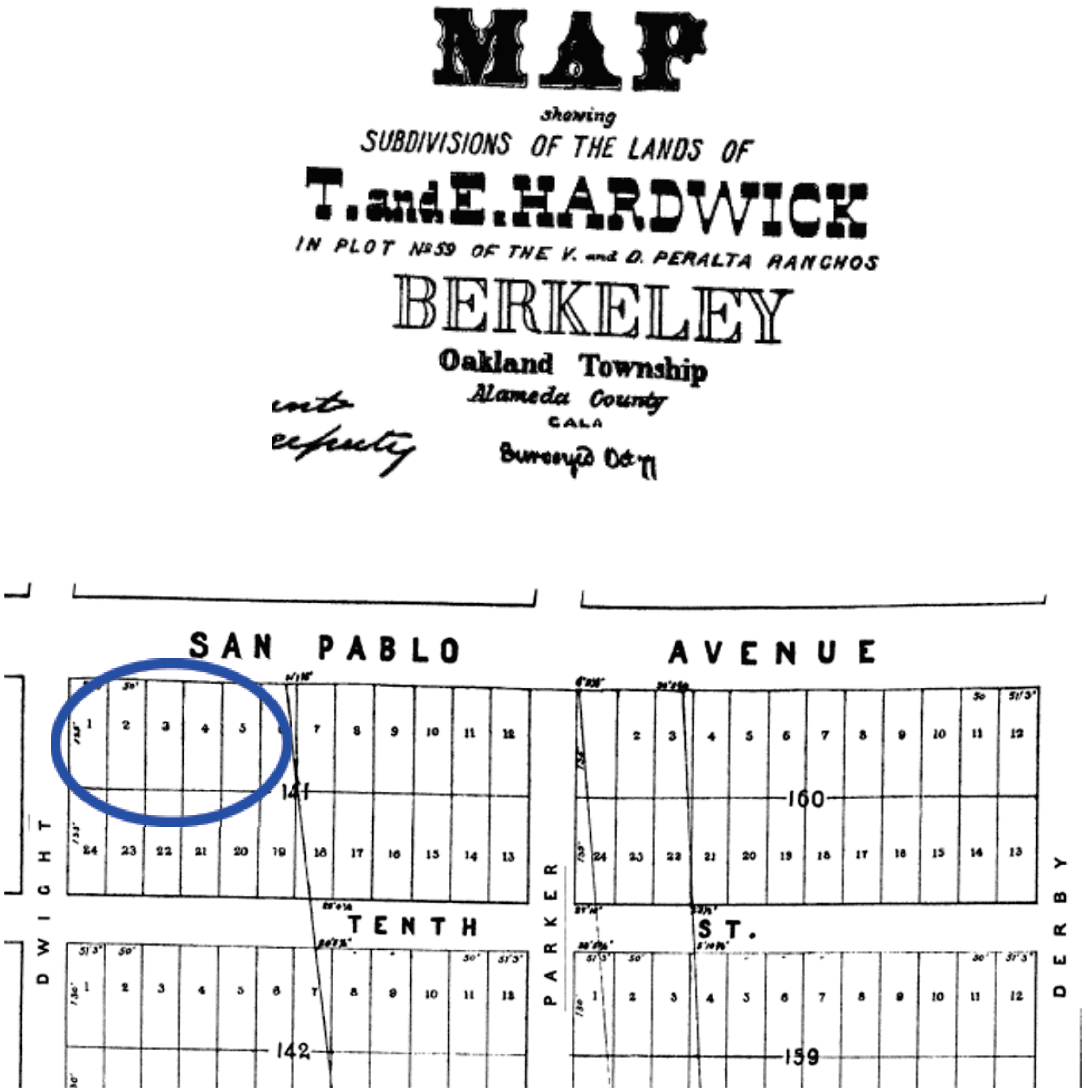
San Pablo Avenue and Dwight Way

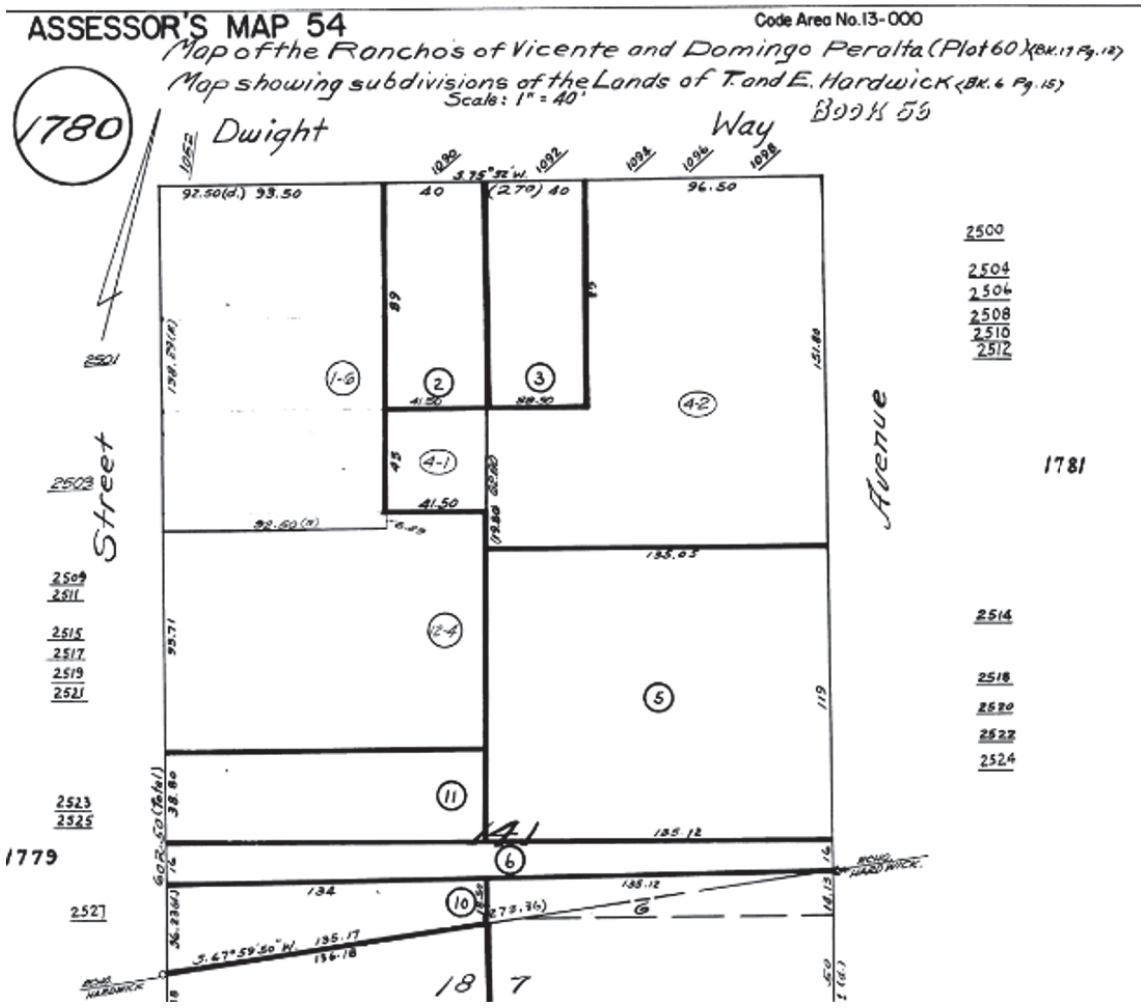
As shown in the following 1878 map, the original claimant for the 107.63 acre plot 60, was Jean Noel. This plot included the area along Dwight Way (north and south sides) from San Francisco Bay to San Pablo Avenue.



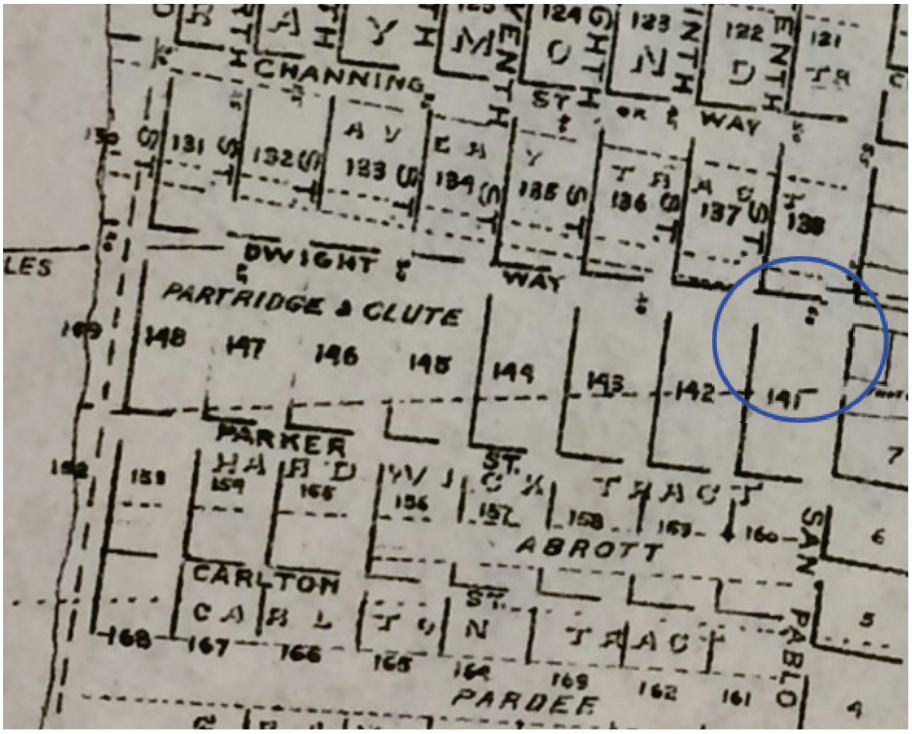
Map Number One, Thompson & West, 1878.

By the 1870s, the Union Investment site was in a portion of lot 60, immediately north of the Hardwick Tract, both in Block 141.





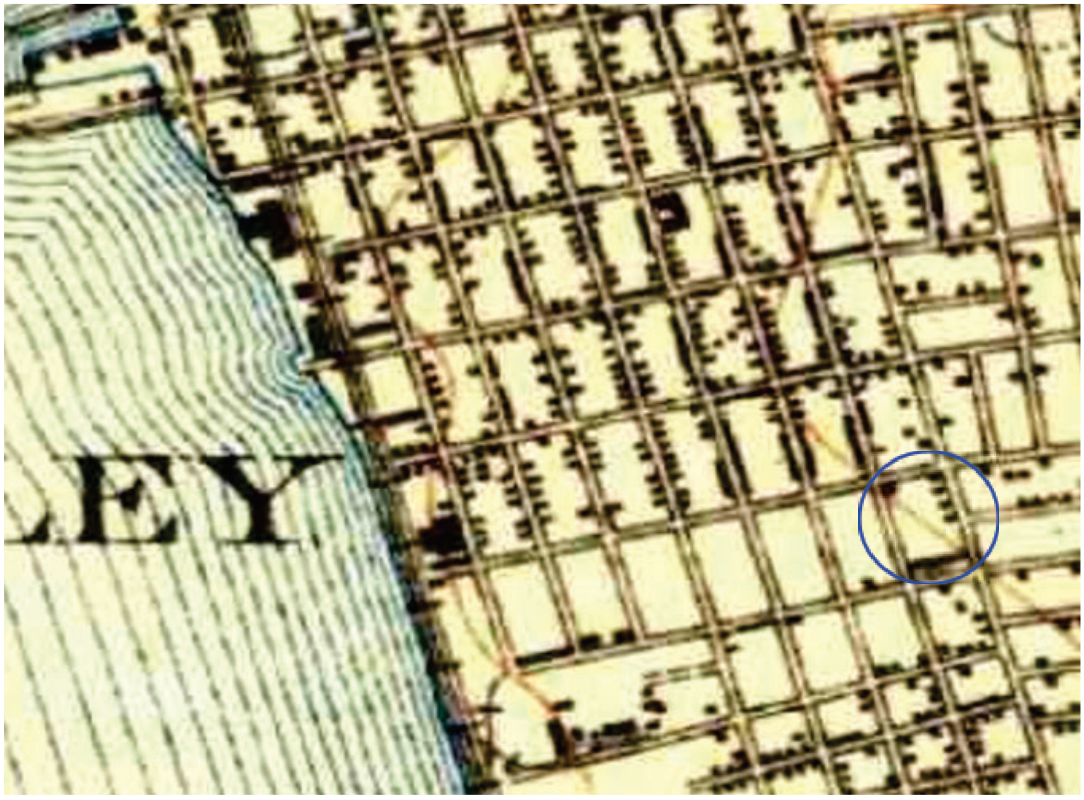
By the 1890s, the name of Clute appears in maps of the area along Dwight Way, from San Pablo Avenue to San Francisco Bay.



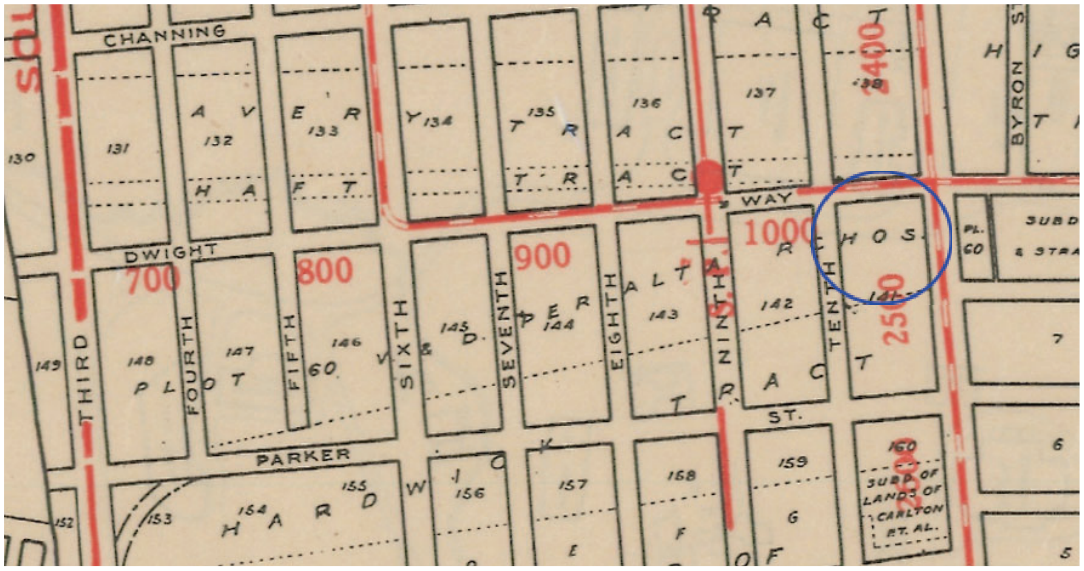
Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.



Berkeley, California 1911, an absolutely accurate map of Berkeley, Mason-McDuffie Co., 1911.



USGS Topographic Map, 1915



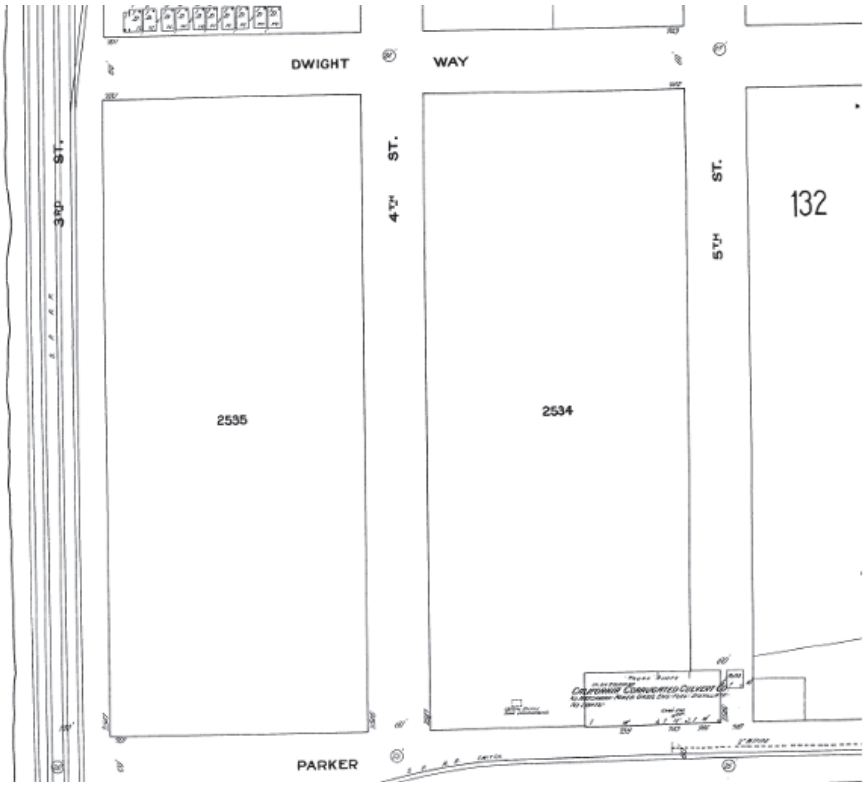
City of Berkeley, California 1923, Berkeley Chamber of Commerce, Berkeley Realty Board.

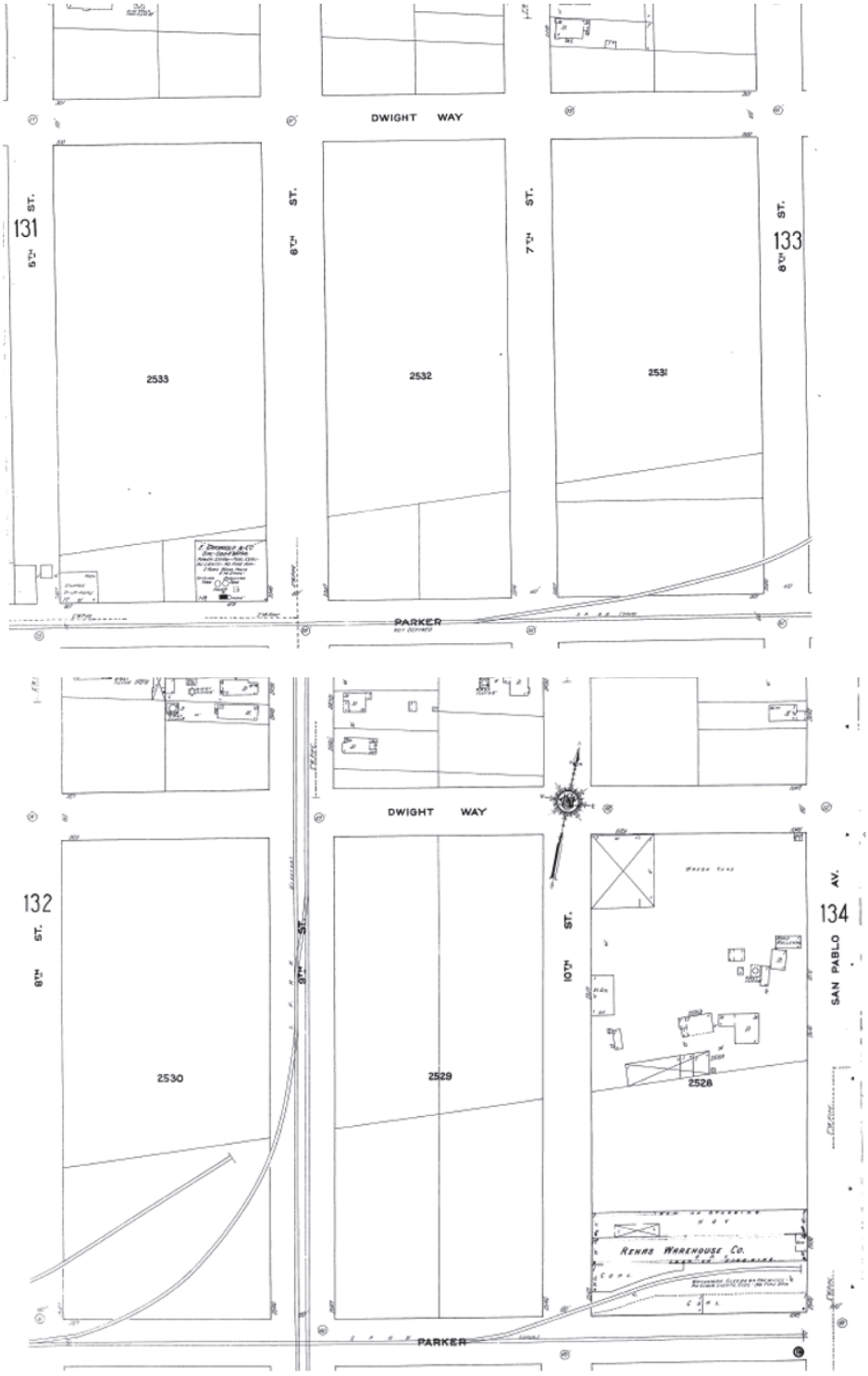
Property Tax Assessments

BAHA has property tax listings for the early years of the 20th century, showing a Clute owning the subject site between 1900 and 1913.

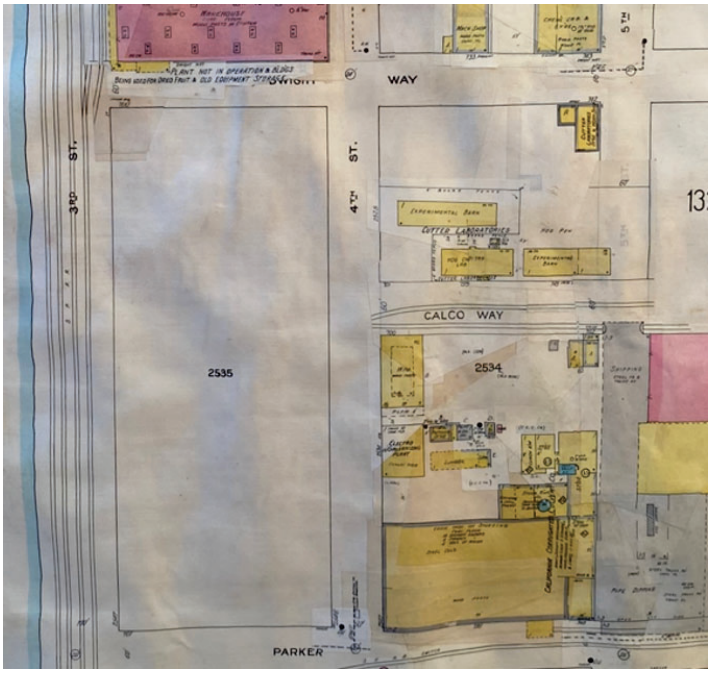
Year	APB	Tract	Block	Owner	Improvements	Personal Property
1900		Plot 60		Alva B. Clute	[500]	
1901		Plot 60		Alva B. Clute	[500]	
1903		Plot 60	#60:2	Alva B. Clute - .25 int	[500]	
1904		Plot 60	#60:2	Peter A. Clute - .25 int	[500]	
1907	1780	Plot 60	141	Clara A. Clute, et al	1,500	1,000
1908	1780	Plot 60	141	Clara A. Clute, et al	500	
1909	1780	Plot 60	141, except lots 6-18	Clara A. Clute, et al	500	250
1910	1780	Plot 60	141, except lots 6-18	Clara A. Clute, et al	500	2,500
1911	1780	Plot 60	141, except lots 6-18	Clara A. Clute, et al	500	2,500
1913	1780	Plot 60	141, except lots 6-18	Alva B. Clute	1,000	2,500

1911 Sanborn maps show little development in Plot 60.




DWIGHT WAY
131
5TH ST.
6TH ST.
7TH ST.
133
8TH ST.
2533
2532
2531
PARKER
DWIGHT WAY
132
81ST ST.
97TH ST.
107TH ST.
134
SAN PABLO AV.
2530
2529
2528
REHRIG WAREHOUSE CO.
PARKER

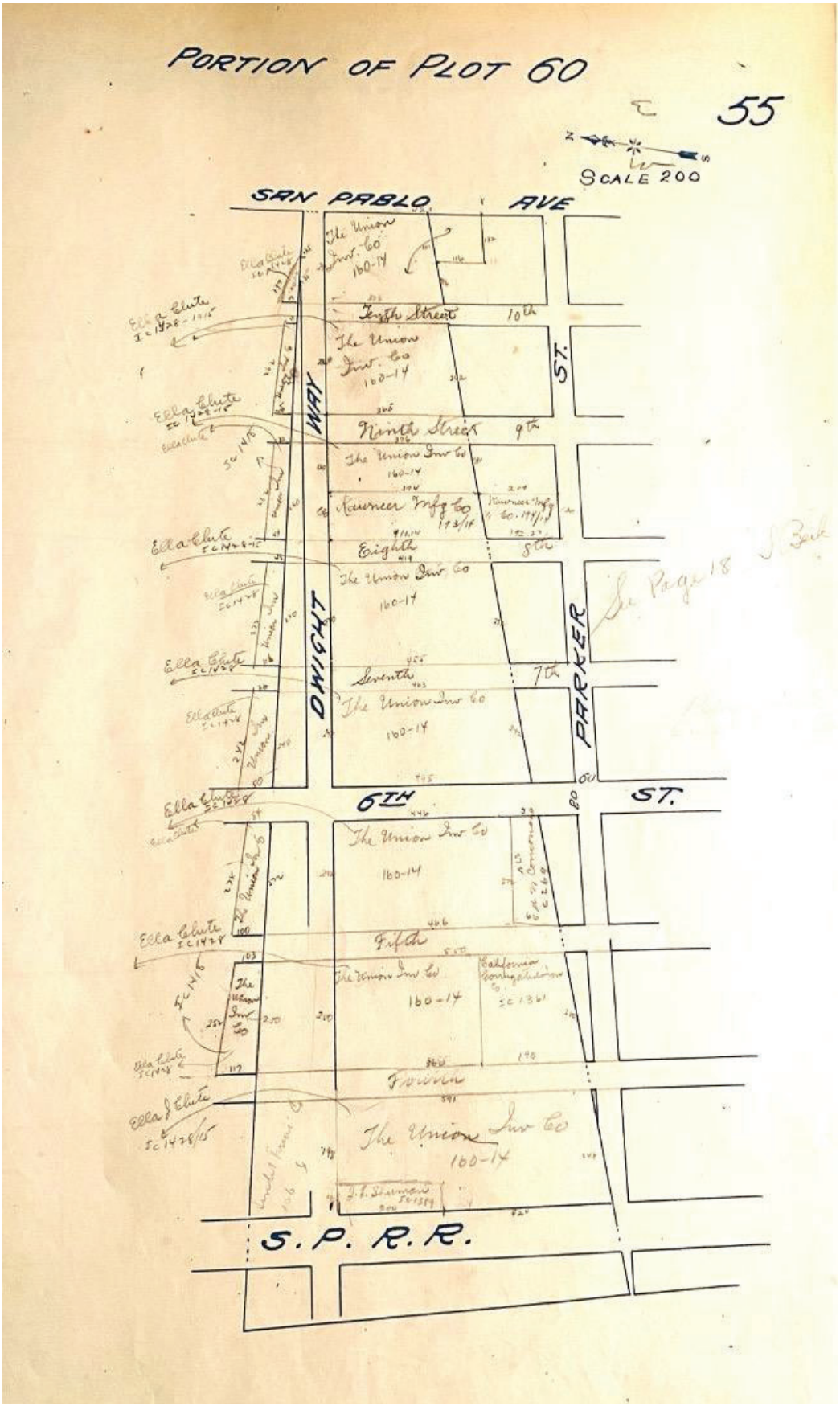
By 1929, Sanborn maps show much more development in the blocks.







The Block Book for the area, circa 1905 to 1920 shows Union Investment with ownership for this portion of Plot 60. Note the City of Berkeley Landmark Kawneer Manufacturing Company on 8th Street at Dwight Way and the future site of Cutter Laboratories, which later became Bayer and Miles Laboratories. (see image next page)


PORTION OF PLOT 60
55
SCALE 200
SAN PABLO AVE
DWIGHT WAY
PARKER ST.
6TH ST.
S. P. R. R.
Tenth Street
Ninth Street
Eighth
Seventh
Fifth
The Union Inv Co
160-14
Laurence Mfg Co
Ella Shute
10th
9th
8th
7th

Starting with 2500 San Pablo in 1912 and ending in 1926, permits For Union Investment Company, signed by Alva Clute, President, many commercial and residential structures were built in the area and remain in place in 1924.

Year	Permit	Address	Owner	Architect	Builder
1912	**2409**	2500 San Pablo	Union Investment Co.	NA	Union Investment Co.
1913	**2992**	2512 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1914	**3612**	1092 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1914	**3950**	1090 Dwight	Union Investment Co.	NA	Union Investment Co.
1915	**4325**	2514 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1915	**4430**	2514 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1917	**6582**	943 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1917	**6583**	929 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1917	**6584**	937 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1924	**17948**	2523 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1924	**17949**	2527 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1924	**17951**	732 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**19647**	2517 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**19648**	2509 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**20999**	1076 Blake	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**21312**	2526 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22038**	1000 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22039**	1008 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22040**	1014 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22041**	1020 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22042**	1028 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22043**	1034 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22044**	1042 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22045**	1048 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	**24146**	2520 San Pablo	Union Investment Co.	NA	Union Investment Co.
1926	**24428**	2510 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	**24429**	2520 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24430	2524 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24431	2530 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24432	2538 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24433	2550 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24434	2542 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.

Alva B. Clute:

Berkeley Landowner, Investor and …



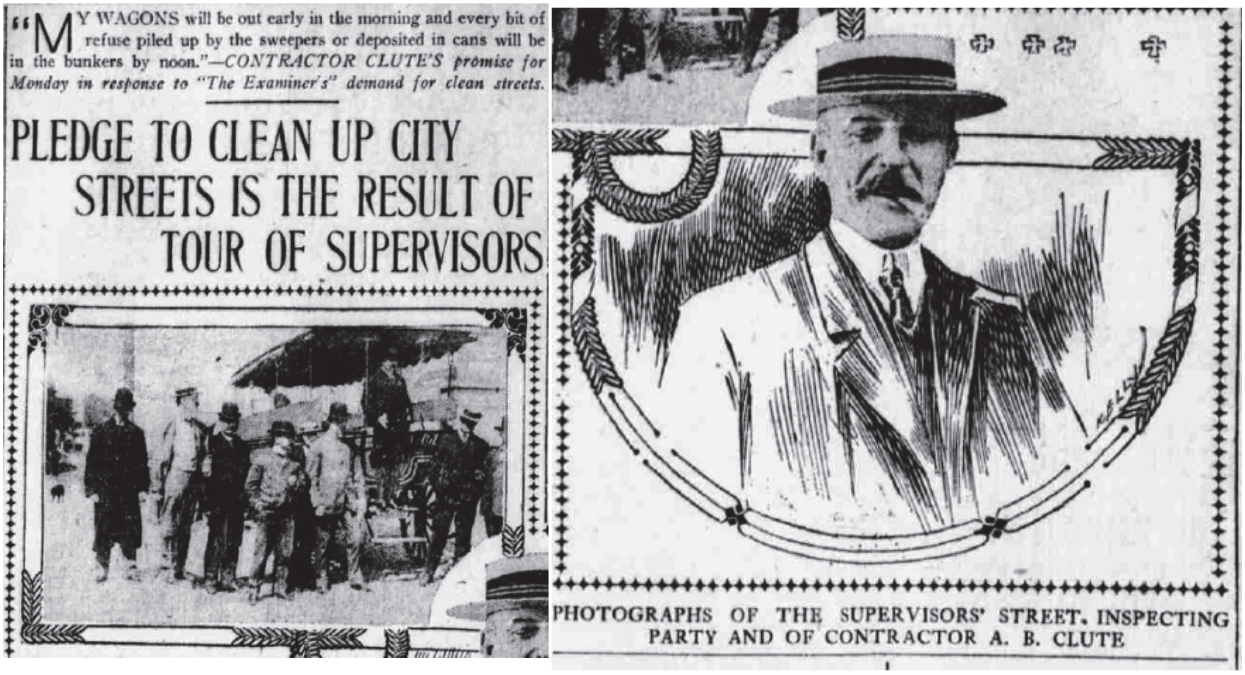
Street Cleaner

Alva Clute resided at 2516 San Pablo Avenue for several years. He was part of the original set of Directors for the Union Investment Company, active in San Francisco and Berkeley, including the 2500 block of San Pablo Avenue.

The San Francisco Examiner, Sep 26, 1896: 16.

Articles of incorporation of the Union Investment Company have been filed by Alva B. Clute, G.A. Coursen and C.S. Harney of San Francisco, William E. Davidson of Oakland and D.H. Whittemore of San Rafael, who have been elected to serve as Directors for the first year. The capital stock is placed at $200,000, and of that amount $500 has been subscribed by the incorporators.

The San Francisco Examiner, July 17, 1905: 4.


"MY WAGONS will be out early in the morning and every bit of refuse piled up by the sweepers or deposited in cans will be in the bunkers by noon."—*CONTRACTOR CLUTE'S promise for Monday in response to "The Examiner's" demand for clean streets.*

PLEDGE TO CLEAN UP CITY STREETS IS THE RESULT OF TOUR OF SUPERVISORS

PHOTOGRAPHS OF THE SUPERVISORS' STREET. INSPECTING PARTY AND OF CONTRACTOR A. B. CLUTE

Oakland Tribune, 7 July 1917



ENLARGE PLANT

BERKELEY, July 7.—The Cutter Laboratories have added fifteen acres to their site in West Berkeley by the purchase of property in the Clute tract west of Eighth street and south of Dwight way. Buildings of a permanent class soon are to be erected on this property. The property adjoins the Hardwick tract site recently purchased by the company on which structures costing $60,000 have just been completed.

San Francisco Chronicle, May 5, 1928, page 4

CLUTE – In Oakland, May 2, 1928. Alva B. Clute, beloved husband of Gertrude Clute, a native of California, aged 64 years. A member of Crockett Lodge No. 139, F. & A.M.; Golden Gate Commandery No. 16, K.T., and Islam Temple, Mystic Shrine.

Friends are invited to attend the funeral services Saturday, May 5, 1928, at 1:30 o'clock p.m., at Masonic Cemetery Sacramento, California. Mr. Clute will be at Truman's Residence Chapel, Telegraph ave. and 30th st., Oakland, until 8:30 a.m. Saturday.

San Francisco Chronicle, May 13, 1928, page 58

Alva Baker Clute Last Rites Held

Masonic funeral services for Alva Baker Clute, for many years following the fire of 1906, prominent in San Francisco building and construction circles, were held in Sacramento May 5. He is survived by his widow. His father, Frank W. Clute, was an early California pioneer, crossing the plains in a covered wagon in 1849. He was a member of the Knights Templar and Islam Shrine Temple.

Sources

- Sanborn Maps, 1929 and 1950
- Key System Transit Lines (Calif.), Clyde H. Sunderland
- M.W. Wood, History of Alameda County, California, Pacific Press, Oakland CA, 1883.
- Peralta Family History at http://www.peraltahacienda.org/.

- Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. http://www.raremaps.com
- Map of Berkeley, Showing the Property of the Berkeley LTI Association, 1874.
- Victorian Berkeley: The Community of Ocean View, Karen Jorgensen-Esmaili and The Berkeley Historical Society, 1981.
- Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.
- Berkeley, California 1911, an absolutely accurate map of Berkeley, Mason-McDuffie Co., 1911. University of California, Berkeley, Digital Collections, Earth Sciences and Map Library.
- USGS Topographic Map, 1915.
- City of Berkeley, California 1923, Berkeley Chamber of Commerce, Berkeley Realty Board. University of California, Berkeley, Digital Collections, Earth Sciences and Map Library.

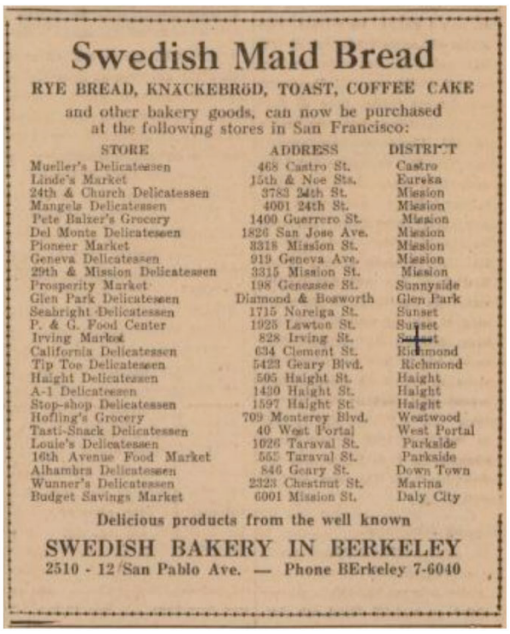
Some Longtime and Significant Tenants:

Earliest Occupants/Usage:

The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24). It was owned and operated by Jonas L Norlund and Gus Rydstrom ca. 1922-1963, under the business name of "Norlund & Rydstrom." The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time. Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).



Swedish Maid Bread

RYE BREAD, KNÄCKEBRÖD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	468 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3783 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1826 San Jose Ave.	Mission
Pioneer Market	3318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Seabright Delicatessen	1715 Noriega St.	Sunset
P. & G. Food Center	1925 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Toe Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	505 Haight St.	Haight
A-1 Delicatessen	1430 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	709 Monterey Blvd.	Westwood
Tasti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
16th Avenue Food Market	555 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2323 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection).

Significant History of Music Clubs at 2504 (and extending to 2500) San Pablo Ave

The Building has a long history of hosting music clubs including the San Pablo Ave Folk and Rock Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long Branch Saloon.



Source: Questing Beast Research by Ross Hannan and Corry Arnold:
http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The music history of 2504 San Pablo Avenue is meticulously researched and documented in a series of blogposts on Rock Archaeology 101 - Photos and Artifacts from Mostly Forgotten Bay Area Rock Venues of the 1960's and Early 70s - see http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html , http://rockarchaeology101.blogspot.com/, https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.htmlhttp://berkeleyfolk.blogspot.com/2009/08/cabale-creamery-2504-san-pablo-avenue.html https://berkeleyfolk.blogspot.com/2012/11/babylon-2504-san-pablo-avenue-berkeley.html and http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The below history and imagery is all excerpted from Rockarcheology blogs:

Back during World War 2, with the Oakland and RIchmond shipyards full of workers on three shifts, San Pablo Avenue had been called “Music Row.”. There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Soutwet to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970’s, there wer still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

2504 San Pablo Avenue itself was a seminal address in Berkeley ‘60’s music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a niew one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960’s, 2504 San Pablo had been the site of The Cable, later The Cable Creamery, an essential stop on the early 60s folk circuit. In 1965, it briefly become The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Question Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and “plugged in” to become Country Joe and The Fish.”

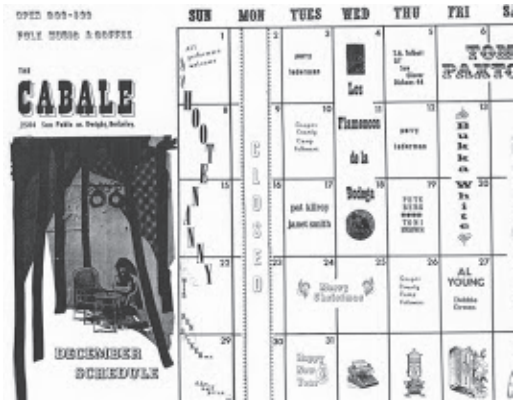
The Questing Beast had closed in May 1966 and 2504 became Tito’s, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, a new owner Malcolm Williams doubled the capacity of the room from about 175 to 350 and renamed the club The Long Branch Saloon. The Long Branch featured original music, too, but it paid a little better with a correspondingly higher quality of performers

Cabale (Creamery) January 1963-April 1965
The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an*

esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)"

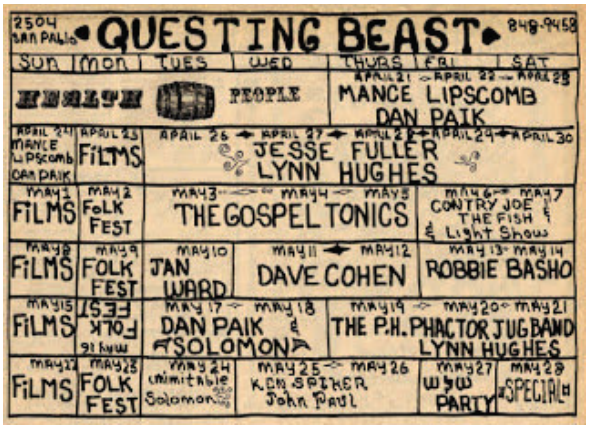


A calendar for Berkeley's Cabale, for December, 1963.

According to Rockarceology101, Jerry Garcia made many pilgrimages from his home in Palo Alto to The Cabale in Berkeley to see folk musicians just as the Kweskin Band, and the Kentucky Colonels, both thought to be inspirations for the Grateful Dead.

The Questing Beast November 19, 1965-May 9, 1966

In addition to getting their start at the Questing Beast, Country Joe and The Fish were the very last musical performances on May 6 and 7th, 1966.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966

Source: Rockarcheology101.blocspot.cog

Tito's 1967-June 1969

Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, below, were a local Berkeley band).



Babylon July 1969-April 1971

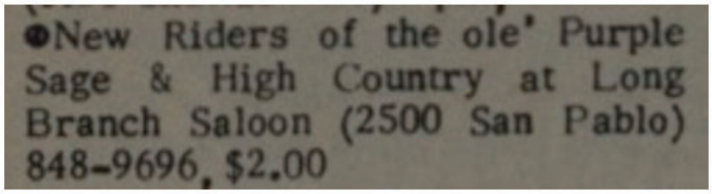
In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years. By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Babylon, from March 13, 1970

The Long Branch May 28, 1971-November 1976

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.



Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00



The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although

it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so its audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

Some more well-known acts that performed at Long Branch include Elvin BIshop Group, New Riders of the Purple Sage (Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band), Tower of Power, Commander Cody and His Lost Planet Airmen, and Eddie Money and the Rockets, and The Tubes.

The Long Branch lasted a little over five years and closed around November 1976. For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

16. Significance:

From Chapter 3.24 of the Landmarks Preservation Ordinance:
3.24.110 A. Landmarks and historic districts. General criteria which the commission shall use when considering structures, sites and areas for landmark or historic district designation are:
1. Architectural merit:
b. Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works of the best surviving work in a region of an architect, designer or master builder; or
c. Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric.
2. Cultural value: Structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City;
3. Educational value: Structures worth preserving for their usefulness as an educational force;
4. Historic value: Preservation and enhancement of structures, sites and areas that embody and express the history of Berkeley/Alameda County/California/United States.
5. Any property which is listed on the National Register described in Section 470A of Title 16 of the United States Code.

Under both 3.24.110 A.1.b., and 3.24.110 A.1.c., the Union Investment Building #1 qualifies as "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition elements of Classical Revival design includes the brick masonry, which is laid out in a running bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation report.
1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue,
Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.

The Union Investment Building #1 exhibits several classical elements found in other Berkeley business districts and is one of a few intact examples left on an ever-changing San Pablo Avenue. In addition to this application, the Historical Resources Inventory Form (DPR Form DPR Form 523A (9/2013) prepared by Stacey De Shazo as part of the Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue,

Berkeley, Alameda County, California, Evans & De Shazo, Inc., 202, indicates that the storefront commercial building appears eligible for individual listing on the NRHP under Criterion C.(Construction/Architecture): That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

While the HRE author determined no other significance for the building, we also find the following:

Under 3.24.110 A.2, the Union Investment Company Building #1 also qualifies for its cultural value and under 3.24.110 A.4 for its historic value by extending and maintaining San Pablo Avenue's World War 2 roots as "Music Row", when it was home to nightclubs and saloons hosting Oakland and Richmond Shipyard workers into the 60's and 70's

Culturally and historically, 2504 San Pablo Ave was a seminal address in Berkeley '60's music history serving as the site of The Cabale and later The Cabale Creamery, which was an essential stop on the early 60s folk circuit. It continued as a music hotspot for folk, bluegrass, pre-psychedelic and rock music during the sixties and seventies in numerous incarnations including The Good Buddy, Caverns West, and The Questing Beast before becoming Tito's and finally the Long Branch Saloon.

While the building has seen updates over time, the overall appearance has changed little and it continues to serve as home to current "counterculture" tenants such as Good Vibrations, providing valuable service to residents of Berkeley and the East Bay.

Period of Significance: 1911 – Present, location of several significant tenants in succession.

Historic Value:
National **State** **County** **City** **Neighborhood**

Architectural Value:
National **State** **County** **City** **Neighborhood**

17. Is the property endangered? Yes, it is up for sale and the San Pablo corridor is experiencing rapid demolition of existing buildings and development of new multi-story mixed use development.

18. Photographs:

Date	Photographer	Repository

1993	Evans & De Shazo Inc.	HRE_DPR Form San Pablo 2510
2024	Charles Enchill	Personal Collection
2024	unknown	Loopnet.com
2024	Susan Orbuch	Personal Collection
1910	Unknown	UC Berkeley Bancroft Library
1925	Unknown	Berkeley Public Library
1970s	Unknown	Rockarcheology website
2019	Unkonwn	Rockarcheology website

19. Bibliography:

- Building Permit files, Berkeley Architectural Heritage Association (BAHA).
- Sanborn Maps, 1911, 1929 and 1950
- 2021-03-04_HRE_DPR Forms_San Pablo 2510.pdf
- Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California Prepared for Jonathan Astmann, Senior Project Manager Satellite Affordable Housing Associates. Prepared By: Stacey De Shazo, M.A. Principal Architectural Historian stacey@evens-deshazo.com Evans & De Shazo Archaelogy & Historic Preservation, January 28, 2021
- 1931 aerial photograph courtesy of U.C. Santa Barbara (fig 22)
- Portion of the 1911 Sanborn Fire Insurance Map (updated in 1950) showing the 1910 building (EDS-09) (figure 25 HRE for Proposed Blake Apartments cited above)
- Circa 1910 Photo of San Pablo Avenue (UC Berkeley, Bancroft Library) (figure 8 HRE for Proposed Blake Apartments cited above)
- 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (Berkeley Public Library) (sourced from HRE for Proposed Blake Apartments cited above)
- Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence
- Ruderman Antique Maps, Inc. http://www.raremaps.com
- Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.
- 1923 Swedish Bakery Advertisement in the “Vestkusten” – California Digital Newspaper Collection
- 1953 Swedish Bakery Advertisement (California Digital Newspaper Collection)
- 2504 San Pablo Avenue through the years flow chart – Questing Beast Research by Ross Hannan and Corry Arnold: http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm
- Cabale Show Calendar December, 1963 – courtesy of Rockareology 101 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html

- Questing Beast Calendar May 1966 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- Drongos show flyer approx. 1967, http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html.
- Flyer from Babylon from March 13, 1970 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History – Long Branch I) – March 11, 2021. http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Saloon Performance History (Long Branch II) , Friday August 11, 2023 https://rockarchaeology101.blogspot.com/2023/08/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Performance History October-December 1973 (Long Branch III) Friday, July 19, 2024 https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html
- The Questing Beast , 2504 San Pablo Avenue, Berkeley CA, researched and prepared by Ross Hannan and Corry Arnold – latest Update Sept 13, 2011 http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm ou
- Tom Dalzell , Berkeley e-Plaque designation on San Pablo Avenue Folk Music Clubs, https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/
- City of Berkeley Ordinance #4694 N.S. Landmark Application for the Borg Building, 2136-2154 San Pablo Avenue, Berkeley, CA 94702 - (#LMSAP2020-0004) as appended to LPC Notice of Decision dated October 6, 2020

20. Recorder: Susan Orbuch/Charles Enchill Date: 5 November, 2024
Organization: Landmark Preservation Commission

Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
Berkeley, CA 94704

LANDMARKS PRESERVATION COMMISSION
NOTICE OF PUBLIC HEARING

SUBJECT: **2500-2512 San Pablo/1094-1098 Dwight #LMIN2024-0004**

WHEN: **Thursday, December 5, 2024. Meeting starts at 6:30 pm.**

WHERE: **North Berkeley Senior Center**
1901 Hearst Avenue
Berkeley, CA 94709

«NAME1»
«NAME2»
«ADDRESS1» «ADDRESS2»

Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
Berkeley, CA 94704

LANDMARKS PRESERVATION COMMISSION
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1901 Hearst Avenue
Berkeley, CA 94709

«Next Record»«NAME1»
«NAME2»
«ADDRESS1» «ADDRESS2»

SUBJECT: 2500-2512 San Pablo/1094-1098 Dwight
Landmark Initiation Permit (#LMIN2024-0004) City Landmark or Structure of Merit designation consideration for a commercial property constructed in 1912
CEQA Status: Staff to recommend finding for exemption per CEQA Guidelines Section 15061.(b)(3)

NOTICE CONCERNING YOUR LEGAL RIGHTS:
If you challenge the decision of the City in court, you may be limited to raising only those issues you or someone else raised at the public hearing or in written correspondence delivered to the Commission at, or prior to, the public hearing.

All persons are welcome to attend the hearing and will be given an opportunity to address the Commission. Comments may be made verbally at the public hearing and/or in writing before the hearing. The Commission may limit the time granted to each speaker.

Send written comments to the Landmarks Preservation Commission Secretary,City of Berkeley Permit Service Center, 1947 Center Street, Berkeley, CA 94704, or e-mal to: LPC@berkeleyca.gov, or fax (510) 981-7420. To ensure inclusion in the packet, submit correspondence **seven (7)** days before the hearing. For any correspondence submitted less than seven days before the meeting, submit 11 copies which staff will deliver to the Commission at its meeting.

Persons with disabilities may request accommodation (via agendas in Large print or Braille, assistive listening devices or a sign language interpreter) by contacting the City Clerks Department at (510) 981-6900, or (510) 981-6903 (TTY)

PLEASE NOTE: email addresses, names, street addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, it will become part of the public record, and will become accessible on the City Website.

The agenda and project files for this meeting will be available online 3 days prior to this meeting at:
https://berkeleyca.gov/your-government/boards-commissions/landmarks-preservation-commission

Mail and Post Date: November 25, 2024

SUBJECT: 2500-2512 San Pablo/1094-1098 Dwight
Landmark Initiation Permit (#LMIN2024-0004) City Landmark or Structure of Merit designation consideration for a commercial property constructed in 1912
CEQA Status: Staff to recommend finding for exemption per CEQA Guidelines Section 15061.(b)(3)

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https://berkeleyca.gov/your-government/boards-commissions/landmarks-preservation-commission

Mail and Post Date: November 25, 2024

Internal

NAME1	NAME2	ADDRESS1	ADDRESS2
WRIGHT INSTITUTE	2728 DURANT AVE	BERKELEY CA	94704
TURNOY SHARON E	1034 DWIGHT WAY	BERKELEY CA	94710
HUBRED NICOLLE J	1042 DWIGHT WAY	BERKELEY CA	94710
DILLON GREGORY K & LYNN R TRS	111 EL TOYONAL	ORINDA CA	94563
WOLOSHYN RYAN & YANG JUSTINE	5972 ZINN DR	OAKLAND CA	94611
ACUNA TOM	801 SUTTER ST	SAN FRANCISCO CA	94109
CLARKE STEPHEN G	2508 10TH ST	BERKELEY CA	94710
KLUGER L T	1938 DELAWARE ST	BERKELEY CA	94709
EROS JOHN & REBECCA S ETAL	2514 10TH ST	BERKELEY CA	94710
TOGTOKH TUMURBAATAR & SIMPSON ENKHEE TRS	2516 10TH ST	BERKELEY CA	94710
WON JOHN J	2520 10TH ST	BERKELEY CA	94710
BERKELEY UNIFIED SCHOOL DISTRICT	2020 BONAR ST	BERKELEY CA	94702
TSA REAL ESTATE LLC	1567 SW CHABDLER AVE	BEND OR	97702
PARKER ASSOCIATES	2560 9TH ST	BERKELEY CA	94710
2530 10TH LLC	1730 BLAKE ST	BERKELEY CA	94703
FERREIRA PATRICIA A & OZENNE LOUIS M JR TRS	35501 S HIGHWAY 1	GUALALA CA	95445
EVANS EILEEN TR	1090 DWIGHT WAY	BERKELEY CA	94710
ALLI CONSTRUCTION INC	P O BOX 661827	SACRAMENTO CA	95866
WEST BERKELEY CENTER PARTNERS LLC	1933 FRANCISCO ST	BERKELEY CA	94709
WEST BERKELEY CENTER PARTNERS LLC	1933 FRANCISCO ST	BERKELEY CA	94709
2514-2520 SAN PABLO AVENUE LLC	86 SHIELDS LN	NOVATO CA	94947
NAJMABADI SADAF & ALIAKBAR YADI ETAL	6045 BARCELONA CT	GRANITE BAY CA	95746
TWENTY FIVE THIRTY SAN PABLO AVENUE PARTNERSHIP	86 SHIELDS LN	NOVATO CA	94947
GENIRBERG FAMILY LIMITED PARTNERSHIP	101 N TRYON ST	CHARLOTTE NC	28246
SIEGEL SAMUEL TR	2527 10TH ST	BERKELEY CA	94710
NAJMABADI SADAF & ALIAKBAR YADI Y TRS	6045 BARCELONA CT	GRANITE BAY CA	95746
SHALILEH FEREYDOON	2598 SACRAMENTO ST	BERKELEY CA	94702
HALFORD STEVEN M & JACOBS MARCIA D TRS	7 SPRING GROVE AVE	SAN RAFAEL CA	94901
CAUDLE GAIL TR	1113 BLAKE ST	BERKELEY CA	94702
INVELOPMENT LLC	2601C BLANDING AVE	ALAMEDA CA	94501
BLAKE APARTMENTS L P	1835 ALCATRAZ AVE	BERKELEY CA	94703
WANG SHIHTING	1399 ACTON ST	BERKELEY CA	94706
WORLD TRAVELER HOLDINGS 2511 LLC	PO BOX 3931	OAKLAND CA	94609
WONG WEI T & XU XIAOMING	97 LAKEWOOD CIR	SAN MATEO CA	94402
YANG SULAMITA X & HO DANNY W	1108 DWIGHT WAY	BERKELEY CA	94702
TOWERS JOSEPH C TR	1112 DWIGHT WAY	BERKELEY CA	94702
BOHO APARTMENTS LLC	1035 UNDERHILLS RD	OAKLAND CA	94610
BOHO APARTMENTS LLC	1035 UNDERHILLS RD	OAKLAND CA	94610
SHEHAN DONNA J TR	393 MARINA PL	BENICIA CA	94510

Internal

JUBLIEE SENIOR HOMES INC	2220 OXFORD ST	BERKELEY CA	94704
SHAFINURY MORTEZA	P O BOX 270152	CORPUS CHRISTI TX	78427
PETERSON PAUL D & MARION M TRS	410 GRIZZLY PEAK BLVD	BERKELEY CA	94708
EARLE JACQUELINE TR	2432 BYRON ST	BERKELEY CA	94702
SEIDERMAN COREY J & NEWMAN STACEY R	2434 BYRON ST	BERKELEY CA	94702
FORMAN DONALD & ROBERTS KATHERINE	2438 BYRON ST	BERKELEY CA	94702
ROBINSON ELISHA JR & JANIE M	2442 BYRON ST	BERKELEY CA	94702
FANNING SCOTT W TR	2444 BYRON ST	BERKELEY CA	94702
PRICE ERIC M & PATRICIA M	2446 BYRON ST	BERKELEY CA	94702
JONES REUBEN A JR TR	7331 ROURKE CIR	MEMPHIS TN	38125
POETS CORNER PLACE LLC	2417 MARINER SQUARE LOOP	ALAMEDA CA	94501
ARON HOMES LLC	125 BURLWOOD LN	LOS GATOS CA	95033
ARON HOMES LLC	125 BURLWOOPD LN	LOS GATOS CA	95033
SOLAR EXPRESS PROPERTIES LLC	2424 SAN PABLO AVE	BERKELEY CA	94702
GIVENS & ZWEBEN PROPERTIES LLC	1730 SOLANO AVE	BERKELEY CA	94707
SCHIFFMAN ZAK LLC ETAL	3705 GLENEAGLES DR	TARZANA CA	91356
WAINWRIGHT MARY L TR	210 ARLINGTON BLVD	KENSINGTON CA	94707
HOANG LEE & HUYNH NHUNG T TRS	1144 REGATTA PT	HERCULES CA	94547
PEREZ GRACIELA	2447 10TH ST	BERKELEY CA	94710
BRANDEL DULAY FAMILY LLC & WRIGHT NEVINS FAMI ETAL	86 SHIELDS LN	NOVATO CA	94947
PORTER JAMES & REBEKAH ETAL	2437 10TH ST	BERKELEY CA	94710
MESTER TONI A TR	2431 TENTH ST	BERKELEY CA	94710
STOVALL EDWARD E	2434 10TH ST	BERKELEY CA	94710
HOGE EMILY & WATKINS THOMAS C	PO BOX 388	POINT REYES STATION CA	94956
HONDA PAMELA & LORA A	2440 10TH ST	BERKELEY CA	94710
YABUSAKI KENNETH	2445 9TH ST	BERKELEY CA	94710
OCCUPANT(S)	2530 TENTH ST 9	BERKELEY CA	94710
OCCUPANT(S)	2507 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1057 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 TENTH ST 3	BERKELEY CA	94710
OCCUPANT(S)	1114 DWIGHT WY 6	BERKELEY CA	94702
OCCUPANT(S)	2511 SAN PABLO AV 2	BERKELEY CA	94702
OCCUPANT(S)	2449 TENTH ST 5	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 4	BERKELEY CA	94710
OCCUPANT(S)	2501 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2446 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2432 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2518 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2503 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST A	BERKELEY CA	94702

Internal

OCCUPANT(S)	2501 NINTH ST 102	BERKELEY CA	94710
OCCUPANT(S)	2542 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 1	BERKELEY CA	94702
OCCUPANT(S)	2508 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2504 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2511 SAN PABLO AV 1	BERKELEY CA	94702
OCCUPANT(S)	2444 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST A	BERKELEY CA	94710
OCCUPANT(S)	1096 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2575 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1114 DWIGHT WY 4	BERKELEY CA	94702
OCCUPANT(S)	2525 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2442 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 6	BERKELEY CA	94710
OCCUPANT(S)	1114 DWIGHT WY 2	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 7	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 1	BERKELEY CA	94710
OCCUPANT(S)	2453 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2427 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2445 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2531 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2429 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2546 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2502 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2431 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2509 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2521 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2511 SAN PABLO AV 3	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2511 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2506 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV F	BERKELEY CA	94702
OCCUPANT(S)	2519 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2514 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2512 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2521 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST 2	BERKELEY CA	94702
OCCUPANT(S)	2344 NINTH ST C	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV C	BERKELEY CA	94702

Internal

OCCUPANT(S)	2436 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2447 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1001 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV D	BERKELEY CA	94702
OCCUPANT(S)	1116 DWIGHT WY 1	BERKELEY CA	94702
OCCUPANT(S)	2449 TENTH ST 6	BERKELEY CA	94710
OCCUPANT(S)	2433 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2436 TENTH ST A	BERKELEY CA	94710
OCCUPANT(S)	2448 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2521 SAN PABLO AV 2	BERKELEY CA	94702
OCCUPANT(S)	2503 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2344 NINTH ST E	BERKELEY CA	94710
OCCUPANT(S)	1104 DWIGHT WY 1	BERKELEY CA	94702
OCCUPANT(S)	2431 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 5	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 2	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV I	BERKELEY CA	94702
OCCUPANT(S)	2523 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2442 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	1090 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2511 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV E	BERKELEY CA	94702
OCCUPANT(S)	2521 SAN PABLO AV 1	BERKELEY CA	94702
OCCUPANT(S)	1048 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 SAN PABLO AV H	BERKELEY CA	94702
OCCUPANT(S)	2424 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1094 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	1108 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 1	BERKELEY CA	94710
OCCUPANT(S)	2546 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2437 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 2	BERKELEY CA	94710
OCCUPANT(S)	2501 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2443 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2427 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2520 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1042 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2530 TENTH ST 8	BERKELEY CA	94710
OCCUPANT(S)	1112 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST B	BERKELEY CA	94710

Internal

OCCUPANT(S)	2527 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2522 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1108 BLAKE ST	BERKELEY CA	94702
OCCUPANT(S)	1094 DWIGHT WY A	BERKELEY CA	94702
OCCUPANT(S)	2438 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2500 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1098 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2527 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2441 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2511 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV J	BERKELEY CA	94702
OCCUPANT(S)	2433 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1092 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2451 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1111 BLAKE ST	BERKELEY CA	94702
OCCUPANT(S)	1055 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2427 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2445 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1053 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 3	BERKELEY CA	94702
OCCUPANT(S)	2344 NINTH ST A	BERKELEY CA	94710
OCCUPANT(S)	2434 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1116 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	2510 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1052 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2434 BYRON ST	BERKELEY CA	94702
OCCUPANT(S)	2520 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2433 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2551 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1115 BLAKE ST	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV G	BERKELEY CA	94702
OCCUPANT(S)	2510 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2577 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2524 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 2	BERKELEY CA	94710
OCCUPANT(S)	2523 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2344 NINTH ST D	BERKELEY CA	94710
OCCUPANT(S)	1116 DWIGHT WY 5	BERKELEY CA	94702
OCCUPANT(S)	2512 TENTH ST	BERKELEY CA	94710

Internal

OCCUPANT(S)	2521 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2434 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2449 TENTH ST 3	BERKELEY CA	94710
OCCUPANT(S)	2431 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2508 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2516 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2504 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2439 TENTH ST C	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST D	BERKELEY CA	94702
OCCUPANT(S)	2433 SAN PABLO AV A	BERKELEY CA	94702
OCCUPANT(S)	2447 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2506 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2438 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2515 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2445 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2501 NINTH ST	BERKELEY CA	94710
OCCUPANT(S)	2344 NINTH ST B	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 4	BERKELEY CA	94702
OCCUPANT(S)	2505 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2429 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2440 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2516 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2530 SAN PABLO AV B	BERKELEY CA	94702
OCCUPANT(S)	2429 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	1116 DWIGHT WY 3	BERKELEY CA	94702
OCCUPANT(S)	1114 DWIGHT WY	BERKELEY CA	94702
OCCUPANT(S)	1000 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	2514 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1104 DWIGHT WY 2	BERKELEY CA	94702
OCCUPANT(S)	2530 TENTH ST 4	BERKELEY CA	94710
OCCUPANT(S)	2515 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	2503 SAN PABLO AV 5	BERKELEY CA	94702
OCCUPANT(S)	1111 BLAKE ST B	BERKELEY CA	94702
OCCUPANT(S)	2498 SAN PABLO AV	BERKELEY CA	94702
OCCUPANT(S)	2517 TENTH ST	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST 3	BERKELEY CA	94702
OCCUPANT(S)	1034 DWIGHT WY	BERKELEY CA	94710
OCCUPANT(S)	1111 BLAKE ST C	BERKELEY CA	94702
OCCUPANT(S)	1113 BLAKE ST	BERKELEY CA	94702

Internal

Laurie Bright	2626 SAN PABLO AVE	BERKELEY CA	94702
Bryant Tract Association	1124 ADDISON ST	BERKELEY CA	94702
Citizens Opposing Polluted Environment	1908 TENTH ST	BERKELEY CA	94710
Daughters for Social / Economic Change	PO BOX 2203	BERKELEY CA	94701
Merchants and Artists in West Berkeley	930 GRAYSON ST	BERKELEY CA	94710
Milvia-King Alliance	1731 MILVIA ST	BERKELEY CA	94709
Oceanview Residents Committee	917 HEARST AVE	BERKELEY CA	94710
Potter Creek-West Berkeley Group	2810 EIGHTH ST	BERKELEY CA	94710
Tyler-California-King Neighborhood Group	3012 KING STREET	BERKELEY CA	94703
West Campus Neighborhood Group	2235 BROWNING ST	BERKELEY CA	94702
Office of Economic Development	2120 MILVIA ST	BERKELEY CA	94704
San Pablo Neighborhood Council	2749 WALLACE ST	BERKELEY CA	94702
West Street (2300 Block) Association	2345 WEST ST	BERKELEY CA	94702
Parker Neighborhood Watch-1100 Block	1117 PARKER ST	BERKELEY CA	94702
Derby Street (1100 Block) Association	1112 DERBY ST	BERKELEY CA	94702
Oregon St (1100-1200 Block) Neighborhood	1208 OREGON ST	BERKELEY CA	94702
University of California, Facilities Services	A&E Building, Room 300 University of California Berkeley	BERKELEY CA	94720
Urban Creeks Council	861 REGAL RD	BERKELEY CA	94708
Office of the City Manager	2180 MILVIA ST 5TH FLOOR	BERKELEY CA	94704
Bananas Inc.	5232 CLAREMONT AVE	OAKLAND CA	92618
Heinz Avenue Arts Group	800 HEINZ AVE #3	BERKELEY CA	94710
West Berkeley Association of Industrial Companies	PO BOX 2307	BERKELEY CA	94702
Berkeley Central Library	2090 KITTREDGE STREET	BERKELEY CA	94704
Adams Broadwell Joseph & Cardoza	601 GATEWAY BLVD. Suite 1000	S SAN FRANCSCO CA	94080
Public Notice Journal	PO Box 330356	SAN FRANCSCO CA	94133

Planning and Development Department
Land Use Planning Division
1947 Center Street, 2nd Floor
Berkeley, CA 94704-1113

LANDMARKS PRESERVATION COMMISSION
NOTICE OF PUBLIC HEARING

WHEN: **Thursday, December 5, 2024.**
Meeting starts at 6:30 p.m.

WHERE: **North Berkeley Senior Center**
1901 Hearst Avenue
Berkeley, CA 94709

SUBJECT: **2500-2512 San Pablo Avenue/1094-1098 Dwight Way**
City Landmark or Structure of Merit (#LMIN2024-0004) designation consideration for a commercial property constructed in 1912

All persons are welcome to attend the virtual hearing and will be given an opportunity to address the Board. Comments maybe made verbally at the public hearing and/or in writing before the hearing. The Board may limit the time granted to each speaker.

Send written comments to:
Landmarks Preservation Commission Secretary
City of Berkeley Land Use Planning Division
1947 Center Street, 2nd Fl. / Berkeley, CA 94704
or emal to: LPC@berkeleyca.gov.

To ensure inclusion in the packet, submit correspondence **seven (7)** days prior to the hearing. For any correspondence submitted less than seven days before the meeting, submit 11 copies which staff will deliver to the Commission at its meeting.

PLEASE NOTE: Email addresses, names, street addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, it will become part of the public record, and will become accessible on the City Website.

To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services Specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date.

NOTICE CONCERNING YOUR LEGAL RIGHTS:
If you challenge the decision of the City in court, you may be limited to raising only those issues you or someone else raised at the public hearing or in written correspondence delivered to the Commission at or prior to, the public hearing.

The agenda and project files for this meeting will be available online 3 days prior to this meeting at:
https://berkeleyca.gov/your-government/boards-commissions/landmarks-preservation-commission

Post Date: November 25, 2024

From: Crane, Fatema
To: Klein, Linda C.
Subject: RE: LPC decision on 2500 San Pablo
Date: Monday, December 9, 2024 9:59:00 AM
Attachments: ~~image001.png~~

We have received your request for a copy the Notice of Decision. The pending Notice will include the information you seek.

_____

Fatema Crane (pronouns: s/her)
Principal Planner, LPC Secretary
Land Use Planning Division
Planning & Development Dept.
City of Berkeley

Direct tel.: 510-981-7413
Office tel.: 510-981-7410

From: Klein, Linda C. <lklein@coxcastle.com>
Sent: Friday, December 6, 2024 8:12 PM
To: Crane, Fatema <FCrane@berkeleyca.gov>
Subject: LPC decision on 2500 San Pablo

WARNING: This is not a City of Berkeley email. Do not click links or attachments unless you trust the sender and know the content is safe.

Hi Fatima,

I didn't get notice about the hearing on 12/5 regarding 2500 San Pablo. My client would like to appeal the decision. What do we need to file to do so? Also, can you please send me the final decision?

Best,
Linda

Linda C. Klein

COX CASTLE

Cox, Castle & Nicholson LLP
50 California Street | Suite 3200 | San Francisco, CA 94111
direct: 415.262.5130 | *mobile:* 310.985.9381
main: 415.262.5100
lklein@coxcastle.com | vcard | bio | website

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Planning and Development Department
Land Use Planning Division

PROOF OF SERVICE

DATE: January 27, 2025

TO: Whom It May Concern

FROM: Melinda Jacob, OSII

SUBJECT: **DECISION OF LANDMARKS PRESERVATION COMMISSION**

I, the undersigned, certify that I am employed in the City of Berkeley, County of Alameda, California; that I am over eighteen years of age and not a party to the within action, that my business address is 1947 Center Street 2nd Floor, Berkeley, California 94704. On this date, I served the following documents:

DECISION OF LANDMARKS PRESERVATION COMMISSION FOR DESIGNATION OF A LANDMARK AT 2500-2512 SAN PABLO AVENUE

On the parties stated below by placing true copies thereof in sealed envelope(s) addressed as shown below by the following means of service:

Linda Klein Cox Castle & Nicholson LLP 50 California Street, Suite #3200 San Francisco, CA 94111	West Berkeley Center Partners, LLC c/o Hal Brandel 1913 Francisco Street Berkeley, CA 94709

__X__ By First Class Mail - I am readily familiar with the City's practice for collecting and processing of correspondence for mailing. Under the practice, the correspondence is deposited with the U.S. Postal Service on the same day as collected, with First Class postage thereon fully prepaid, in Berkeley, California, for mailing to the addressee following ordinary business practices.

____ By Personal Service - I caused each such envelope to be given to the City of Berkeley mail service person to personally deliver to the office of the addressee.

I declare under penalty of perjury that the foregoing is true and correct. Executed on January 27, 2025 at Berkeley, California.

Melinda A. Jacob

Melinda Jacob, OSII

LANDMARKS PRESERVATION COMMISSION

NOTICE OF DECISION

DATE OF BOARD DECISION: December 5, 2024
DATE NOTICE MAILED: January 27, 2025
APPEAL PERIOD EXPIRATION: February 11, 2025
EFFECTIVE DATE OF PERMIT (Barring Appeal or Certification): February 12, 2025[1]

2500-12 San Pablo Avenue/1094-98 Dwight Way Union Investment Company Building No. 1

Landmark application #LMIN2024-0004 for City Landmark or Structure of Merit designation status for a commercial building constructed in 1912 (APN: 054-1780-004-02)

The Landmarks Preservation Commission of the City of Berkeley, after conducting a public hearing, **APPROVED** the following request:

- **City Landmark designation**

Application Author: Landmarks Preservation Commission

Property Owner: West Berkeley Center Partners LLC
C/o Hal Brandel
1913 Francisco Street
Berkeley, CA

ZONING DISTRICT: West Berkeley Commercial (C-W)

ENVIRONMENTAL REVIEW STATUS: Categorically exempt from further environmental review pursuant to CEQA Guidelines Section 15061.(b)(3) Review for Exemptions.

1 Pursuant to BMC Chapter 3.24, the City Council may "certify" any decision of the LPC for review, which has the same effect as an appeal. In most cases, the Council must certify the LPC decision during the 14-day appeal period. However, pursuant to BMC Section 1.04.070, if any portion of the appeal period falls within a Council recess, the deadline for Council certification is suspended until the first Council meeting after the recess, plus the number of days of the appeal period that occurred during the recess, minus one day. If there is no appeal or certification, the Permit becomes effective the day after the certification deadline has passed.

LANDMARKS PRESERVATION COMMISSION
NOTICE OF DECISION
#LMIN2024-0004
2500-12 San Pablo Avenue/1094-98 Dwight Way
January 27, 2025

The application materials for this project is available online at:
https://berkeleyca.gov/construction-development/land-use-development/zoning-projects or
https://permits.cityofberkeley.info/CitizenAccess/Default.aspx

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FINDINGS AND CONDITIONS OF APPROVAL AND APPLICATION MATERIALS ARE ATTACHED TO THIS NOTICE

COMMISSION VOTE: 6-0-0-2 (*Note: one vacancy*)

YES: CRANDALL, FINACOM, LEUSCHNER, MONTGOMERY, ORBUCH, SCHWARTZ

NO: NONE

ABSTAIN: NONE

ABSENT: ENCHILL, PLESE

TO APPEAL THIS DECISION (see Section 3.24.300 of the Berkeley Municipal Code):
To appeal a decision of the Landmarks Preservation Commission to the City Council you must:

1. Submit a letter clearly and concisely setting forth the grounds for the appeal to the City Clerk, located at 2180 Milvia Street, 1st Floor, Berkeley. The City Clerk's telephone number is (510) 981-6900.
   a. Pursuant to BMC Section 3.24.300.A, an appeal may be taken to the City Council by the application of the owners of the property or their authorized agents, or by the application of at least fifty residents of the City aggrieved or affected by any determination of the commission made under the provisions of Chapter 3.24.
2. Submit the required fee (checks and money orders must be payable to 'City of Berkeley'):
   a. The basic fee for persons other than the applicant is $1,500. This fee may be reduced to $500 if the appeal is signed by persons who lease or own at least 50 percent of the parcels or dwelling units within 300 feet of the project site, or at least 25 such persons (not including dependent children), whichever is less. Signatures collected per the filing requirement in BMC Section 3.24.300.A may be counted towards qualifying for the reduced fee, so long as the signers are qualified. The individual filing the appeal must clearly denote which signatures are to be counted towards qualifying for the reduced fee.
   b. The fee for appeals of affordable housing projects (defined as projects which provide 50 percent or more affordable units for households earning 80% or less of Area Median Income) is $500, which may not be reduced.

c. The fee for all appeals by Applicants is $6,000.

3. The appeal must be received prior to 5:00 p.m. on the "APPEAL PERIOD EXPIRATION" date shown above (if the close of the appeal period falls on a weekend or holiday, then the appeal period expires the following business day).

If no appeal is received, the landmark permit will be final on the first business day following expiration of the appeal period.

NOTICE CONCERNING YOUR LEGAL RIGHTS:

If you object to this decision, the following requirements and restrictions apply:

1. If you challenge this decision in court, you may be limited to raising only those issues you or someone else raised at the public hearing described in this notice, or in written correspondence delivered to the Landmarks Preservation Commission at, or prior to, the public hearing.
2. You must appeal to the City Council within fifteen (15) days after the Notice of Decision of the action of the Landmarks Preservation Commission is mailed. It is your obligation to notify the Land Use Planning Division in writing of your desire to receive a Notice of Decision when it is completed.
3. Pursuant to Code of Civil Procedure Section 1094.6(b) and Government Code Section 65009(c)(1), no lawsuit challenging a City Council decision, as defined by Code of Civil Procedure Section 1094.6(e), regarding a use permit, variance or other permit may be filed more than ninety (90) days after the date the decision becomes final, as defined in Code of Civil Procedure Section 1094.6(b). Any lawsuit not filed within that ninety (90) day period will be barred.
4. Pursuant to Government Code Section 66020(d)(1), notice is hereby given to the applicant that the 90-day protest period for any fees, dedications, reservations, or other exactions included in any permit approval begins upon final action by the City, and that any challenge must be filed within this 90-day period.
5. If you believe that this decision or any condition attached to it denies you any reasonable economic use of the subject property, was not sufficiently related to a legitimate public purpose, was not sufficiently proportional to any impact of the project, or for any other reason constitutes a “taking” of property for public use without just compensation under the California or United States Constitutions, your appeal of this decision must include the following information:

   A. That this belief is a basis of your appeal.

   B. Why you believe that the decision or condition constitutes a "taking" of property as set forth above.

   C. All evidence and argument in support of your belief that the decision or condition constitutes a “taking” as set forth above.

   If you do not do so, you will waive any legal right to claim that your property has been

taken, both before the City Council and in court.

PUBLIC COMMENT:

Communications to Berkeley boards, commissions or committees are public record and will become part of the City's electronic records, which are accessible through the City's website. **Please note: e-mail addresses, names, addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, will become part of the public record.** If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in person to the secretary of the relevant board, commission or committee. If you do not want your contact information included in the public record, please do not include that information in your communication. Please contact the secretary to the relevant board, commission or committee for further information.

FURTHER INFORMATION:

Questions about the project should be directed to the project planner, Fatema Crane, at (510) 981-7410 or fcrane@berkeleyca.gov. All project application materials may be viewed at the Permit Service Center (Zoning counter), 1947 Center Street, 3rd Fl., during regular business hours.

ATTACHMENTS:

1. Findings for Approval
2. Application Materials



ATTEST: _____
Fatema Crane, Secretary
Landmarks Preservation Commission

cc: City Clerk

Property Owner: West Berkeley Center Partners LLC
C/o Hal Brandel
1933 Francisco Street
Berkeley, CA 94709

Interested Parties: Linda Klein Cox
Castle & Nicholson LLP
50 California Street, Suite 3200
San Francisco, CA 94111

ATTACHMENT 1

DRAFT FINDINGS FOR DESIGNATION

DECEMBER 5, 2024

2500-2512 San Pablo Avenue – Union Investment Company Building No.1

Landmark application #LMIN2024-004 for the consideration of City Landmark or Structure of Merit designation status for a commercial building completed in 1912 (APN: 054-1780-004-02)

PROJECT DESCRIPTION

City Landmark designation of the property at 2500-2512 San Pablo Avenue

CEQA FINDINGS

1. The project is found to be exempt from the provisions of the California Environmental Quality Act (CEQA, Public Resources Code §21000, et seq.) pursuant to Section 15061.b.3 of the CEQA Guidelines (activities that can be seen with certainty to have no significant effect on the environment).

LANDMARK PRESERVATION ORIDNANCE FINDINGS

2. Pursuant to Berkeley Municipal Code (BMC) Section 3.24.110.A.1.(b) of the Landmarks Preservation Ordinance (LPO), the Landmarks Preservation Commission of the City of Berkeley (Commission) finds that the Union Investment Company Building No. 1 exhibits significance and meets the architectural merit criterion as an embodiment of early twentieth century commercial development and an exemplar of the Neoclassical architectural style from this period. The building retains integrity of its design, materials, workmanship, location and feeling. Its character-defining design features include: one-part commercial design, single-story massing and horizontal orientation; masonry construction and brick and stonemasonry façade materials; classical architectural design, symmetrical pattern of openings, and decorative details that feature pilasters and an entablature with a beltcourse embellished with a triglyph and dentil string, and a cornice at the wall parapet; and storefronts designed with recessed and splayed entrances, transom windows and large display windows.

3. Pursuant to BMC Section 3.24.110.A.1.(c), the Commission finds that the subject property also exhibits architectural merit as part of the West Berkeley neighborhood fabric that is distinctively represented in the concentration of one-part masonry commercial buildings designed in the Neoclassical style that are extant on the west side of the 2500-block of San Pablo Avenue. The subject building is contemporary with the abutting buildings to the south at 2518 and 2530 San Pablo Avenue, and these buildings feature similar architectural designs and building materials. They form a continuous street frontage of period structures that evoke a formative era of Berkeley's historical and economic development through their physical appearance.

4. Pursuant to BMC Section 3.24.110.A.2, the Commission further finds that the property exhibits significance through its direct association with the East Bay Music Run, which existed along San Pablo Avenue during the 1960s and 1970s. The corner tenant space of the Union Investment Company Building saw a series of night club proprietors, beginning with the Cabale and including the original Long Branch Saloon, which became destinations for revered rock and folk performers and their fans. By hosting venues for live entertainment in this period, the subject property played a functional role in furthering a cultural movement that flourished in clubs and bars of Berkeley and the surrounding area.

FEATURES TO BE PRESERVED

This designation shall apply to the subject property and the following distinguishing features of the main building shall be preserved, and missing or altered features shall be restored to the extent possible:

- Location at the southwest corner of San Pablo Avenue and Dwight Way.
- One-story massing and horizontal orientation with a modified rectangular footprint.
- The primary façade (east elevation) on San Pablo Avenue, and a second primary façade (north elevation) on Dwight Way, designed in a Neoclassical Revival architectural style and constructed of unpainted brick masonry.
- One-part commercial building façade composition consisting of bulkheads, recessed storefronts, clerestory window course, and upper façade consisting of an elongated entablature and parapet wall, clad in unpainted brick laid out in a running bond pattern.
- Thirteen storefronts bays – eight along San Pablo Avenue and five along Dwight Way. Six of these storefronts include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and five storefront bays along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts.
- Glazed and wood-framed front recessed entries and wood-framed, single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows included in each of the nine storefronts.
- Knee walls that are clad in tile and two that are clad in brick included in seven of the storefronts.
- A Classical Revival entablature located on the upper façade located above the transom windows along each storefront, consisting of a stone masonry beltcourse, row of dentils, frieze boards with decorative triglyph, and molded cornices.
- The parapet wall above the storefronts along the north and west elevations clad in brick with decorative masonry elements.
- Rear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall.
- The eight storefronts that are symmetrical and retain a majority of their original materials and design shall be preserved and the canted storefront that appears to have changed in the sidelights that flank the wood and glazed single-entry door, which are currently glazed sidelights framed in aluminum frames, should be preserved and restored to the extent possible.
- All brick masonry that has been painted shall be restored and/or brought closer to its original unpainted condition.

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION
Union Investment Company Building #1
2510 San Pablo Ave (2500, 2504, 2506, 2508, 2510, 2512 San Pablo Ave & 1094, 1096 & 1098 Dwight Way)



Land Use Planning
Received
November 6, 2024





City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION

1. **Street Address:** 2510 San Pablo Ave (consisting of 2500, 2504, 2506, 2508, 2510,2512 San Pablo Ave and 1094, 1096 and 1098 Dwight Way)

   County: Alameda

   Zip: 94702

2. **Assessor's Parcel Number:** 054-1780-4-2
   Block and Lot: Block 1780 and Lot 4-2,
   Tract: Ranchos of Vicente and Domingo Peralta (Plot 60), Subdivisions of the Lands of T. and E. Hardwick (Bk6 pg 157)

   Dimensions: Irregular-shaped lot 38.50 x 89 x 96.50 (Dwight Way) x 151.80 (San Pablo Avenue) x 135.05 x 62.80

   Cross Streets: southwest corner of Dwight Way and San Pablo Avenue

3. **Is the property on the State Historic Resource Inventory?**
   Form# No. Property found to be significant through Section 106 process of the National Historic Preservation Act (NHPA) and associated Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue by Evans & De Shazo, Inc. (EDS).

   Is the property on the Berkeley Urban Conservation Survey?
   Form# 15763 (no information on the form)

4. **Application for Landmark Includes:**
   a. Building: X Garden: Other Features:
   b. Landscape or Open Space: NaturalDesigned Other
   c. Historic Site X
   d. District:
   e. Other: Entire Property

5. **Historic Name:** Union Investment Company Building No. 1
   Commonly Known Name: Cafe Trieste Building (previously long-standing tenant)

6. **Date Of Construction:**
   a. Factual: 1912 b. Approximate:
   Source; HRE citation is 1907. Building permit citation 1911

7. Architect: Unknown

8. Builder: Unknown

9. Style: Commercial storefront building with elements of Classical Revival architectural design.

10. Original Owners: First Owner: Union Investment Company (per 1911 Building Permit) followed by Davidson, J.H. and Davidson B in the 1930's per building permits
Original Use: Various Commercial Tenants

11. **Present Owners:** Harold Brandel and Phillip D Wood Residents & Owners of 2510 San Pablo Ave, Berkeley, CA 94702

12. **Present Use:** Commercial - various

- 1094 Dwight Way - Anchalee Thai Cuisine
- 2500 San Pablo Ave - Caffe Chiave - Cafe
- 2504 - Good Vibrations - Adult Toys Store, Health and Wellness
- 2506 Lhasa Karnak - Herb Company
- 2508 Page Street Cowork Space for Writers (aka Litcamp)
- 2510-12 Vacant – most recently Longbranch Saloon

Current Zoning:C-W, West Berkeley Commercial
Adjacent Property Zoning: C-W, West Berkeley Commercial

13. Present Condition of Property

Exterior:	Excellent	Good	Fair	Poor
Interior:	Excellent	Good	Fair	Poor (Various depending on tenant)
Grounds:	Excellent	Good	Fair	Poor (N/A)

Has the property's exterior been altered? Not significantly. There are some additions to the rear of the property

14. Description: Union Investment Company Building #1 (2500-2512 San Pablo Avenue and 1094, 1096 and 1098 Dwight Way) is located on the west side of San Pablo Avenue at Dwight Way and is, "an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley's commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition elements of Classical Revival design includes the brick masonry, which is laid out in a running

bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements." (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation "HRE" report.[1]

(page 6 of 7) "The building is in fair condition and retains integrity of design, materials and workmanship." All the storefronts are present, with most occupied and some more recently closed. These include Caffe Chiave (formerly Cafe Trieste) since 2004, Good Vibrations, an adult toy and wellness store, since 2014 Lhasa Karnak, a Berkeley based Herb Company that originally opened on Earth Day 1970 and has been in several Berkeley locations since, The non-profit Page Street Cowork Space for Writers (aka Litcamp) and the recently closed Longbranch Saloon Restaurant, named after the historic Berkeley music club of the same name which was located in the same building at 2500 and 2504 San Pablo Ave
from 1971-1976.



[1] 1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.



Photo showing the series of storefronts along the east elevation facing north



Photo showing the series of storefronts along the north elevation facing south



East elevation (primary facade) of the 1907 storefront commercial building, facing northwest.





Entryway at corner of San Pablo and Dwight Way



1.Tile entryway detail 2510 SPA



2.View looking North along SPA



3. Brick masonry detail SPA



Corner of Dwight and San Pablo Ave



San Pablo Ave frontage looking South

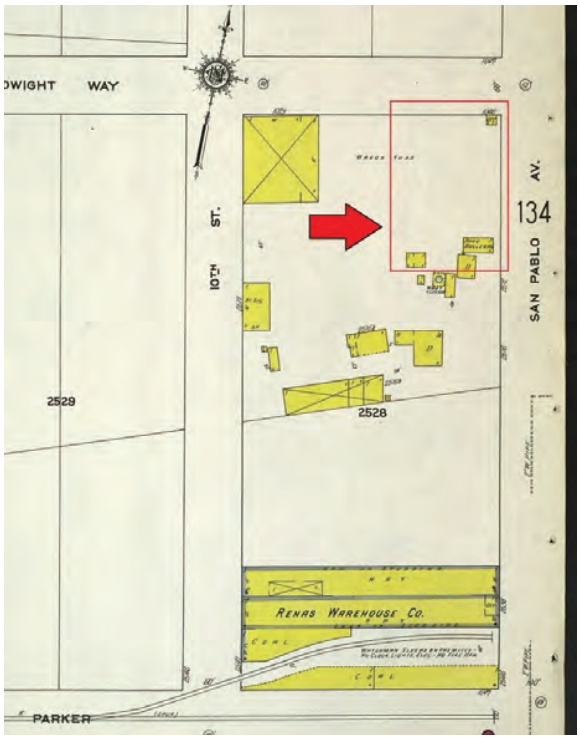


2506 San Pablo Ave



2504 San Pablo Ave

This Sanborn maps provides more history of the building and its block.





1931 aerial photograph showing 1907 building. Current lot in red outline (U.C. Santa Barbara).



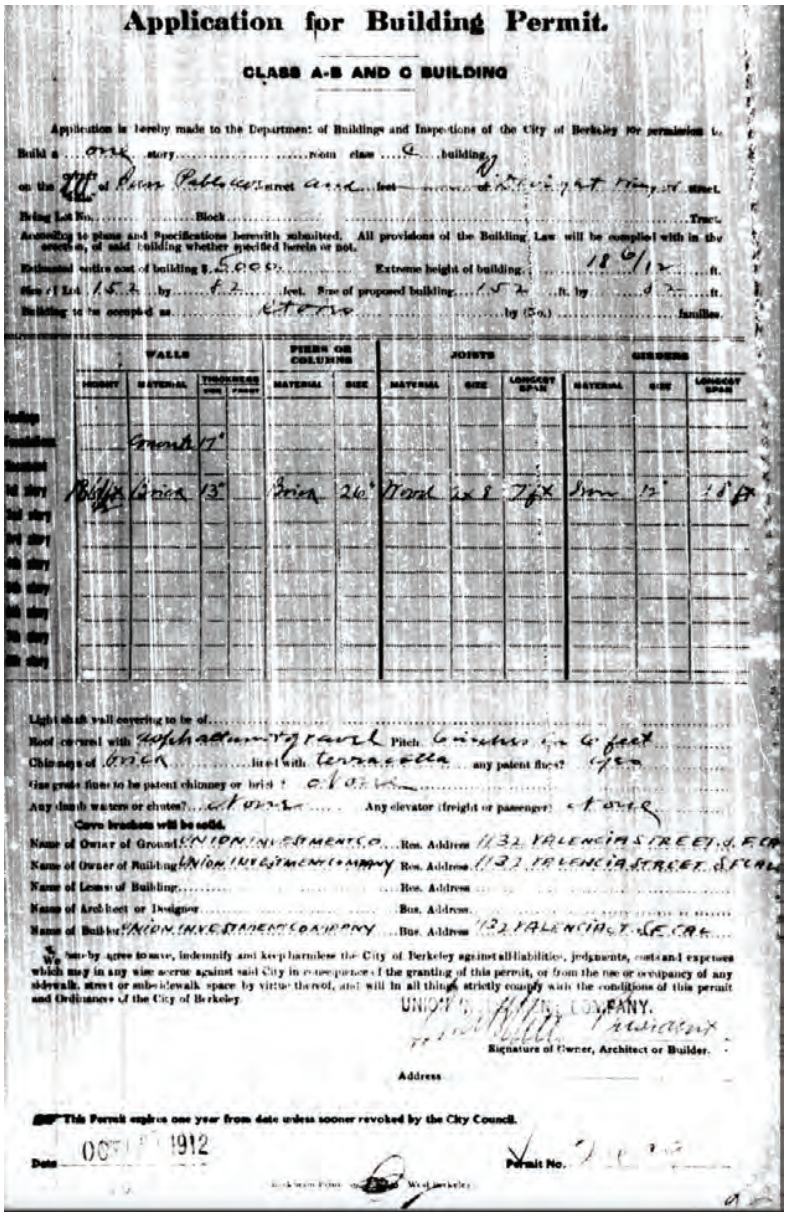
Contemporary View - August 2024, credit: Charles Enchill



Rear of 2500 San Pablo Ave looking south from Dwight Way. Credit: Susan Orbuch August 2024

The earliest building permit is dated on October 25, 1912. The Owner was the Union Investment Company of 1132 Valencia Street, San Francisco, which according to subsequent

building permit applications for the building, relocated its offices five blocks to the north at 2016 San Pablo Avenue by March, 1915.



Application for Building Permit.

CLASS A-B AND C BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to...

Build a one story ... room class C ... building,

on the W/S of San Pablo Ave. Street and ... feet ... of ... Street.

Being Lot No. ... Block ... Tract.

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection, of said building whether specified herein or not.

Estimated entire cost of building $ 5000.00 Extreme height of building 18 6/12 ft.

Size of Lot 150 by 42 feet. Size of proposed building 150 ft. by 42 ft.

Building to be occupied as Stores by (No.) ... families.

WALLS				PIERS OR COLUMNS		JOISTS			GIRDERS		
BASEMENT	MATERIAL	THICKNESS WALL	THICKNESS CHIMNEY	MATERIAL	SIZE	MATERIAL	SIZE	LONGEST SPAN	MATERIAL	SIZE	LONGEST SPAN
	Concrete	12"									
Basement	Brick	13"		Brick	24"	Wood	2x8	7'6"	Iron	12"	18'0"

Light shaft wall covering to be of ...

Roof covered with Asphaltum gravel Pitch 4 inches to 1 foot

Chimneys of brick lined with terra cotta any patent flues? yes

Gas grate flues to be patent chimney or brick? ...

Any dumb waiters or chutes? ... Any elevator (freight or passenger) ...

Cove brackets will be solid.

Name of Owner of Ground UNION INVESTMENT CO. Res. Address 1132 VALENCIA STREET, S.F. CAL.

Name of Owner of Building UNION INVESTMENT COMPANY Res. Address 1132 VALENCIA STREET, S.F. CAL.

Name of Lessee of Building ... Res. Address ...

Name of Architect or Designer ... Bus. Address ...

Name of Builder UNION INVESTMENT COMPANY Bus. Address 1132 VALENCIA ST. S.F. CAL.

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

UNION INVESTMENT COMPANY.

President

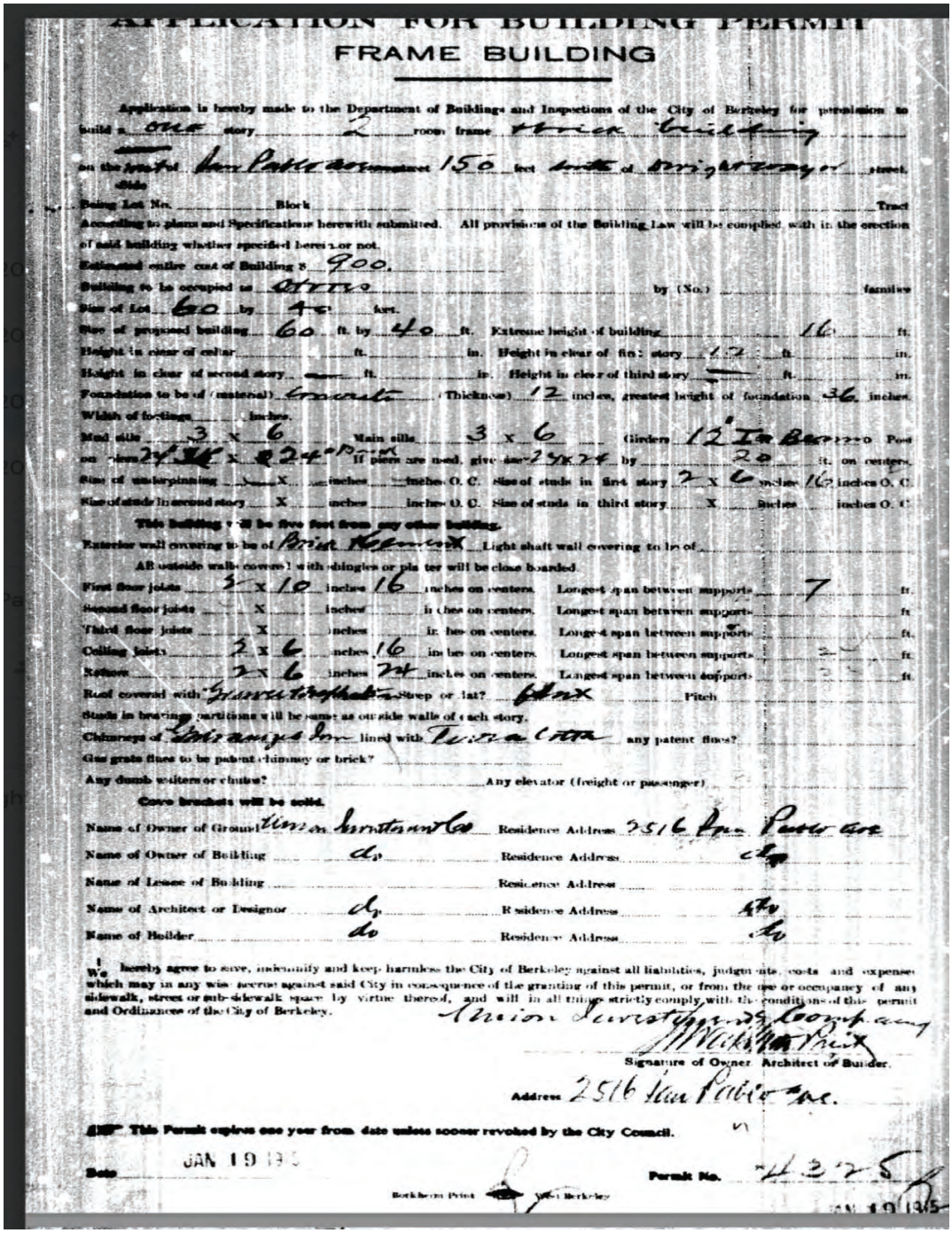
Signature of Owner, Architect or Builder.

Address ...

This Permit expires one year from date unless sooner revoked by the City Council.

Date OCT 1912 Permit No. ...

Building Permit Application for the Union Investment Company Bldg #1, BAHA



APPLICATION FOR BUILDING PERMIT

FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a One story 2 room frame Store Building

on the west side of San Pablo Ave. measured 150 feet South of Dwight Way street.

Being Lot No. ____ Block ____ Tract ____

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 900.

Building to be occupied as Store by (No.) ____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building 16 ft.

Height in clear of cellar ____ ft. ____ in. Height in clear of first story 12 ft. ____ in.

Height in clear of second story ____ ft. ____ in. Height in clear of third story ____ ft. ____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 36 inches.

Width of footings ____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" I Beam 220 Posts on piers 24" x 24" D. If piers are used, give size 24 x 24 by 20 ft. on centers.

Size of underpinning ____ X ____ inches ____ inches O. C. Size of studs in first story 2 x 6 inches 16 inches O. C.

Size of studs in second story ____ X ____ inches ____ inches O. C. Size of studs in third story ____ X ____ inches ____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Brick Veneer Light shaft wall covering to be of ____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists 3 x 10 inches 16 inches on centers. Longest span between supports 7 ft.

Second floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Third floor joists ____ X ____ inches ____ inches on centers. Longest span between supports ____ ft.

Ceiling joists 2 x 6 inches 16 inches on centers. Longest span between supports ____ ft.

Rafters 2 x 6 inches 24 inches on centers. Longest span between supports ____ ft.

Roof covered with Composition Asphalt Shingle or Tar? Flat Pitch ____

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of Brick and Iron lined with Terra Cotta any patent flues?

Gas grate flues to be patent chimney or brick? ____

Any dumb waiters or chutes? ____ Any elevator (freight or passenger) ____

Cove brackets will be solid.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave

Name of Owner of Building do Residence Address do

Name of Lessee of Building ____ Residence Address ____

Name of Architect or Designor do Residence Address do

Name of Builder do Residence Address do

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Union Investment Company

Signature of Owner Architect or Builder.

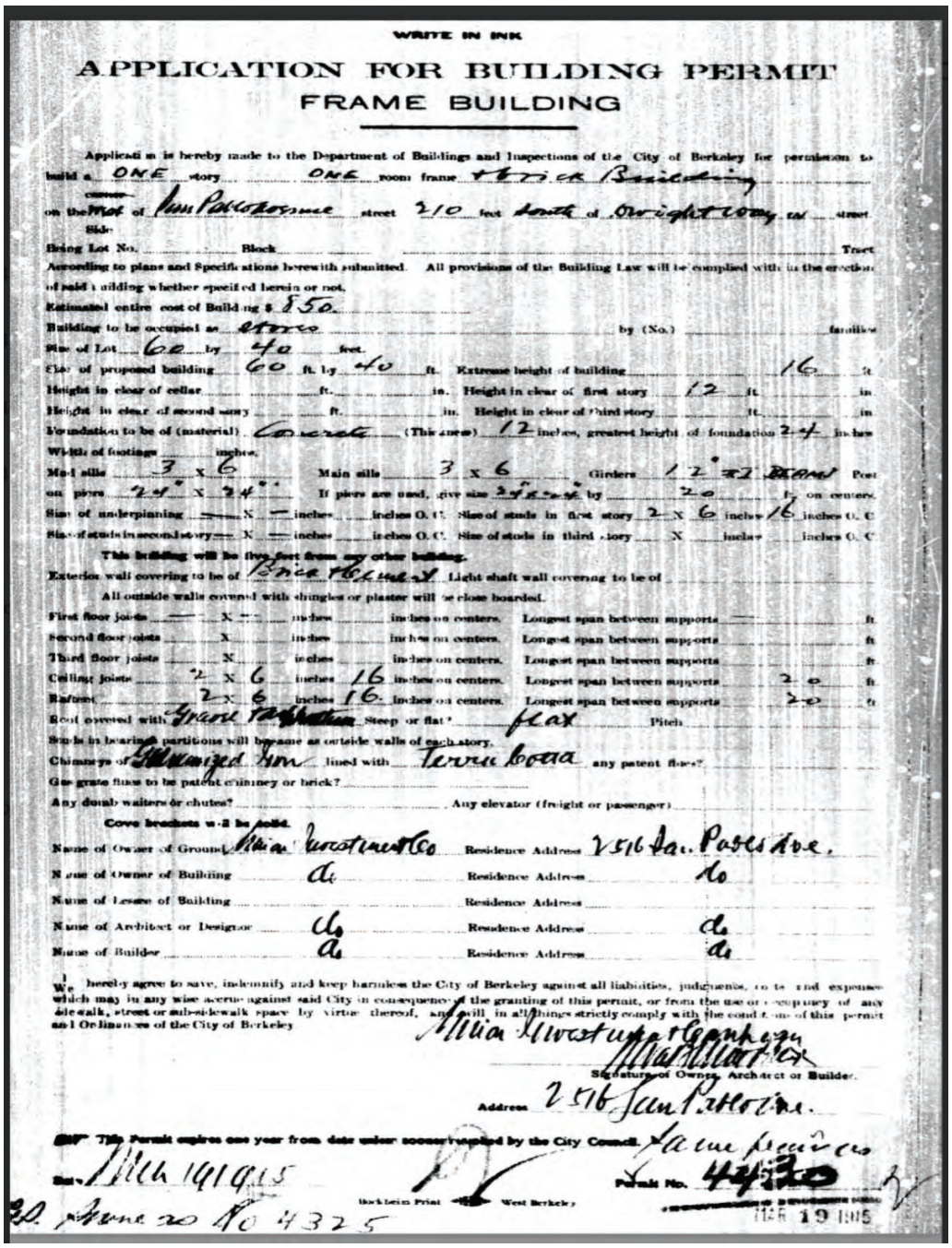
Address 2516 San Pablo Ave.

This Permit expires one year from date unless sooner revoked by the City Council.

Date JAN 19 1925 Permit No. 4225

Berkeley Print West Berkeley JAN 19 1925

Subsequent Building Permit Application for Corner of San Pablo Ave and Dwight Way issued to Union Investment Company- BAHA



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a ONE story ONE room frame Flat Building on the West side of San Pablo Ave street 210 feet South of Dwight Way cor street

Being Lot No. _____ Block _____ Tract _____

According to plans and Specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 850.

Building to be occupied as Store by (No.) _____ families

Size of Lot 60 by 40 feet.

Size of proposed building 60 ft. by 40 ft. Extreme height of building _____ 16 ft.

Height in clear of cellar _____ ft. _____ in. Height in clear of first story 12 ft. _____ in.

Height in clear of second story _____ ft. _____ in. Height in clear of third story _____ ft. _____ in.

Foundation to be of (material) Concrete (Thickness) 12 inches, greatest height of foundation 24 inches

Width of footings _____ inches.

Mud sills 3 x 6 Main sills 3 x 6 Girders 12" #2 Beam Posts on piers 24" x 24" If piers are used, give size 24"x24" by 20 ft. on centers.

Size of underpinning _____ X _____ inches _____ inches O. C. Size of studs in first story 2 X 6 inches 16 inches O. C.

Size of studs in second story _____ X _____ inches _____ inches O. C. Size of studs in third story _____ X _____ inches _____ inches O. C.

This building will be five feet from any other building.

Exterior wall covering to be of Brick Veneer Light shaft wall covering to be of _____

All outside walls covered with shingles or plaster will be close boarded.

First floor joists	— X —	inches	inches on centers.	Longest span between supports	— ft
Second floor joists	— X —	inches	inches on centers.	Longest span between supports	— ft
Third floor joists	— X —	inches	inches on centers.	Longest span between supports	— ft
Ceiling joists	2 X 6	inches	16 inches on centers.	Longest span between supports	20 ft
Rafters	2 X 6	inches	16 inches on centers.	Longest span between supports	20 ft

Roof covered with Gravel Rock Mastic Steep or flat? flat Pitch _____

Studs in bearing partitions will become as outside walls of each story.

Chimneys of Galvanized Iron lined with Terra Cotta any patent flues? _____

Gas grate flues to be patent chimney or brick? _____

Any dumb waiters or chutes? _____ Any elevator (freight or passenger) _____

Cove brackets will be added.

Name of Owner of Ground Union Investment Co Residence Address 2516 San Pablo Ave.

Name of Owner of Building do Residence Address do

Name of Lessee of Building _____ Residence Address _____

Name of Architect or Designer do Residence Address do

Name of Builder do Residence Address do

We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley

Union Investment Co
By Wm Mastick Pres
Signature of Owner, Architect or Builder.

Address 2516 San Pablo.

The Permit expires one year from date unless suspended by the City Council. James Dennis

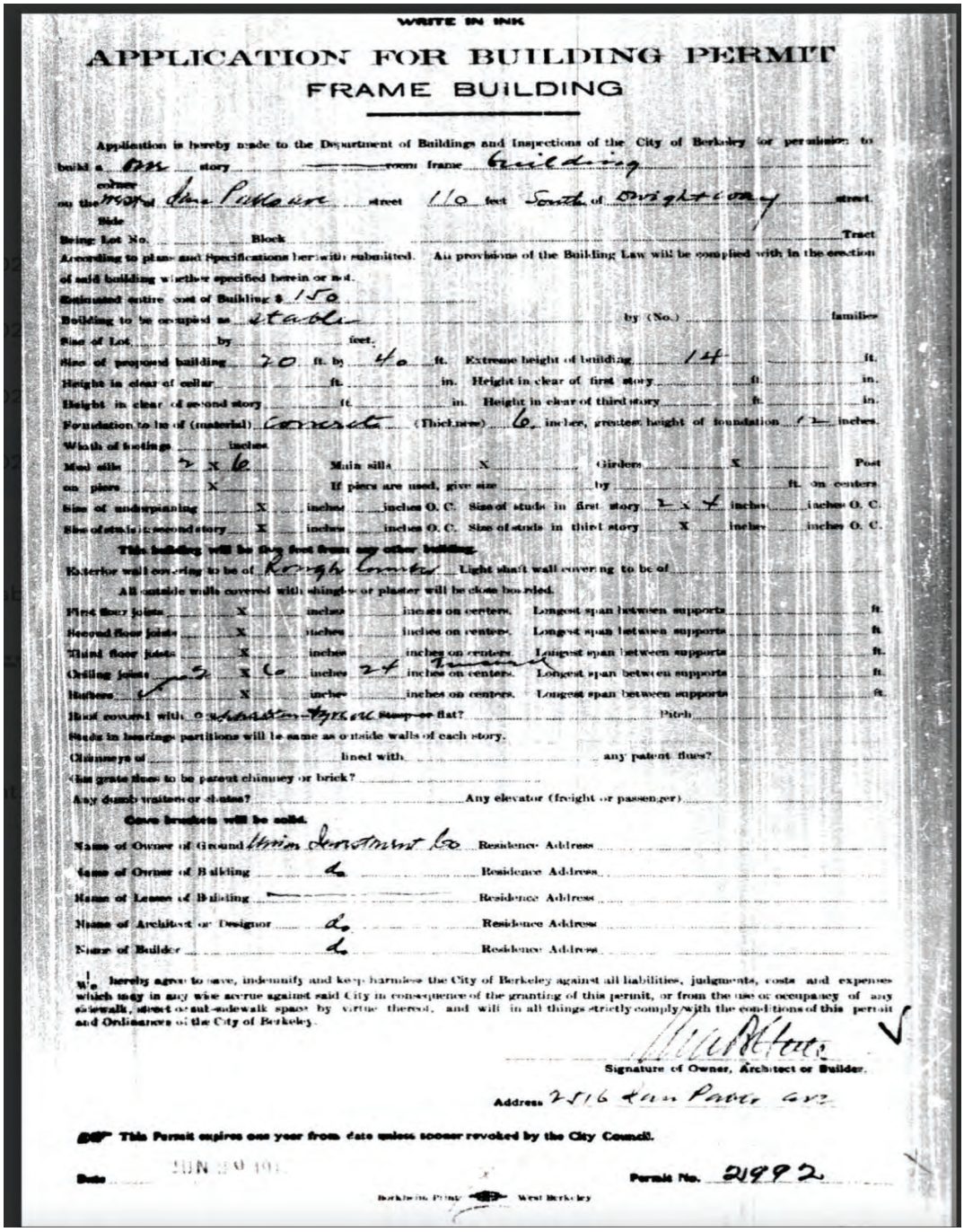
Date March 19 1915 Permit No. 4430

Berkheim Print West Berkeley

Mar 19 1915

32 Avenue 20 No 4325

Another Building Permit issued to Union Investment Company on March 19, 1915 - BAHA (Note that this permit references the earlier application number 4325 shown above)



WRITE IN INK

APPLICATION FOR BUILDING PERMIT
FRAME BUILDING

Application is hereby made to the Department of Buildings and Inspections of the City of Berkeley for permission to build a one story ——— room frame Building

on the corner West side of San Pablo street 110 feet South of Dwight Way street.

Being Lot No. ——— Block ——— Tract

According to plans and specifications herewith submitted. All provisions of the Building Law will be complied with in the erection of said building whether specified herein or not.

Estimated entire cost of Building $ 150.

Building to be occupied as stable by (No.) ——— families

Size of Lot ——— by ——— feet.

Size of proposed building 20 ft. by 40 ft. Extreme height of building 14 ft.

Height in clear of cellar ——— ft. ——— in. Height in clear of first story ——— ft. ——— in.

Height in clear of second story ——— ft. ——— in. Height in clear of third story ——— ft. ——— in.

Foundation to be of (material) Concrete (Thickness) 6 inches, greatest height of foundation 12 inches.

Width of footings ——— inches.

Mud sills 2 X 6 Main sills ——— X ——— Girders ——— X ——— Post on piers ——— X ——— If piers are used, give size ——— by ——— ft. on centers

Size of underpinning ——— X ——— inches ——— inches O. C. Size of studs in first story 2 X 4 inches ——— inches O. C.

Size of studs in second story ——— X ——— inches ——— inches O. C. Size of studs in third story ——— X ——— inches ——— inches O. C.

This building will be ——— feet from any other building.

Exterior wall covering to be of Rough boards Light shaft wall covering to be of ———

All outside walls covered with shingles or plaster will be close boarded.

First floor joists ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Second floor joists ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Third floor joists ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Ceiling joists ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Rafters ——— X ——— inches ——— inches on centers. Longest span between supports ——— ft.

Roof covered with ——— flat? ——— Pitch ———

Studs in bearing partitions will be same as outside walls of each story.

Chimneys of ——— lined with ——— any patent flues? ———

Gas grate flues to be patent chimney or brick? ———

Any dumb waiters or chutes? ——— Any elevator (freight or passenger) ———

Cove brackets will be nailed.

Name of Owner of Ground Union Investment Co Residence Address ———

Name of Owner of Building do Residence Address ———

Name of Lessee of Building ——— Residence Address ———

Name of Architect or Designer do Residence Address ———

Name of Builder do Residence Address ———

I We hereby agree to save, indemnify and keep harmless the City of Berkeley against all liabilities, judgments, costs and expenses which may in any wise accrue against said City in consequence of the granting of this permit, or from the use or occupancy of any sidewalk, street or sub-sidewalk space by virtue thereof, and will in all things strictly comply with the conditions of this permit and Ordinances of the City of Berkeley.

Signature of Owner, Architect or Builder.

Address 2516 San Pablo Ave

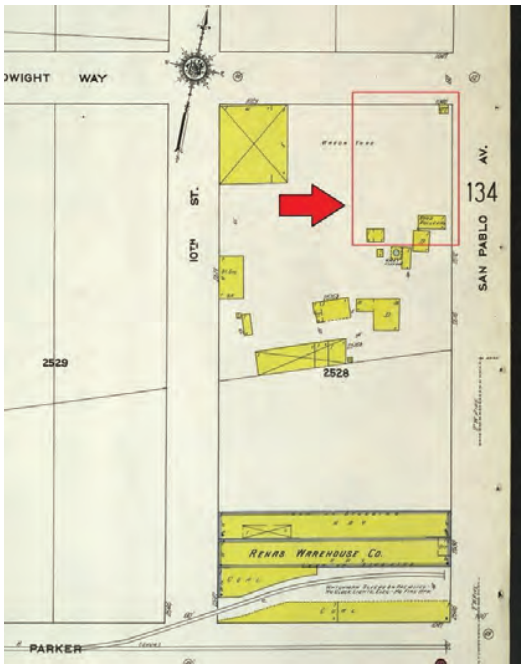
This Permit expires one year from date unless sooner revoked by the City Council.

Date JUN 20 191[illegible] Permit No. 2199 2

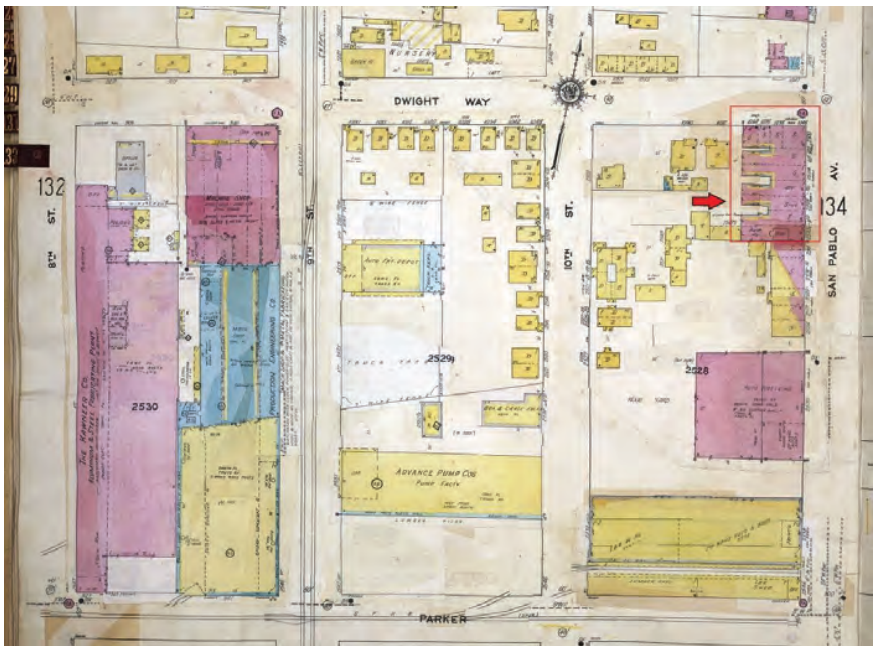
Berkeley Print West Berkeley

Another early building permit (June 20 191[*]) issued to Union Investment Co, listing the owner's address as 2516 San Pablo Ave.
*Exact year illegible, but issued between 1910-1919 - BAHA

Sanborn Maps provide more history of the building and its block.



1911 Sanborn Map for 2500 block San Pablo Ave



1950 Sanborn Fire Insurance Map 2500 Block of San Pablo Avenue and Dwight Way

Photographs of the San Pablo Area over time are provided below for context.



Figure 8. ca. 1910 photo of San Pablo Avenue, facing northeast (courtesy of UC Berkeley, Bancroft Library).



Figure 11. ca. 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (courtesy of Berkeley Public Library).

Features to be Preserved

The significant features to be preserved are the following, as described below:

1. The primary façade (east elevation) on San Pablo Avenue, and a secondary primary façade (north elevation) on Dwight Way constructed of brick masonry laid out in a running bond pattern.
2. Nine storefronts, six of which, include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and three storefronts along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts.
3. Glazed and wood-framed front recessed entries and wood-framed, single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows included in each of the nine storefronts.
4. Knee walls that are clad in tile and two that are clad in brick included in seven of the storefronts.
5. A stone masonry beltcourse, dentil, frieze boards with decorative triglyph, and molded cornices located above the transom windows along each storefront.
6. The parapet wall above the storefronts along the north and west elevations clad in brick with decorative masonry elements.
7. The eight storefronts that are symmetrical and retain a majority of their original materials and design shall be preserved and the canted storefront that appears to have changed in the sidelights that flank the wood and glazed single-entry door, which are currently glazed sidelights framed in aluminum frames should be preserved and restored to the extent possible.
8. Rear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall.

15. History

(compiled by Fran Cappellettii, BAHA)

The Ohlone Period

Before the arrival of Europeans, the Huichin people, part of the greater Ohlone or Costanoan group, lived in an area from San Francisco Bay to Monterey. Historical evidence of their presence remains in shellmounds along the Bay and indentations in many of the rock outcroppings in the Berkeley Hills, including Northbrae's Mortar Rock Park. The Spanish referred to them as Costanoan or 'Indians of the coast' and they were later termed Ohlone, the name accepted by most today. Made up of distinct groups, they had similar languages and cultures. Present for thousands of years into present day Berkeley, the City and Landmarks Preservation Commission formally recognizes and honors their past, present and future presence, with a land acknowledgement statement, noting that Berkeley was

> built on the territory of xučyun (Huchiun (Hooch-yoon)), the ancestral and unceded land of the Chochenyo (Cho-chen-yo)-speaking Ohlone (Oh-low-nee) people, the ancestors and descendants of the sovereign Verona Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. As we begin our meeting tonight, we acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley's residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan Tribe and to create meaningful actions that uphold the intention of this land acknowledgement.

But long before such acknowledgements, European arrival brought disease and displacement, with much of the local population pulled into area Missions by the early 1800s.

Rancho San Antonio

According to M.W. Wood's History of Alameda County, California, the Rancho San Antonio, a nearly 45-thousand-acre Spanish land grant, was made to Luis María Peralta by Spanish governor Pablo Vicente de Sol on August 16, 1820. Peralta had served forty years in the Spanish military. The grant included present-day Albany, Berkeley, Oakland, and northern San Leandro. In 1842, he divided the land among his four sons. One of them, Domingo, would receive all of what is present-day Albany and Berkeley and a small portion of northern Oakland. He built an adobe house in 1841 at the present-day site of 1304 Albina and it is a California point of historic interest.

According to the Peralta Family History at http://www.peraltahacienda.org, annexation of California by the United States in 1848 and the Gold Rush of 1849 brought significant change. While the Peraltas and their fellow Californios were promised recognition and protection of their property rights, squatters on the land and theft of cattle became a problem as new settlers arrived from around the world. A further burden came with the 1851 U.S. Federal Land, which required the Californios to prove their land titles in court, requiring much time and expense.

In 1852-1853, Domingo started selling parcels of his land, mostly to pay off debts. The parcels were defined on a map surveyed by Julius Kellersberger, hired to survey the northern part of Rancho San Antonio. Surveyed in 1853, the map covers Albany, Berkeley, Emeryville, and part of Oakland. The site of the building is near the Southwest corner of Plot Number 60 of the Vicente and Domingo Peralta Ranchos.



Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. http://www.raremaps.com

Ocean View

In 1874, much of the developed area was part of the Berkeley Land and Town Improvement Association. This was organized by neighborhood leaders to facilitate the further development of Ocean View, with wharf and ferry services and industrial growth. This development, along with the University, led to new factories and a ten-fold increase in population.[2] To the south of the Berkeley LTI Association was the site of the buildings at San Pablo Avenue and Dwight Way.

[2] For a comprehensive history of Ocean View, see Victorian Berkeley: The Community of Ocean View, Karen Jorgensen-Esmaili and The Berkeley Historical Society, 1981.

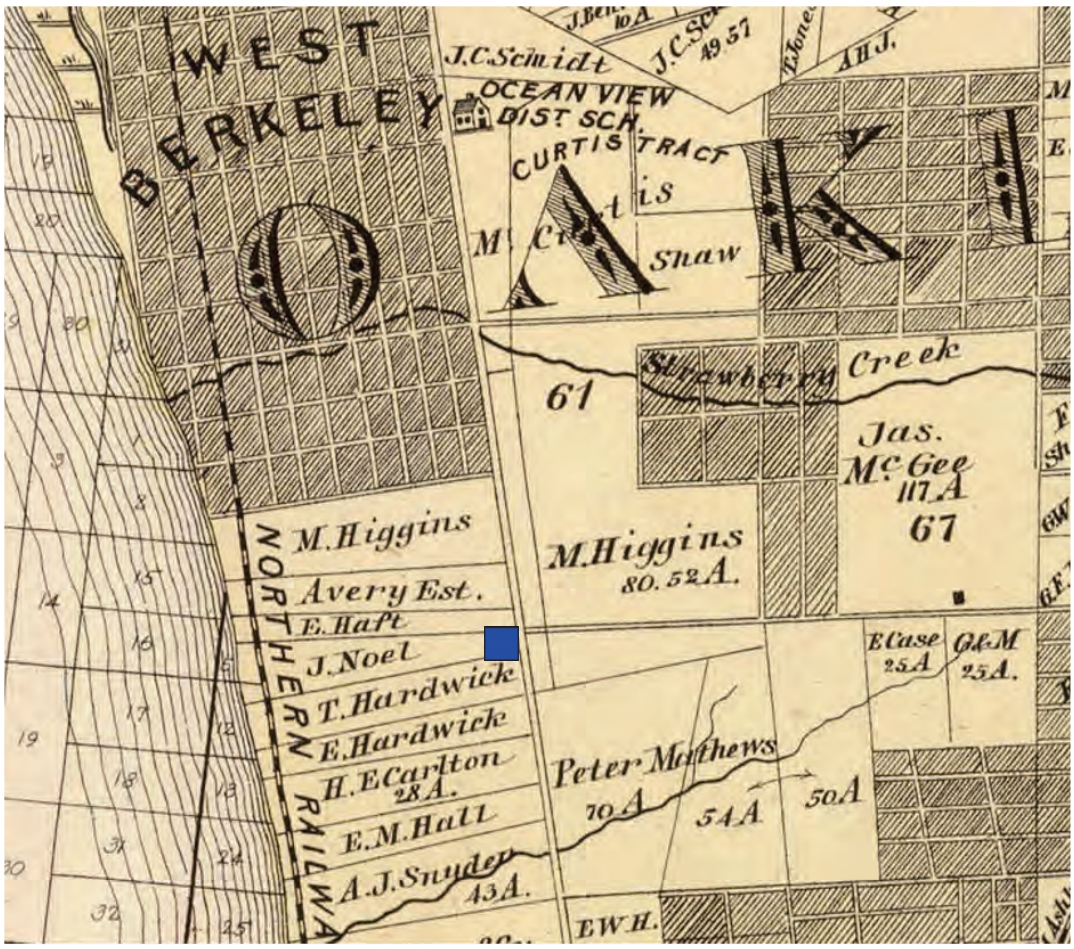


Map of Berkeley, Showing the Property of the Berkeley LTI Association, 1874.

With the joining of the two distinct communities as Berkeley in 1878, further growth followed, but the differences remained, and today's common label of West Berkeley was already established.

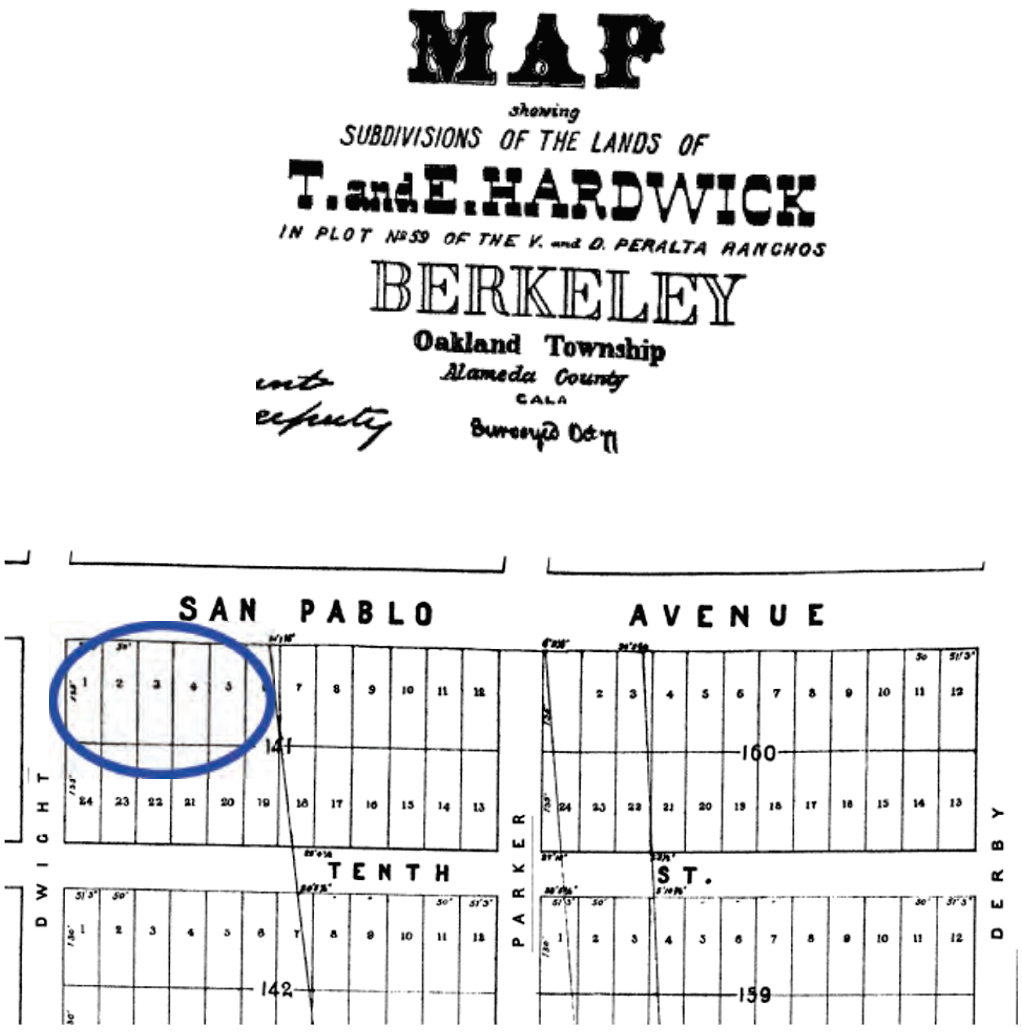
San Pablo Avenue and Dwight Way

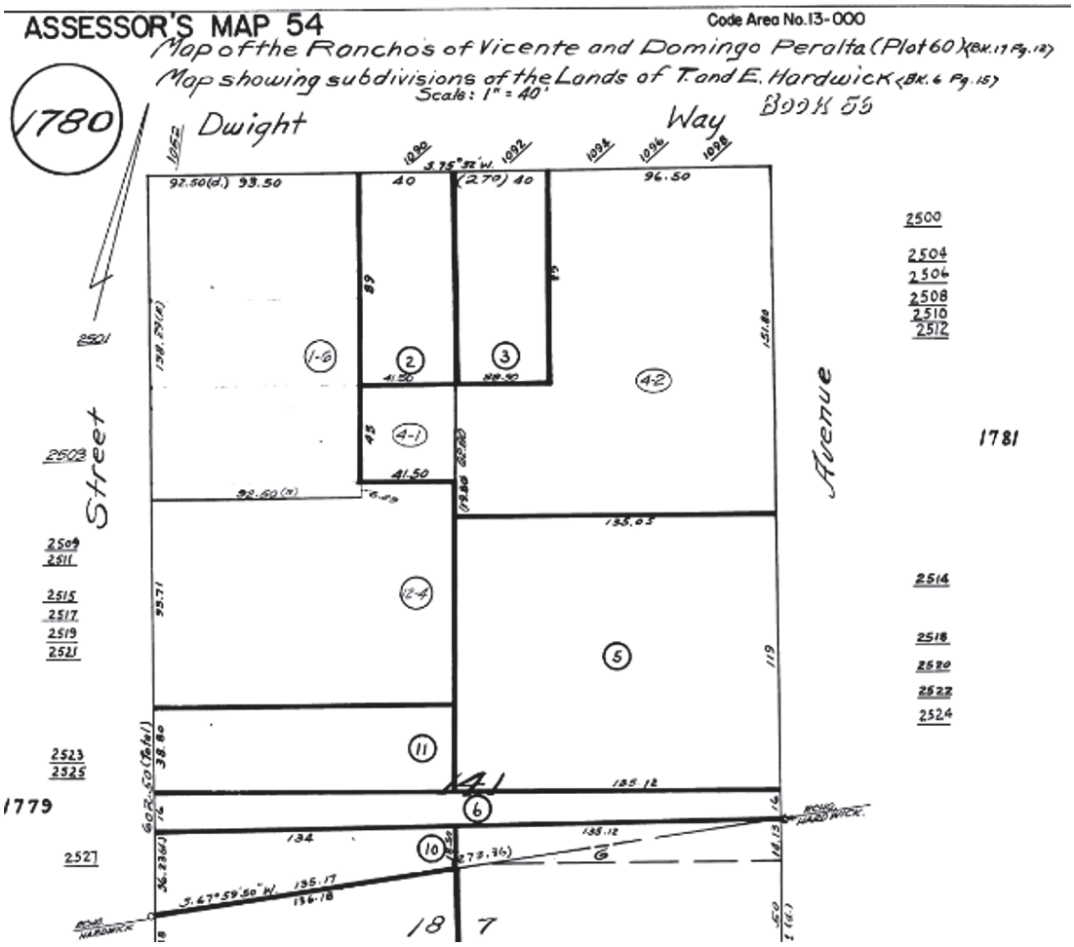
As shown in the following 1878 map, the original claimant for the 107.63 acre plot 60, was Jean Noel. This plot included the area along Dwight Way (north and south sides) from San Francisco Bay to San Pablo Avenue.



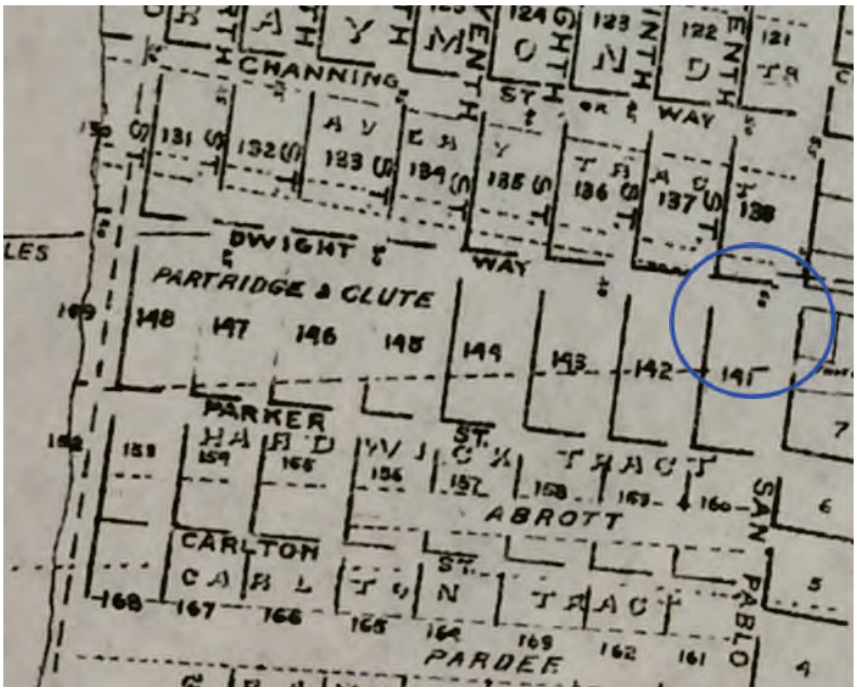
Map Number One, Thompson & West, 1878.

By the 1870s, the Union Investment site was in a portion of lot 60, immediately north of the Hardwick Tract, both in Block 141.





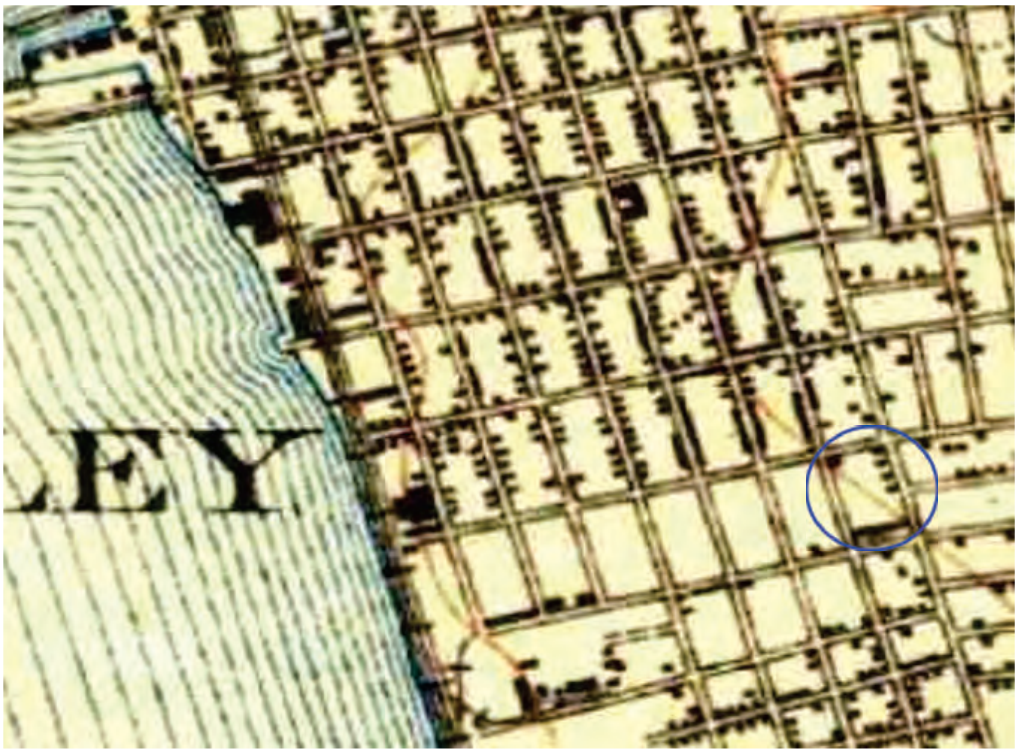
By the 1890s, the name of Clute appears in maps of the area along Dwight Way, from San Pablo Avenue to San Francisco Bay.



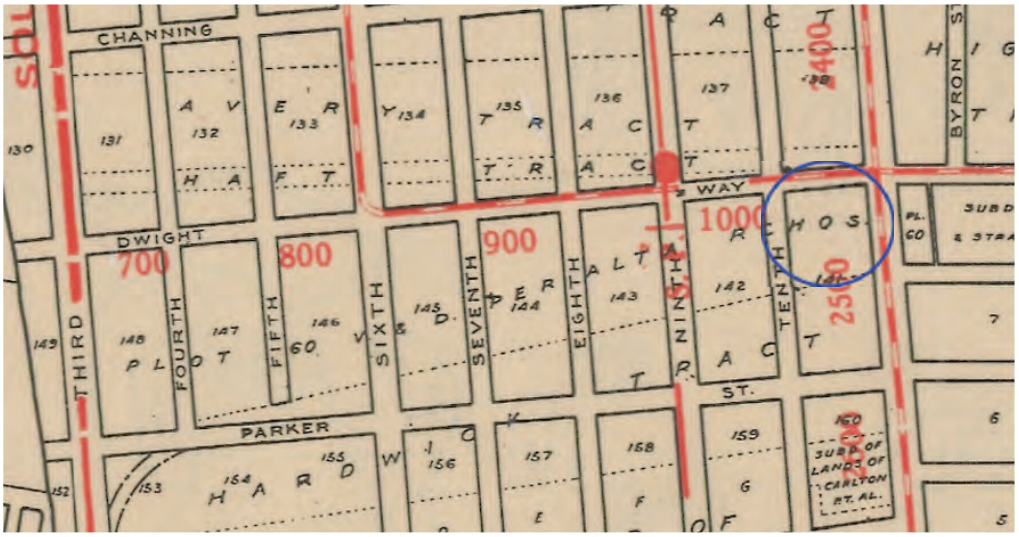
Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.



Berkeley, California 1911, an absolutely accurate map of Berkeley, Mason-McDuffie Co., 1911.



USGS Topographic Map, 1915



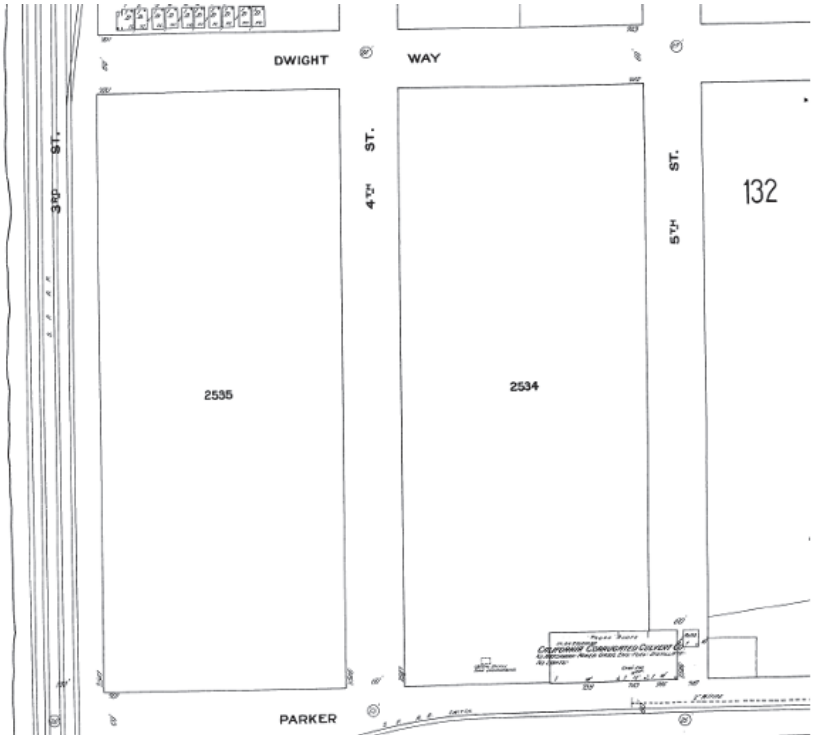
City of Berkeley, California 1923, Berkeley Chamber of Commerce, Berkeley Realty Board.

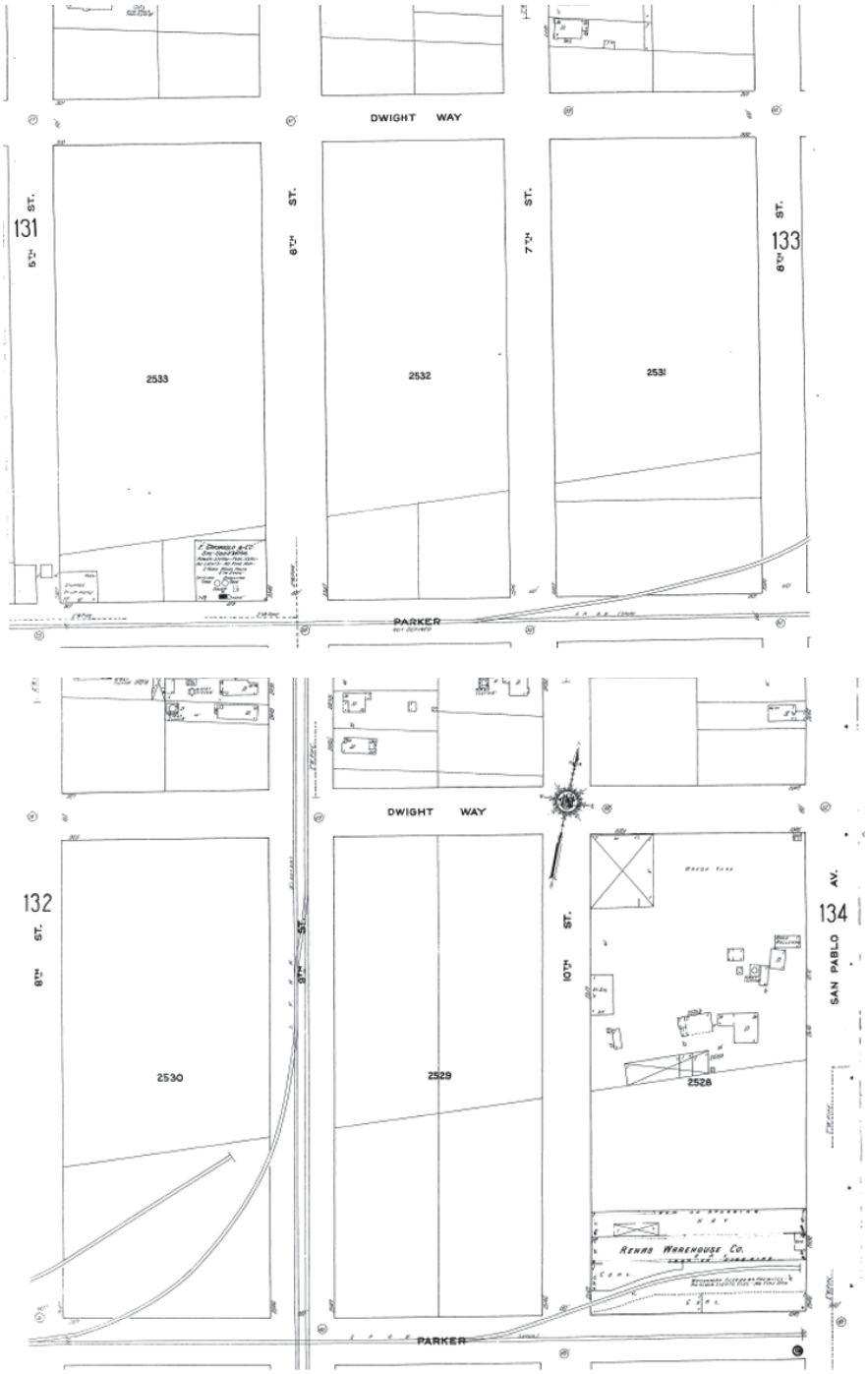
Property Tax Assessments

BAHA has property tax listings for the early years of the 20th century, showing a Clute owning the subject site between 1900 and 1913.

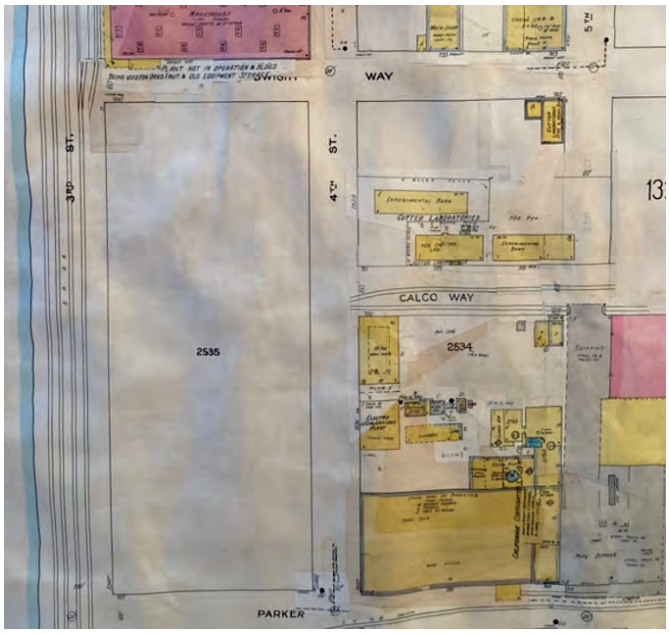
Year	APB	Tract	Block	Owner	Improvements	Personal Property
1900		Plot 60		Alva B. Clute	[500]	
1901		Plot 60		Alva B. Clute	[500]	
1903		Plot 60	#60:2	Alva B. Clute - .25 int	[500]	
1904		Plot 60	#60:2	Peter A. Clute - .25 int	[500]	
1907	1780	Plot 60	141	Clara A. Clute, et al	1,500	1,000
1908	1780	Plot 60	141	Clara A. Clute, et al	500	
1909	1780	Plot 60	141, except lots 6-18	Clara A. Clute, et al	500	250
1910	1780	Plot 60	141, except lots 6-18	Clara A. Clute, et al	500	2,500
1911	1780	Plot 60	141, except lots 6-18	Clara A. Clute, et al	500	2,500
1913	1780	Plot 60	141, except lots 6-18	Alva B. Clute	1,000	2,500

1911 Sanborn maps show little development in Plot 60.




DWIGHT WAY
131
5TH ST.
6TH ST.
7TH ST.
8TH ST.
133
2533
2532
2531
PARKER
DWIGHT WAY
132
8TH ST.
9TH ST.
10TH ST.
SAN PABLO AV.
134
2530
2529
2528
RENNA WAREHOUSE CO.
PARKER

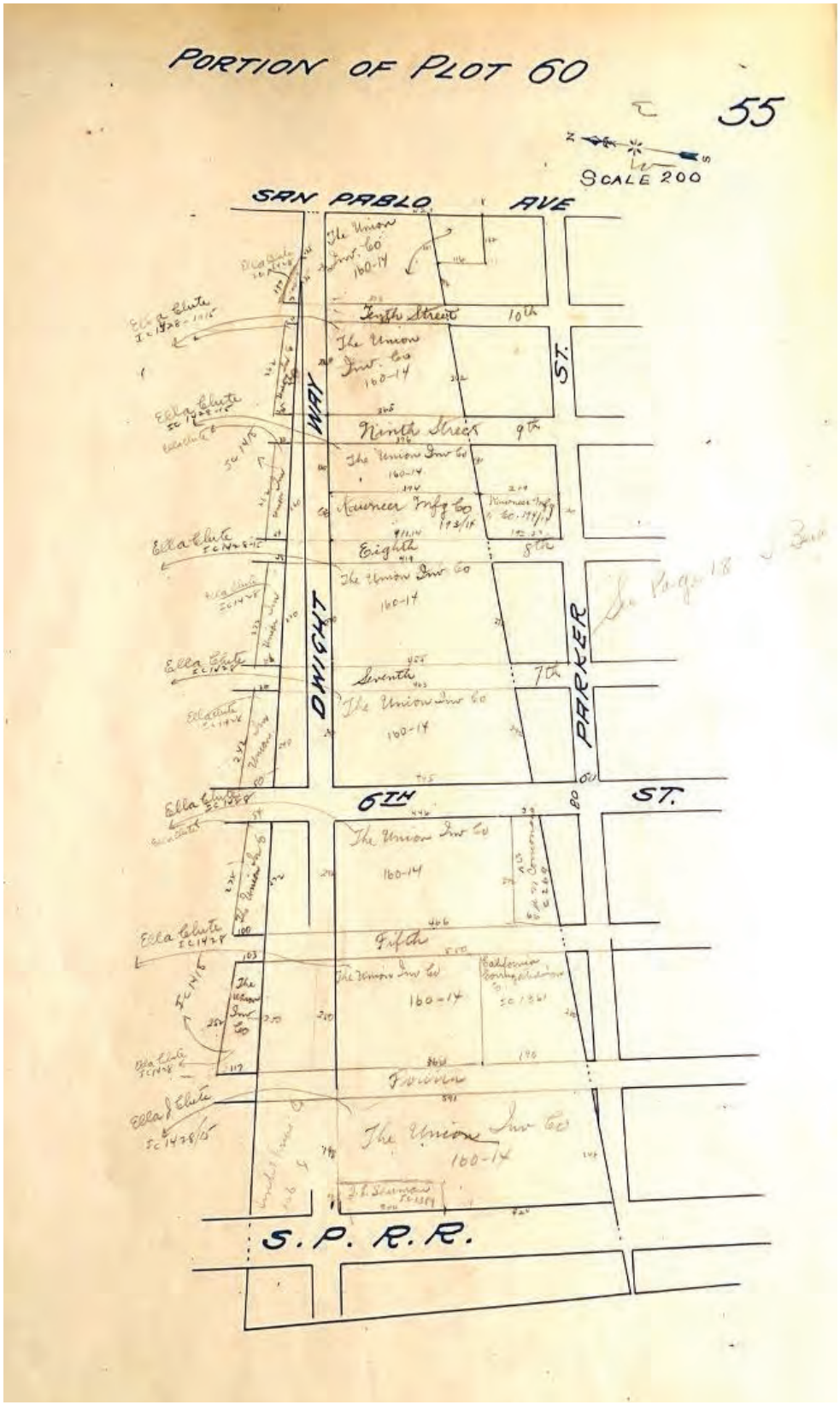
By 1929, Sanborn maps show much more development in the blocks.







The Block Book for the area, circa 1905 to 1920 shows Union Investment with ownership for this portion of Plot 60. Note the City of Berkeley Landmark Kawneer Manufacturing Company on 8th Street at Dwight Way and the future site of Cutter Laboratories, which later became Bayer and Miles Laboratories. (see image next page)


PORTION OF PLOT 60
55
SCALE 200
SAN PABLO AVE
DWIGHT WAY
10th STREET
9th STREET
8th
7th
6TH ST.
PARKER ST.
Fifth
S. P. R. R.
The Union Inv Co
160-14
Ella Elute

Starting with 2500 San Pablo in 1912 and ending in 1926, permits For Union Investment Company, signed by Alva Clute, President, many commercial and residential structures were built in the area and remain in place in 1924.

Year	Permit	Address	Owner	Architect	Builder
1912	**2409**	2500 San Pablo	Union Investment Co.	NA	Union Investment Co.
1913	**2992**	2512 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1914	**3612**	1092 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1914	**3950**	1090 Dwight	Union Investment Co.	NA	Union Investment Co.
1915	**4325**	2514 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1915	**4430**	2514 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1917	**6582**	943 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1917	**6583**	929 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1917	**6584**	937 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1924	**17948**	2523 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1924	**17949**	2527 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1924	**17951**	732 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**19647**	2517 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**19648**	2509 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**20999**	1076 Blake	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**21312**	2526 San Pablo	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22038**	1000 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22039**	1008 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22040**	1014 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22041**	1020 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22042**	1028 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22043**	1034 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22044**	1042 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1925	**22045**	1048 Dwight	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	**24146**	2520 San Pablo	Union Investment Co.	NA	Union Investment Co.
1926	**24428**	2510 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	**24429**	2520 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24430	2524 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24431	2530 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24432	2538 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24433	2550 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.
1926	24434	2542 Tenth	Union Investment Co.	Union Investment Co.	Union Investment Co.

Alva B. Clute:

Berkeley Landowner, Investor and …



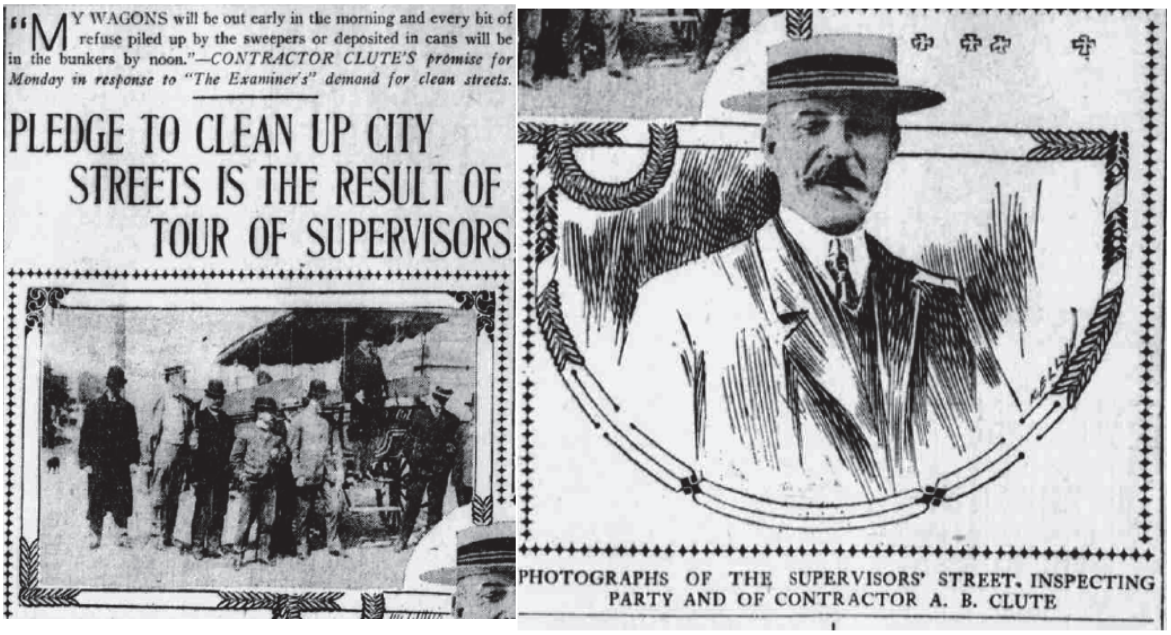
Street Cleaner

Alva Clute resided at 2516 San Pablo Avenue for several years. He was part of the original set of Directors for the Union Investment Company, active in San Francisco and Berkeley, including the 2500 block of San Pablo Avenue.

The San Francisco Examiner, Sep 26, 1896: 16.

Articles of incorporation of the Union Investment Company have been filed by Alva B. Clute, G.A. Coursen and C.S. Harney of San Francisco, William E. Davidson of Oakland and D.H. Whittemore of San Rafael, who have been elected to serve as Directors for the first year. The capital stock is placed at $200,000, and of that amount $500 has been subscribed by the incorporators.

The San Francisco Examiner, July 17, 1905: 4.


"MY WAGONS will be out early in the morning and every bit of refuse piled up by the sweepers or deposited in cans will be in the bunkers by noon."—*CONTRACTOR CLUTE'S promise for Monday in response to "The Examiner's" demand for clean streets.*

PLEDGE TO CLEAN UP CITY STREETS IS THE RESULT OF TOUR OF SUPERVISORS

PHOTOGRAPHS OF THE SUPERVISORS' STREET. INSPECTING PARTY AND OF CONTRACTOR A. B. CLUTE

Oakland Tribune, 7 July 1917



ENLARGE PLANT

BERKELEY, July 7.—The Cutter Laboratories have added fifteen acres to their site in West Berkeley by the purchase of property in the Clute tract west of Eighth street and south of Dwight way. Buildings of a permanent class soon are to be erected on this property. The property adjoins the Hardwick tract site recently purchased by the company on which structures costing $60,000 have just been completed.

San Francisco Chronicle, May 5, 1928, page 4

CLUTE – In Oakland, May 2, 1928. Alva B. Clute, beloved husband of Gertrude Clute, a native of California, aged 64 years. A member of Crockett Lodge No. 139, F. & A.M.; Golden Gate Commandery No. 16, K.T., and Islam Temple, Mystic Shrine.

Friends are invited to attend the funeral services Saturday, May 5, 1928, at 1:30 o'clock p.m., at Masonic Cemetery Sacramento, California. Mr. Clute will be at Truman's Residence Chapel, Telegraph ave. and 30th st., Oakland, until 8:30 a.m. Saturday.

San Francisco Chronicle, May 13, 1928, page 58

Alva Baker Clute Last Rites Held

Masonic funeral services for Alva Baker Clute, for many years following the fire of 1906, prominent in San Francisco building and construction circles, were held in Sacramento May 5. He is survived by his widow. His father, Frank W. Clute, was an early California pioneer, crossing the plains in a covered wagon in 1849. He was a member of the Knights Templar and Islam Shrine Temple.

Sources

- Sanborn Maps, 1929 and 1950
- Key System Transit Lines (Calif.), Clyde H. Sunderland
- M.W. Wood, History of Alameda County, California, Pacific Press, Oakland CA, 1883.
- Peralta Family History at http://www.peraltahacienda.org/.

- Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence Ruderman Antique Maps, Inc. http://www.raremaps.com
- Map of Berkeley, Showing the Property of the Berkeley LTI Association, 1874.
- Victorian Berkeley: The Community of Ocean View, Karen Jorgensen-Esmaili and The Berkeley Historical Society, 1981.
- Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.
- Berkeley, California 1911, an absolutely accurate map of Berkeley, Mason-McDuffie Co., 1911. University of California, Berkeley, Digital Collections, Earth Sciences and Map Library.
- USGS Topographic Map, 1915.
- City of Berkeley, California 1923, Berkeley Chamber of Commerce, Berkeley Realty Board. University of California, Berkeley, Digital Collections, Earth Sciences and Map Library.

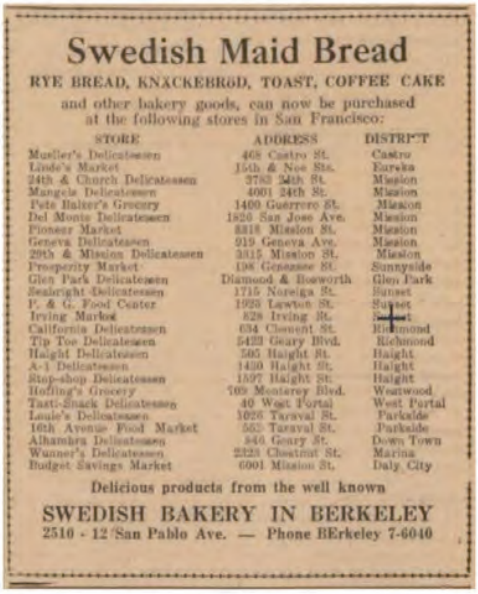
Some Longtime and Significant Tenants:

Earliest Occupants/Usage:

The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24). It was owned and operated by Jonas L Norlund and Gus Rydstrom ca. 1922-1963, under the business name of "Norlund & Rydstrom." The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time. Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).



Swedish Maid Bread

RYE BREAD, KNACKEBROD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	468 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3763 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1926 San Jose Ave.	Mission
Pioneer Market	3318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Sealright Delicatessen	1715 Noriega St.	Sunset
P. & G. Food Center	1925 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Toe Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	505 Haight St.	Haight
A-1 Delicatessen	1430 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	109 Monterey Blvd.	Westwood
Tasti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
16th Avenue Food Market	585 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2223 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

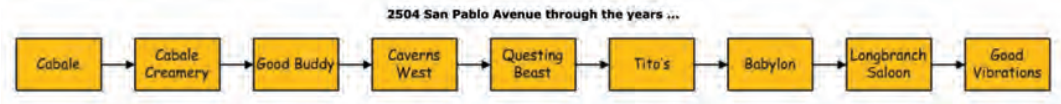
SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection).

Significant History of Music Clubs at 2504 (and extending to 2500) San Pablo Ave

The Building has a long history of hosting music clubs including the San Pablo Ave Folk and Rock Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long Branch Saloon.



Source: Questing Beast Research by Ross Hannan and Corry Arnold:
http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The music history of 2504 San Pablo Avenue is meticulously researched and documented in a series of blogposts on Rock Archaeology 101 - Photos and Artifacts from Mostly Forgotten Bay Area Rock Venues of the 1960's and Early 70s - see http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html , http://rockarchaeology101.blogspot.com/, https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html http://berkeleyfolk.blogspot.com/2009/08/cabale-creamery-2504-san-pablo-avenue.html https://berkeleyfolk.blogspot.com/2012/11/babylon-2504-san-pablo-avenue-berkeley.html and http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm

The below history and imagery is all excerpted from Rockarcheology blogs:

Back during World War 2, with the Oakland and RIchmond shipyards full of workers on three shifts, San Pablo Avenue had been called “Music Row.”. There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Soutwet to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970’s, there wer still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

2504 San Pablo Avenue itself was a seminal address in Berkeley ‘60’s music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a niew one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960’s, 2504 San Pablo had been the site of The Cable, later The Cable Creamery, an essential stop on the early 60s folk circuit. In 1965, it briefly become The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Question Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and “plugged in” to become Country Joe and The Fish.”

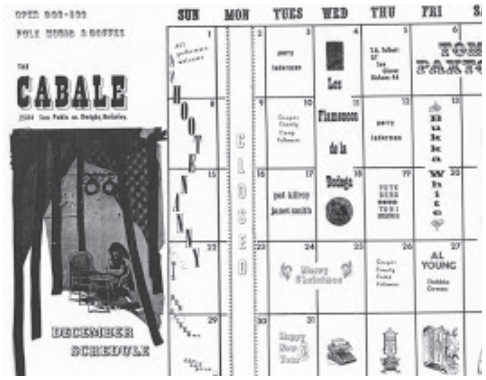
The Questing Beast had closed in May 1966 and 2504 became Tito’s, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, a new owner Malcolm Williams doubled the capacity of the room from about 175 to 350 and renamed the club The Long Branch Saloon. The Long Branch featured original music, too, but it paid a little better with a correspondingly higher quality of performers

Cabale (Creamery) January 1963-April 1965
The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an*

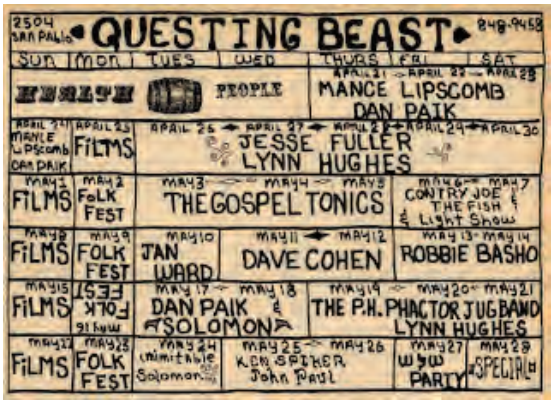
esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)"



A calendar for Berkeley's Cabale, for December, 1963.

According to Rockarceology101, Jerry Garcia made many pilgrimages from his home in Palo Alto to The Cabale in Berkeley to see folk musicians just as the Kweskin Band, and the Kentucky Colonels, both thought to be inspirations for the Grateful Dead.

The Questing Beast November 19, 1965-May 9, 1966
In addition to getting their start at the Questing Beast, Country Joe and The Fish were the very last musical performances on May 6 and 7th, 1966.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966
Source: Rockarcheology101.blocspot.cog

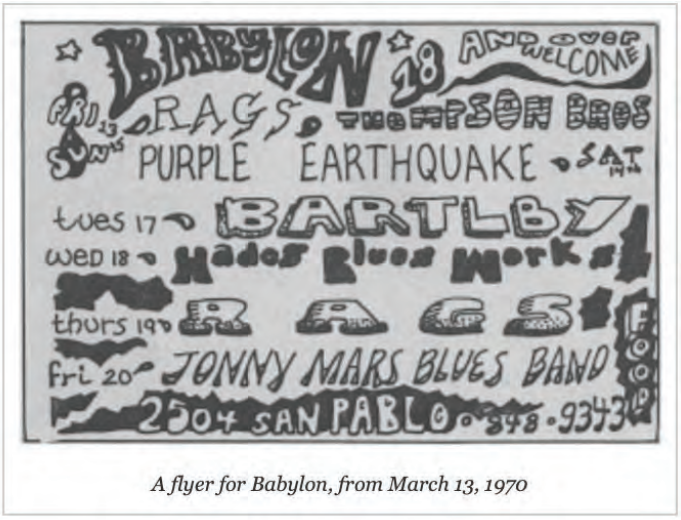
Tito's 1967-June 1969

Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, below, were a local Berkeley band).



Babylon July 1969-April 1971

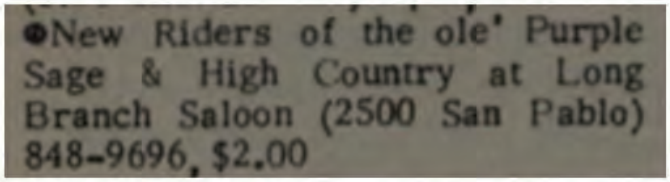
In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years. By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Babylon, from March 13, 1970

The Long Branch May 28, 1971-November 1976

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.



Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00



The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although

it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so its audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

Some more well-known acts that performed at Long Branch include Elvin BIshop Group, New Riders of the Purple Sage (Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band), Tower of Power, Commander Cody and His Lost Planet Airmen, and Eddie Money and the Rockets, and The Tubes.

The Long Branch lasted a little over five years and closed around November 1976. For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

16. Significance:

From Chapter 3.24 of the Landmarks Preservation Ordinance:
3.24.110 A. Landmarks and historic districts. General criteria which the commission shall use when considering structures, sites and areas for landmark or historic district designation are:
1. Architectural merit:
b. Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works of the best surviving work in a region of an architect, designer or master builder; or
c. Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric.
2. Cultural value: Structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City;
3. Educational value: Structures worth preserving for their usefulness as an educational force;
4. Historic value: Preservation and enhancement of structures, sites and areas that embody and express the history of Berkeley/Alameda County/California/United States.
5. Any property which is listed on the National Register described in Section 470A of Title 16 of the United States Code.

Under both 3.24.110 A.1.b., and 3.24.110 A.1.c., the Union Investment Building #1 qualifies as “an excellent example of Storefront Commercial Architecture and Classical Revival architectural style during Berkeley’s commercial development in the early decades of the 20th century. The extant building was constructed in 1907 (11) and retains many of its character-defining features, including: A formal symmetrical storefront, glazed and wood-framed front recessed entries, wood-framed single and double-doors flanked by display windows set on knee walls and topped with fixed and hopper transom wood windows. Character definition elements of Classical Revival design includes the brick masonry, which is laid out in a running bond pattern, a stone masonry beltcourse, a dentil, frieze boards with decorative triglyph, molded cornices, and pilasters, horizontal massing; symmetrical façade; classical architectural forms and arrangements.” (from page 5 of 7 2510 San Pablo Avenue HRE) An assessment of integrity found that the 1907 storefront commercial building retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation report.
1 Stacey De Shazo, Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue,
Berkeley, Alameda County, California, Evans & De Shazo, Inc., 2021.

The Union Investment Building #1 exhibits several classical elements found in other Berkeley business districts and is one of a few intact examples left on an ever-changing San Pablo Avenue. In addition to this application, the Historical Resources Inventory Form (DPR Form DPR Form 523A (9/2013) prepared by Stacey De Shazo as part of the Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue,

Berkeley, Alameda County, California, Evans & De Shazo, Inc., 202, indicates that the storefront commercial building appears eligible for individual listing on the NRHP under Criterion C.(Construction/Architecture): That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

While the HRE author determined no other significance for the building, we also find the following:

Under 3.24.110 A.2, the Union Investment Company Building #1 also qualifies for its cultural value and under 3.24.110 A.4 for its historic value by extending and maintaining San Pablo Avenue's World War 2 roots as "Music Row", when it was home to nightclubs and saloons hosting Oakland and Richmond Shipyard workers into the 60's and 70's

Culturally and historically, 2504 San Pablo Ave was a seminal address in Berkeley '60's music history serving as the site of The Cabale and later The Cabale Creamery, which was an essential stop on the early 60s folk circuit. It continued as a music hotspot for folk, bluegrass, pre-psychedelic and rock music during the sixties and seventies in numerous incarnations including The Good Buddy, Caverns West, and The Questing Beast before becoming Tito's and finally the Long Branch Saloon.

While the building has seen updates over time, the overall appearance has changed little and it continues to serve as home to current "counterculture" tenants such as Good Vibrations, providing valuable service to residents of Berkeley and the East Bay.

Period of Significance: 1911 – Present, location of several significant tenants in succession.

Historic Value:
National **State** **County** **City** **Neighborhood**

Architectural Value:
National **State** **County** **City** **Neighborhood**

17. Is the property endangered? Yes, it is up for sale and the San Pablo corridor is experiencing rapid demolition of existing buildings and development of new multi-story mixed use development.

18. Photographs:

Date	Photographer	Repository

1993	Evans & De Shazo Inc.	HRE_DPR Form San Pablo 2510
2024	Charles Enchill	Personal Collection
2024	unknown	Loopnet.com
2024	Susan Orbuch	Personal Collection
1910	Unknown	UC Berkeley Bancroft Library
1925	Unknown	Berkeley Public Library
1970s	Unknown	Rockarcheology website
2019	Unkonwn	Rockarcheology website

19. Bibliography:

- Building Permit files, Berkeley Architectural Heritage Association (BAHA).
- Sanborn Maps, 1911, 1929 and 1950
- 2021-03-04_HRE_DPR Forms_San Pablo 2510.pdf
- Historic Resource Evaluation for the Proposed Blake Apartments Project at 2527 San Pablo Avenue, Berkeley, Alameda County, California Prepared for Jonathan Astmann, Senior Project Manager Satellite Affordable Housing Associates. Prepared By: Stacey De Shazo, M.A. Principal Architectural Historian stacey@evens-deshazo.com Evans & De Shazo Archaelogy & Historic Preservation, January 28, 2021
- 1931 aerial photograph courtesy of U.C. Santa Barbara (fig 22)
- Portion of the 1911 Sanborn Fire Insurance Map (updated in 1950) showing the 1910 building (EDS-09) (figure 25 HRE for Proposed Blake Apartments cited above)
- Circa 1910 Photo of San Pablo Avenue (UC Berkeley, Bancroft Library) (figure 8 HRE for Proposed Blake Apartments cited above)
- 1925 photograph of the Key System and Berkeley sign at San Pablo Avenue and University Avenue (Berkeley Public Library) (sourced from HRE for Proposed Blake Apartments cited above)
- Map of the Ranchos of Vincente & Domingo Peralta. Containing 16970.68 Acres. Surveyed by Julius Kellersberger, 1853. Courtesy of Barry Lawrence
- Ruderman Antique Maps, Inc. http://www.raremaps.com
- Map of Oakland and vicinity, Showing Real Estate & Electric Railways, Dingee, William J., 1891.
- 1923 Swedish Bakery Advertisement in the “Vestkusten” – California Digital Newspaper Collection
- 1953 Swedish Bakery Advertisement (California Digital Newspaper Collection)
- 2504 San Pablo Avenue through the years flow chart – Questing Beast Research by Ross Hannan and Corry Arnold: http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm
- Cabale Show Calendar December, 1963 – courtesy of Rockareology 101 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html

- Questing Beast Calendar May 1966 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- Drongos show flyer approx. 1967, http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html.
- Flyer from Babylon from March 13, 1970 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00 http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History – Long Branch I) – March 11, 2021. http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Saloon Performance History (Long Branch II) , Friday August 11, 2023 https://rockarchaeology101.blogspot.com/2023/08/2504-san-pablo-avenue-berkeley-ca-long.html
- 2504 San Pablo Avenue, Berkeley CA: The Long Branch Saloon Performance History October-December 1973 (Long Branch III) Friday, July 19, 2024 https://rockarchaeology101.blogspot.com/2024/07/2504-san-pablo-avenue-berkeley-ca-long.html
- The Questing Beast , 2504 San Pablo Avenue, Berkeley CA, researched and prepared by Ross Hannan and Corry Arnold – latest Update Sept 13, 2011 http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm ou
- Tom Dalzell , Berkeley e-Plaque designation on San Pablo Avenue Folk Music Clubs, https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/
- City of Berkeley Ordinance #4694 N.S. Landmark Application for the Borg Building, 2136-2154 San Pablo Avenue, Berkeley, CA 94702 - (#LMSAP2020-0004) as appended to LPC Notice of Decision dated October 6, 2020

20. Recorder: Susan Orbuch/Charles Enchill Date: 5 November, 2024
Organization: Landmark Preservation Commission

City of Berkeley
Ordinance #44694 N.S.
LANDMARK APPLICATION
Union Investment Company Building #1
2510 San Pablo Ave (2500, 2504, 2506, 2508, 2510, 2512 San Pablo Ave & 1094, 1096 & 1098 Dwight Way)

APPENDIX

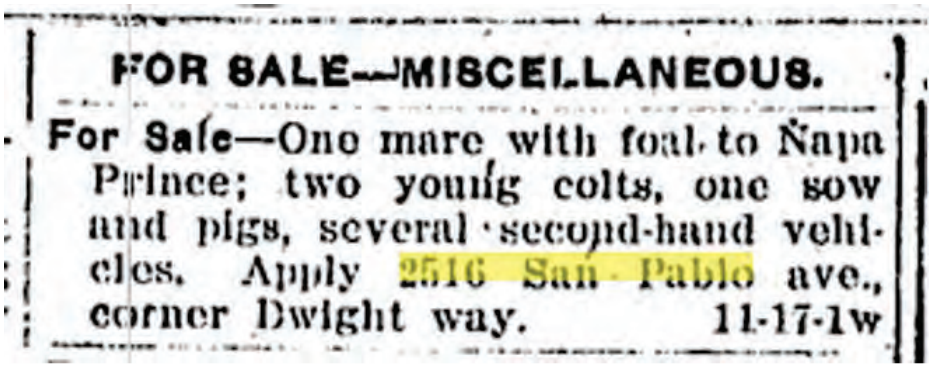
Notes on early history of 2500 block, San Pablo Ave, Berkeley

In 1906 and 1908, livestock for sale.

Berkeley Daily Gazette, Newspaper Archives May 23, 1906 Page 6


For Sale—Fresh Jersey cow and heifer calf, $35. Apply 2516 San Pablo ave., West Berkeley. 5-22-st

Berkeley Daily Gazette, Newspaper Archives November 18, 1908 Page 6


FOR SALE—MISCELLANEOUS.

For Sale—One mare with foal to Napa Prince; two young colts, one sow and pigs, several second-hand vehicles. Apply 2516 San Pablo ave., corner Dwight way. 11-17-1w

1909 and 1910 Directories (Clute on block, his listed occupation is contractor)
Clute, Alva B, contractor, 2516 San Pablo Ave, Berkeley

Articles mentioning Alva Clute:

https://cdnc.ucr.edu/?a=d&d=OLSF19021025.2.19&srpos=4&e=-------en--20--1--txt-txIN-%22union+investment%22+clute-------

https://cdnc.ucr.edu/?a=d&d=SFC19101217.2.114&srpos=8&e=-------en--20--1--txt-txIN-%22union+investment%22+clute-------

https://cdnc.ucr.edu/?a=d&d=SFC19080905.2.78&srpos=7&e=-------en--20--1--txt-txIN-%22union+investment%22+clute-------

https://cdnc.ucr.edu/?a=d&d=SFC19050721.2.155&srpos=1&e=-------en--20--1--txt-txIN-alva+clute-------

https://cdnc.ucr.edu/?a=d&d=OT19280928.1.31&srpos=28&e=-------en--20--21--txt-txIN-alva+clute-------

1910 Census

Alva B. Clute is listed at 2516 San Pablo Ave, occupation is Street Contractor

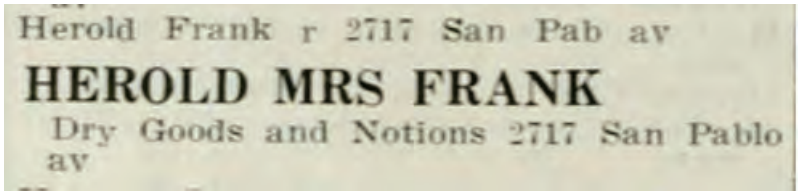
1911 Directory (Clute on block, his listed occupation is real estate)

Clute, Alva B, real estate, 2516 San Pablo Ave, Berkeley

1912 Directory (Clute on block, his listed occupation back to contractor)
Clute, Alva B, contractor, 2516 San Pablo Ave, Berkeley

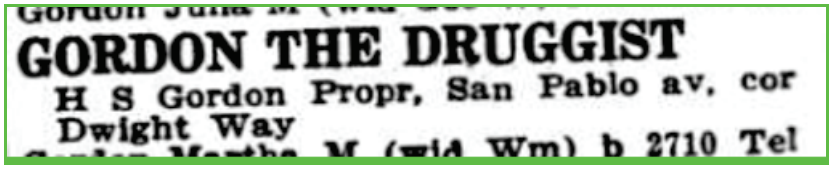
1913 Directory (Clute on block, Gordon and Herold not yet on 2500 block)

Gordon, Henry, drug clk, Owl Drug Co, rms 1708 San Pablo, Oakland


Herold Frank r 2717 San Pab av
HEROLD MRS FRANK
Dry Goods and Notions 2717 San Pablo av

Clute, Alva B, contractor builder, 2516 San Pablo Ave, Berkeley

1914 Directory (All 3 on 2500 block)


GORDON THE DRUGGIST
H S Gordon Propr, San Pablo av, cor Dwight Way


Herold Frank dry goods 2504 San Pab av
Herold Frank molder b 2717 San Pab av
HEROLD MRS FRANK
Dry Goods and Notions 2504 San Pablo av

Clute, Alva B, contractor, 2516 San Pablo Ave, Berkeley

1915 Directory (Gordon and Herold on block, Clute at Shattuck Hotel)

Gordon, Henry S, drugs 2500 San Pablo, r 1645 Ashby

Herold, Frank, Dry Goods, 2504 San Pablo

Clute, Alva B, contractor, Shattuck Hotel

1916 Directory

Gordon the Druggist is now listed at 3299 Adeline

Herold, Frank, Dry Goods, 2504 San Pablo

1917 Directory

Herold, Frank, Dry Goods, 2502 San Pablo

1918 Directory

Herold, Frank, Dry Goods, 2502 San Pablo

Berkeley Daily Gazette, Newspaper Archives February 28, 1919 Page 12

Advertisement for the Dwight Way Free Market, 2500 San Pablo Avenue, Corner Dwight Way



TALK--DON'T WALK

Great Big Values Offered by the

DWIGHT WAY FREE Market

2500 San Pablo Avenue
Corner Dwight Way

PHONE BERK. 874

Free Prompt Delivery 50c and Over

All kinds Can Milk, Large size 12½c

Del Monte Hot Sauce 6c

Royal Egg Noodles, Vermicelli, Spaghetti; reg. 10c pkg. ..... 2 for 15c

E. C. Corn Flakes—Special at 9c

POTATOES

Fancy Burbanks—per 100 ..... $2.90

APPLES

Hood River Pippins—Box $2.75

4 Tier $3.00

4½ Tier $2.60

Fruits and Vegetables fresh every day. Get our prices and save money.

Large Stock of the Very Best of SEED POTATOES

1920 Census

Alva B. Clute is listed at 2516 San Pablo Ave, occupation is President of an Investment Company

EDS-08: 2510 San Pablo Avenue (APN 54-1780-4-2); 1907 storefront commercial building

There are nine storefronts within the 1907 storefront commercial building, including six storefronts along San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512) and three storefronts along Dwight Way (1094, 1096, and 1098). Although the storefront addresses do not appear to have changed since the building was constructed, the ownership and occupancy history changed frequently. As such, not all the owners and occupants of the storefronts are listed within the following table.

Year	Owner/Occupant	Details
1907-1922	Owners: unknown	• The 1907 storefront commercial building consists of nine storefronts (Figure 22). • The first owner of the 1907 storefront commercial building is not known.
ca. 1922-1963	Owner/Occupants: "Swedish Bakery"; owned and operated by Jonas L Norlund and Gus Rydstrom.	• The first known occupants of the two fronts at 2510 – 2512 San Pablo Avenue was the "Swedish Bakery" that occupied these two storefronts from ca. 1922 to 1963 (Figure 23 and Figure 24).[59]

[55] Ancestry.com. *U.S., City Directories, 1822-1995*.

[56] Ancestry.com. *California, U.S., Voter Registrations, 1900-1968*.

[57] Ancestry.com. *U.S., City Directories, 1822-1995*.

[58] Newspapers.com, "Patrolman Added To Berkeley Police" Oakland Tribune, February 1, 1935.

[59] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

Year	Owner/Occupant	Details
		• The bakery was owned and operated by Jonas L. Norlund and Gus Rydstrom, under the business name of "Norlund & Rydstrom." [60] [61] [62] • The 1923 U.S. City Directory for Berkeley notes that Jonas and Gus both worked at the bakery during this time.[63] • Gus and Jonas were both born in Sweden. Jonas lived with his wife Anna at 2007 Dwight Way. It is unknown where Gus lived. • The Norlund family continued to own and operate the bakery with Gus Rydstrom until 1963.
ca. 1921 to ca. 1980	Occupants: Various	• There have been many occupants within the storefronts of the 1907 building, including the San Pablo Ave Folk Music Clubs - Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Long branch Saloon, and Earthsign Books, [64] [65] and many others.

[60] Advertisement, Oakland Tribune, November 2, 1950.

[61] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[62] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[63] Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

[64] Newspapers.com, "Getting Out", North East Bay Independent and Gazette, January 23, 1981. [65] Newspapers.com, "Readings" The San Francisco Examiner November 9, 1980.

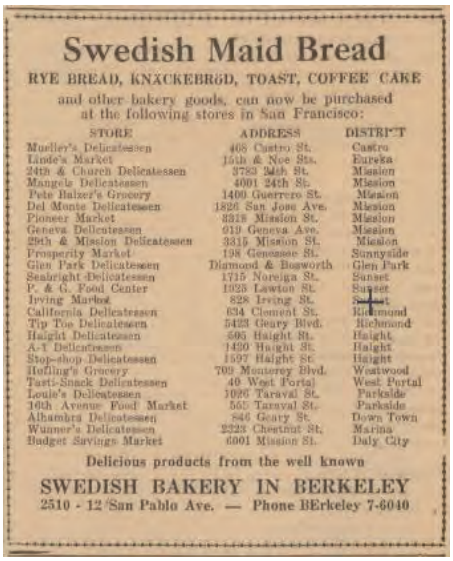


Figure 22. A portion of a 1931 aerial photograph showing the 1907 building (red outline) (courtesy of U.C. Santa Barbara).



Figure 23. A 1923 advertisement for the Swedish Bakery in the "Vestkusten," a Bay Area Swedish "newspapers"(courtesy of the California Digital Newspaper Collection).

Historic Resources Evaluation for the Proposed Blake Apartments Project, 2527 San Pablo Avenue, Berkeley, Alameda County, California. 34



Swedish Maid Bread

RYE BREAD, KNÄCKEBRÖD, TOAST, COFFEE CAKE

and other bakery goods, can now be purchased at the following stores in San Francisco:

STORE	ADDRESS	DISTRICT
Mueller's Delicatessen	408 Castro St.	Castro
Linde's Market	15th & Noe Sts.	Eureka
24th & Church Delicatessen	3753 24th St.	Mission
Mangels Delicatessen	4001 24th St.	Mission
Pete Balzer's Grocery	1400 Guerrero St.	Mission
Del Monte Delicatessen	1826 San Jose Ave.	Mission
Pioneer Market	3318 Mission St.	Mission
Geneva Delicatessen	919 Geneva Ave.	Mission
29th & Mission Delicatessen	3315 Mission St.	Mission
Prosperity Market	198 Genessee St.	Sunnyside
Glen Park Delicatessen	Diamond & Bosworth	Glen Park
Sealright Delicatessen	1715 Noriega St.	Sunset
P. & G. Food Center	1923 Lawton St.	Sunset
Irving Market	828 Irving St.	Sunset
California Delicatessen	634 Clement St.	Richmond
Tip Toe Delicatessen	5423 Geary Blvd.	Richmond
Haight Delicatessen	696 Haight St.	Haight
A-1 Delicatessen	1490 Haight St.	Haight
Stop-shop Delicatessen	1597 Haight St.	Haight
Hofling's Grocery	709 Monterey Blvd.	Westwood
Tarti-Snack Delicatessen	40 West Portal	West Portal
Louie's Delicatessen	1026 Taraval St.	Parkside
19th Avenue Food Market	565 Taraval St.	Parkside
Alhambra Delicatessen	846 Geary St.	Down Town
Wunner's Delicatessen	2323 Chestnut St.	Marina
Budget Savings Market	6001 Mission St.	Daly City

Delicious products from the well known

SWEDISH BAKERY IN BERKELEY

2510 - 12 San Pablo Ave. — Phone BErkeley 7-6040

Figure 24. 1953 (California Digital Newspaper Collection). EDS-09: 2514 San Pablo Avenue (APN 54-1780-5); 1910 storefront commercial building

Year	Owner/Occupant	Details
1910-1922	Owners: unknown	• The 1910 storefront commercial building consists of five storefronts within retail addresses, including 2514, 2513, 2520, 2522, and 2524 (Figure 25). • The first owner of the 1910 storefront commercial building is not known.
1922-1930	Owners: Conrad F. Gubanski and Mary Gubanski	• The first known owner of the 1910 commercial building is Conrad. Conrad was born in 1896 in German, and in 1912 he immigrated to the U.S. at the age of 16.[66] • Conrad contract married Mary in 1920. They had three children, Conrad Jr., Louis, and Walter.[67] [68]

[66] Ancestry.com, Staatsarchiv Hamburg. *Hamburg Passenger Lists, 1850-1953*. [67] Ancestry.com. *1930 United States Federal Census*.
[68] Ancestry.com., *California, Marriage Records from Select Counties, 1850-1941*.

ITEM 5
LPC 03-04-2021

State of California & The Resources Agency DEPARTMENT OF PARKS AND RECREATION	Primary # HRI #
PRIMARY RECORD	Trinomial
	NRHP Status Code
Other Listings	
Review Code _____ Reviewer _____	Date _____



https://berkeleyplaques.org/e-plaque/san-pablo-avenue-folk-music-clubs/

San Pablo Avenue Folk Music Clubs

MUSIC



2504 San Pablo Ave, site of many folk clubs, photo (2015) R. Kehlmann

BERKELEY e-PLAQUE

San Pablo Avenue Folk Music Clubs

The Steppenwolf: *2136 San Pablo Avenue*
The Blind Lemon: *2362 San Pablo Avenue*
Cabale, Cabale Creamery, Good Buddy, Caverns West, Questing Beast, Tito's, Babylon, and Longbranch Saloon: *2504 San Pablo*
The Jabberwock: *2901 Telegraph Avenue*
Freight and Salvage: *1827 San Pablo Avenue*

The folk music revival that began in the late 1950s was part of the cultural shift that peaked during the excesses of the disruptive 1960s and early 1970s and ebbed with the entrance of Rock on the popular music scene. Folk music clubs popped up in many places, notably in Greenwich Village, Cambridge, Chicago, San Francisco, and Berkeley. Centered on San Pablo Avenue, the Berkeley folk music scene was vibrant and transformative, if ever-churning.

In 1956, Berkeley's Pacifica radio station, KPFA, launched a folk music show called "Midnight Special." Two years later the city's first folk clubs, the *Steppenwolf* and the *Blind Lemon*, opened on San Pablo Avenue. Folk music was riding high: the Kingston Trio released "Tom Dooley," and Cambridge's famous *Club 47* had just opened.

In 1958 Max Scherr purchased and operated a local hangout, the *Steppenwolf*, a club that dabbled in both folk music and theater. Scherr later sold it to launch an underground newspaper, the *Berkeley Barb*. The *Blind Lemon* (named after the father of Texas blues, Blind Lemon Jefferson) opened in that same year, a few blocks south of the *Steppenwolf*. The small and intimate venue featuring coffee and folk music was owned by folk guitarist Rolf Cahn, a Jewish refugee from Nazi Germany who had served in the U.S. Army during the war, and singer/activist Barbara Dane. Opening night featured Odetta (a voice of the civil rights movement whose renditions of blues and spirituals inspired many musicians, including Bob Dylan, Joan Baez, and Janis Joplin), blues singer and guitarist K.C. Douglas, and Celtic folksinger Larry Moore. Cahn and Dane often performed at the club.

From the *Blind Lemon*, Rolf moved up the street to 2504 San Pablo Avenue, a spot that over the years would become home to seven different beat-era folk music clubs. It was at the *Cabale Creamery* (from Kabbala) that Jerry Garcia played bluegrass and folk music in the early 60s. Later, the club veered from folk towards rock and was renamed the *Questing Beast* (a name derived from King Arthur lore). It was an early and frequent venue for Country Joe and the Fish, and continued the trend towards rock in a further incarnation as Babylon (1969–70).

In the mid-1960s Berkeley's folk scene migrated to the corner of Telegraph Avenue and Russell Street where Bill "Jolly Blue" Ehlert's *Jabberwock* hosted locals and traveling musicians including Taj Mahal, Mance Lipscomb, Lightnin' Hopkins, and John Hammond. The *Jabberwock's* predecessor on the corner was a jazz club and coffee house, *Tsubo's*, where one evening patrons sat in on a recording session of guitarist Wes Montgomery and the Miles Davis rhythm section.

After the *Jabberwock* closed in 1968, the folk scene moved back to San Pablo Avenue with the opening of *Freight and Salvage Coffeehouse*, but Rock ultimately silenced Berkeley's lively folk music scene. At the turn of the century, only the *Freight* remained. It had been a latecomer, but one with staying power. It now takes its place on Addison Avenue, in the heart of Berkeley's downtown art and culture scene.

Contributed by Tom Dalzell, 2015

http://rockarchaeology101.blogspot.com/2021/03/2504-san-pablo-avenue-berkeley-ca-long.html

ROCK ARCHAEOLOGY 101

PHOTOS AND ARTIFACTS FROM MOSTLY FORGOTTEN AND MOSTLY BAY AREA ROCK VENUES OF THE 1960S AND EARLY 70S

THURSDAY, MARCH 11, 2021

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon 1971 Performance List (and Building History--Long Branch I)



2504 San Pablo Avenue, Berkeley, as it appeared in August 2011. The building was the former site of the Cabale Creamery, The Good Buddy, Caverns West, the Questing Beast, Tito's, Babylon and The Long Branch Saloon. All were music venues in the 1960s or 70s.

2504 San Pablo Avenue, Berkeley, CA: Building History

2504 San Pablo Avenue (at Dwight Way) is almost two miles West and South of the UC Berkley campus. Back during World War 2, with the Oakland and Richmond shipyards full of workers on three shifts, San Pablo Avenue had been called "Music Row." There had been nightclubs and saloons all along the East Bay, as tired workers with their pockets full relaxed with some live music. Many musicians had relocated from the South or Southwest to the West Coast, since that was where all the work was. Many other musicians had migrated for factory work, only to find playing music more lucrative (and probably more fun). Even into the 1970s, there were still several nightclubs along the San Pablo Avenue corridor, a final hint of the booming war years.

2504 San Pablo Avenue itself was a seminal address in Berkeley '60s music history. It is a fact of zoning that use permits tend to persist, so a venue with a license to allow music will generally continue to offer music. It is far easier for a new proprietor to lease a building with an existing permit than lobby for a new one, so clubs often change names, owners and musical styles, but not addresses. In the early 1960s, 2504 San Pablo had been the site of The Cabale, later The Cabale Creamery, an essential stop on the early 60s folk circuit. In 1965 it briefly became The Good Buddy and then Caverns West, and in November of that year it became the pre-psychedelic Questing Beast. It was at the Questing Beast where local folksingers Joe McDonald and Barry Melton got some friends and "plugged in" to become Country Joe And The Fish.

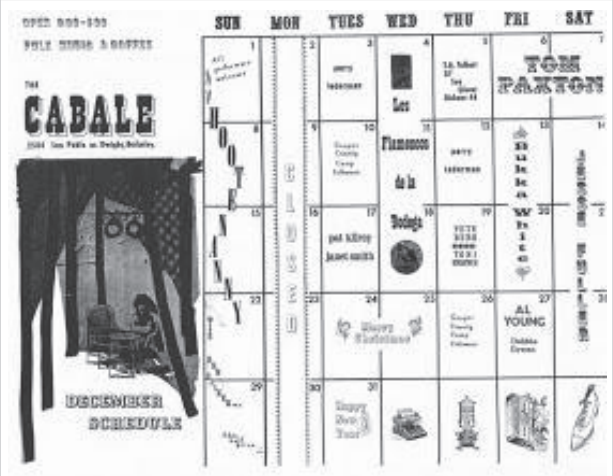
The Questing Beast had closed in May 1966, and 2504 became Tito's, which featured live music but was mostly a dance club. In late 1969, the club was re-named Babylon, and featured local bands playing original music. In 1971, new owner Malcolm Williams doubled the capacity of the room from about 175 to around 350, and renamed the club The Long Branch Saloon. The Long

Branch featured original music, too, but it paid a little better, with a correspondingly higher quality of performers.

Location and Memory
Sometime in the late 1980s or early 90s, Jerry Garcia was asked about his opinions of different venues around the country. By that time, the Grateful Dead had played every venue, some of them many times. Garcia admitted, however, that when he didn't remember names of venues--for one thing, they often changed--and in any case he was just driven there in a van. When he got on stage at the soundcheck, though, he admitted he would look around, and often recognize that he had played there before, thinking "oh yeah, this place, I've been here!"

Although few musicians have had the vast experience of Garcia, any rock fans who have lived in an area for a long time can recall that happening on occasion. You get tickets for a new club, and you get there, and park, and get inside, and look at the stage, and think--"hey wait a minute, this is where I saw the So-And-Sos." Musicians must play a lot of live shows must have this experience regularly, getting on stage and recognizing the view, realizing they had played the club with a different band when it had another name, or had seen their friends play there.

For musicians who played around the East Bay in the 60s and 70s one of those addresses would have been 2504 San Pablo Avenue. To illustrate this, I am going to point out the experiences of Jerry Garcia and Barry Melton, whose notoriety extends far enough that we know their history. The important point here, however, is that numerous patrons and musicians would have had multiple experiences at 2504 San Pablo, recognizing it every time, even if belatedly.



A calendar for Berkeley's Cabale, for December, 1963.

Cabale (Creamery) January 1963-April 1965
Sandy Rothman, a Berkeley bluegrass musician from way back, recalled Berkeley's Cabale (in a reflection no longer accessible on the internet)

It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)

In the early 1960s, there was a 'folk circuit' that emphasized serious folk music like Doc Watson and Mississippi John Hurt (as opposed to the more popular Kingston Trio-style of folk music). The Cabale was one of the anchors of the circuit, along with Club 47 in Cambridge, many clubs in Greenwich Village (such as the Gaslight and Folk City), the Ark in Ann Arbor and the Ash Grove in Los Angeles. The story of this circuit is well told in Jim Rooney and Eric Von Schmidt's fine book *Baby Let Me Follow You Down* (U-Mass Press, 1979).

The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies), along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). Cahn, a Jewish refugee from Nazi Germany, had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Cahn had also founded the Blind Lemon in 1958 (at 2362 San Pablo), the first Berkeley coffee house to feature folk music.

The Cabale had opened on January 4, 1963 and ran until mid-1965, when the folk action moved to the Jabberwock. Somewhere along the way Carroll Peery, manager of the Chambers Brothers and Big Mama Thornton, happened to acquire a majority interest in the Cabale. The name of the venue was changed to the Cabale Creamery in August of 1964. (As a side issue, the one-time notoriety of the Cabale/Cabale Creamery coffee house led the local vice squad and FBI to ban the licensing of any business under the name "Cabale" in the future. However, the late Chan Laughlin retained Cabale News Service as his business cover). Physically, per Sandy Rothman and others, the Cabale was a fairly small, long and narrow, dark room with the ambience of a '50s Beat coffeehouse. Coffee drinks were made at the far end of the room. Initially, the stage was against the long wall on the north side of the room (the right side as you walked in); later, it was on the short wall just inside and to the right of the entrance.

The usual entertainment at the Cabale included local musicians and quite a few traveling "folk individuals" from the more developed Cambridge folk scene. Bluegrass was scheduled only occasionally at the Cabale, but on the other hand, it was the only club in Berkeley where it was presented at all during that period (1963-4). Thus, for musicians like Sandy Rothman or Jerry Garcia, the Cabale was a destination when someone like the Kentucky Colonels were playing.



Jim Kweskin and The Jug Band (Unblushing Brassiness), Vanguard Records, December 1963 (Bruno Wolfe, Bob Siggins, Fritz Richmond, Jim Kweskin, Geoff Muldaur)

On March 11, 1964, the Jim Kweskin Jug Band played the Cabale. Jerry Garcia and his wife, plus some friends, made a pilgrimage to Berkeley to see them. The Kweskin Jug Band were an important band from the Cambridge folk scene, and had released their debut album on Vanguard in December of 1963. For young players like Jerry Garcia (in Palo Alto) or David Grisman (in Hackensack, NJ), it's hard to overstate the importance of this album. For one thing, Jug Band music was unknown prior to this album. Abruptly, every young hipster in America realized that they could form a band with their friends, and use any combination of instruments, whether played well or poorly.

Garcia, then newly married, was teaching music in Palo Alto and trying to start a music career. Famously, the self-absorbed Garcia was practicing banjo in the store on New Year's Eve '63, not reflecting why none of his students had shown up. A teenager heard the music and knocked on the door. When Garcia told the 15-year old from nearby Atherton that he wanted to form a jug band, young Bob Weir said "I'm in." And so it began. When the Kweskin band played a one-nighter, Garcia had to go (Weir was probably in exile at Boarding School).

For Garcia, the striking thing about the Kweskin Jug Band was not the music, which was great. Unlike literally ever other group at the time, the Kweskin Band were not "entertainers." Even the Beatles, creative as they were, wore matching suits, had a structured show and had bits of showbiz patter between songs. The Kweskin crew wore what they liked, casually bantered with the audience and each other, played requests--if they felt like it--and enjoyed themselves. That was what folk music was like when you played it in your living room. The Kweskin Band was just inviting everybody in to join them. That, right there, was the model for the Grateful Dead: play what you want, enjoy yourself, and invite along anyone who thinks that it would be fun.

Garcia was also friendly with the Kentucky Colonels and their great guitarist Clarence White. The Colonels played the Cabale a number of times, and Garcia surely went to see them any time he could. The Cabale didn't book bluegrass that often, but no other club booked bluegrass at all. So even though he lived in Palo Alto, Garcia made the trips to Berkeley when it was important. For such a tiny, unassuming place, the Cabale is remembered fondly by many Berkeley musicians.

Just as a sample, in January, 1964, the Cabale booked, among others
Bob Neuwirth-Cambridge folksinger who was famous as Bob Dylan's running mate
Pat Kilroy-Berkeley folk singer who founded the band New Age
Perry Lederman-obscure but influential Berkeley guitarist (later he did something-or-other for some Owsley character)
Danny Kalb-a few years later, lead guitarist for The Blues Project
Reverend Gary Davis-"If I Had My Way," "Death Don't Have No Mercy," and many more
Jesse Fuller-one-man band from Oakland ("San Francisco Bay Blues," "Beat It On Down The Line")

The name was amended from simply "the Cabale" to the Cabale Creamery in August 1964. The club folded around May, 1965.



A calendar for the Questing Beast in May, 1966. In fact, most of these gigs were never played, since the City of Berkeley pulled the club's cabaret license. The final musical performers were Country Joe and The Fish on May 7, 1966

The Questing Beast November 19, 1965-May 9, 1966
When the Cabale finally folded, probably sometime in the Spring of 1965, the 2504 San Pablo premises briefly became The Good Buddy (a poster survives from May 1965), and then Caverns West. Ultimately it was taken over by Terry Sullivan and Tony Sage, and re-opened as the Questing Beast on November 19, 1965. For another endeavour, we looked at the history of The Questing Beast in some detail (for a more complete saga, including a list of known performances, see our page on the Questing Beast).

The Questing Beast was primarily a folk coffeehouse and hosted similar acts to the Jabberwock on Telegraph Avenue. It booked mostly Folk, but with a fair amount of flamenco, bluegrass and classical guitar playing thrown in. By all accounts it never managed to turn a profit. Still, there was a hint of electricity in the there, making the Beast a somewhat different animal than prior folk clubs. For one thing, some rock bands were booked. Not from out-of-town, maybe not even good, but they were plugged in. Also, the walls of the club were covered with an elaborate psychedelic mural, although no pictures of it have endured.

The famous Mr. Owsley lived not far away, on Berkeley Way (roughly near Hearst and McGee, for those who know Berkeley geography), and he was reputed to hang out at the Questing Beast. A long-ago Grateful Dead tape from early 1966 was labeled "rehearsal-Questing Beast Feb 12 '66." The location was spurious, as the Dead never rehearsed there--the tape was probably made at Owsley's house--but there was still a psychedelic association with the Questing Beast, befitting its name.

Among the tiny number of folk musicians in Berkeley at the time were Navy veteran Joe McDonald and Brooklyn transplant Barry Melton. In Fall 1965, The duo had made an anti-war 45 rpm single called "Feel-Like-I'm-Fixin'-To-Die Rag" in a friend's living room, only for sale at one used bookstore near the campus (Moe's Books). For the single, the duo was named Country Joe and The Fish, which reflected jokes about Marxist ideology. Around October 1965, the pair had taken the bus and then hitchhiked around Oregon and Seattle, playing at anti-war gatherings. In February of 1966, however, they saw the Butterfield Blues Band at the Fillmore, and they began to see things differently--although the mysterious Mr. Owsley may have indirectly assisted.

One night around March, Joe and Barry were booked to play folk music at the Questing Beast. This time, however, they brought along a few friends. Barry brought an electric guitar, and some other friends (probably Bruce Barthol and Paul Armstrong) played amplified guitar and bass, and another friend, John Francis Gunning, played some drums, while Joe sang and blew some

harmonica. They did some blues, and some instrumentals, and an original song about smoking pot, which would end up being known as "Bass Strings" (with a then-racy introduction where Joe sang "Hey partner/Won't you pass that reefer around").

From then on, when Country Joe and The Fish played Questing Beast, they had some friends and some amplifiers. The band--now it was a band--would release their own EP in late 1966, passing that reefer around the world, well beyond the confines of Berkeley. Vanguard Records signed them, but only on the condition that they wouldn't sell their own record any more.

Unfortunately, by May 1966, The Beast had been slain, with its downfall well documented in the May 6 (Vol 2, Number 18) and May 13 (Vol 2, Number 19) issues of the *Barb*. A hastily arranged three day benefit was arranged with Solomon (Feldthouse – later of eclectic LA band Kaleidoscope) with the Holiday Dancers, Country Joe and The Fish, John Paul, Dave Cohen, Dan Paik and The Gospel Tonics (who had originally been scheduled) appearing.

The very last musical performances at the Questing Beast were Country Joe and The Fish on May 6 and 7 (see the calendar above), getting ready to spread Berkeley to the outside world. Sunday and Monday (May 8 and 9) saw The Questing Beast host Jerry Abrams' Berkeley *Cinematheque* (something they had done each Sunday since March 20) and the doors closed for the final time on May 9, 1966. The city of Berkeley had grounds (albeit thin ones) to deny the Beast its Cabaret license, and so they wouldn't have been able to pay performers.



Tito's 1967-June 1969

Somewhere around early 1967, 2504 San Pablo Avenue re-opened as a place called Tito's. It sold beer and pizza, and it had music for dancing on weekends. Tito's didn't buy ads, nor list their bands in the local papers, so it seems to have just had bands playing dance music. Still, once in a while, a local band would print up their own flyer, so we have some traces of the club's existence (The Drongos, above, were a local Berkeley band).



A flyer for Babylon, from March 13, 1970

Babylon July 1969-April 1971
In the Summer of 1969, Tito's became Babylon. Babylon featured original electric rock bands. A colleague looked into the bookings from July 1969 through November 1970, and they were all local Berkeley bands. The only name that stands out today is Purple Earthquake, a band of former Berkeley High students who would evolve into the band Earth Quake. Earth Quake released several albums in the 1970s, and they would also rule the Long Branch for five years.

A few flyers and artefacts from Babylon survive. The flyer above was from March 13, 1970. The notations "18 and Over Welcome" and "Food" meant that it was a restaurant, technically, with a cabaret license. Minors were allowed in if they were over 18, but they couldn't buy beer (although I bet they drank some). I think the nightly audiences for the Babylon weren't much older than 21, and probably lived relatively near to San Pablo Avenue.

By the Spring of 1971, the Babylon was owned by one Malcolm Williams. I don't know how long Williams had run or owned Babylon, but he decided to expand the club and rename it.



A flyer for Sopwith Camel at Berkeley's Long Branch, playing July 29, 1971

The Long Branch May 28, 1971-November 1976

By 1971, the live rock music market was evolving, and lots of entrepreneurs were noticing. Rock music had always been the province of teenagers, of course. But 60s rock music, with the likes of the Beatles, Bob Dylan and Cream, had raised the ante. Rock music fans didn't just "move on" when they turned 18. Those kids who were 15 when the Beatles had played Ed Sullivan in 1964 were past drinking age. They were still listening to rock music, and they took it seriously. And while every rock fan wanted to see the most popular bands when they came to town, their options were expanding.

A rock fan in his 20s probably had a job, and a few more dollars than when they were teenagers. They also didn't have parents constraining them, and they could drink. They weren't going to go to the Fairmont in San Francisco, but taking a date to a club where you could drink beer and dance was starting to seem like a viable idea.

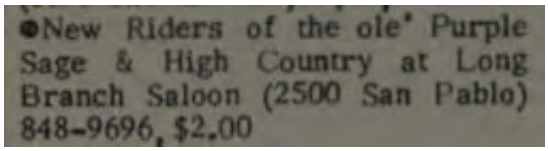
At the same time, UC Berkeley was expanding. It had never been a small school, but in the early 70s they added more and more students. California parents realized their kids could get a prestigious Ivy League-quality degree for the bargain price of around $212.50 a quarter. When those students graduated, many of them stuck around Berkeley. Rock music had been oriented towards the Fillmore West and other big dance halls, but now nightclubs were starting to book original bands, too. Berkeley had lots of young people, a town that didn't object to long-haired hippies, and a generally central location.

There had been music clubs in Berkeley since World War 2, of course. But as the 70s dawned, the various music clubs in Berkeley started to evolve. The New Monk, near campus at University and Shattuck, shifted from being a fraternity hangout to a rock nightclub, and by the next year it would become the Keystone Berkeley. Malcolm Williams ran Babylon, but he had big plans, too.

A May 23, 1971 article in the San Francisco *Chronicle* about Bay Area rock nightclubs had an interview with Malcolm Williams. Williams had hired some of the staff from the old Avalon

Ballroom, and he was planning to upgrade Babylon by doubling its capacity, from about 175 to around 350. A bigger club meant better acts, not just local bands who probably lived nearby. Certainly, the Bay Area did not want for good local bands, but they were all trying to make a living.

As for the name change, at the time it was a fairly obvious choice. The Long Branch Saloon was the name of a famous watering hole in the Wild West town of Dodge City, KS, back in the 1870s. More importantly, *Gunsmoke* had been a top-rated TV show since 1955, with James Arness as Marshall Matt Dillon. Bars all over the country were named "The Long Branch." Everyone immediately recognized the symbolism, the joint where everyone went, where everything exciting happened.



Ad in the October 1, 1971 Berkeley Barb promotes the New Riders of the ole' Purple Sage and High Country at Long Branch Saloon (2500 [sic] San Pablo) $2.00

Long Branch, Berkeley, CA Performance List May -December 1971
The May 23, 1971 San Francisco *Examiner/Chronicle* (Sunday edition) interviews Malcolm Williams, who says that the Long Branch is "in the process of expanding." At the time, most Bay Area rock clubs were smallish--The Keystone Korner in the City held 250-300, The Lion's Share in San Anselmo was 250-300, the New Orleans House in Berkeley held about 250. Nearby Mandrake's, at 10th and University, probably only held 200. When the Long Branch completed its expansion to around 350, it would be one of the bigger rock clubs in the Bay Area.

Ironically, the biggest club in the Bay Area would be the Keystone Berkeley, just 2 miles from the Long Branch. The New Monk, at 2119 University, mainly a frat beer joint, would be taken over in 1972 by Freddie Herrera and become the Keystone Berkeley. The Keystone Berkeley officially held 476, but it was widely felt that more people were regularly crammed in. Thanks to regular performances throughout the 70s by Jerry Garcia, Tower Of Power, Elvin Bishop and others, the Keystone Berkeley became the premier nightclub gig in the Bay Area until about 1977.

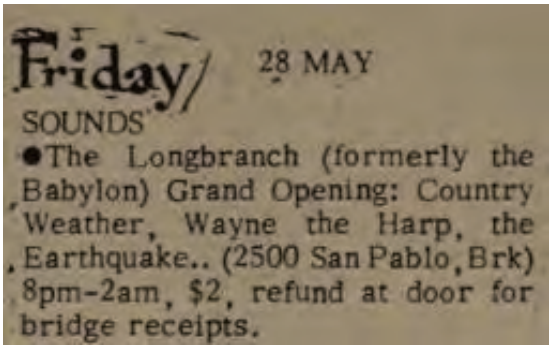


The Long Branch, at 2504 San Pablo Avenue in Berkeley, sometime in the 1970s

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so it's audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

As a result, the Long Branch ended up being a sort of farm team for the Keystone Berkeley. That wasn't a bad thing, necessarily, for the bands themselves. Keystone Berkeley and Long Branch didn't have identical crowds. The Keystone was nearer to campus, and at least on weekends drew people from Alameda, Contra Costa and Marin counties. The Long Branch had a little bit younger crowd who just liked to go out, and probably mostly lived around Berkeley.

At the Long Branch, mostly the same bands played the club over and over. If a band could build an audience at Long Branch, the expectation was that their own regulars would see the band over and over. Earth Quake, for example, the archetype for a Long Branch band, could play a wide variety of exotic British Invasion cover songs, so that their regular fans didn't hear the exact same set every time.


Friday 28 MAY
SOUNDS
●The Longbranch (formerly the Babylon) Grand Opening: Country Weather, Wayne the Harp, the Earthquake.. (2500 San Pablo, Brk) 8pm-2am, $2, refund at door for bridge receipts.

The May 28, 1971 Berkeley Barb lists the Grand Opening of the Longbranch [sic], formerly the Babylon with Country Weather, Wayne The Harp, the Earthquake [sic]. 8pm-2am, $2, refund at door for bridge receipts

May 28, 1971 The Long Branch, Berkeley Country Weather/Wayne The Harp/Earth Quake Grand Opening *(Friday)*
The Long Branch promoted its "Grand Opening" on Friday, May 28, 1971. There had been no bookings listed at Babylon for over a month, so I think the Long Branch was closed for renovations. The *Chronicle*article had said that the Long Branch was "in the process" of doubling its capacity. Based on peripheral evidence, I think those renovations took place over two periods. 2504 San Pablo was closed for about a month before it opened, and then apparently closed again for the month of November. I don't know if the club had fully expanded its capacity by May, or did the expansion in pieces. In any case, based on the quality of bookings, the Long Branch was already a bigger club than Babylon when it opened in May.

The Long Branch didn't really advertise. The club seemed to have made sure that their best weekend bookings were listed in the Berkeley *Barb*and the San Francisco papers, but there were rarely listings for the weekdays. There were probably flyers around town (common in Berkeley), but none have survived from 1971. Also, FM rock radio stations usually announced an "entertainment calendar" in the afternoons and evenings, where they would run down all the club bookings ("tonight, at the Lion's Share, The Sons, and at Keytstone Korner, Elvin Bishop Group," and so on). No doubt the Long Branch made sure that KSAN and the other stations had their weekend bookings, at least.

The Long Branch had three bands on their opening night, all three of which could have been the headliner on their own. The listings in the *Barb* and *Examiner* also said "$2 refund if Bridge receipt." This was to encourage fans from San Francisco (using the Bay Bridge) or Marin (using the Richmond Bridge) or even the Peninsula (using the San Mateo or Dumbarton Bridges). I don't know how many patrons actually took them up, but it was a marker of a club trying to expand its weekend audience beyond its own neighborhood.

Country Weather were a Walnut Creek (Contra Costa County) group, from just over the Berkeley Hills. They had originally been called The Virtues, but soon after lead guitarist Greg Douglass joined, they changed their name to Country Weather. Country Weather never released a record when they were together from 1967-73. Since the group was familiar from many posters from 1968 onward, Country Weather became one of the great lost San Francisco groups of the 1960s. Ultimately, the group reformed in the 21st century and still performs occasionally. RD Records released some of their 60s demos and live performances, along with some 21st century recordings.

Greg Douglass became a successful guitarist in the Bay Area, best known for co-writing “Jungle Love” for Steve Miller, with whom he played for many years. Douglass was also a member of Hot Tuna for one brief, sensational tour in Spring 1975.

Wayne The Harp was guitarist Wayne Ceballos. Ceballos had led the Bay Area trio AUM (pronounced "Ohm") in the sixties. AUM had released two albums, and opened at both Fillmores as well. Ceballos still played the same kind of hard-driving blues guitar in his new group.



Earth Quake's debut album was released on A&M Records in 1971

Earth Quake, from Berkeley, were the ultimate Long Branch band, and it's fitting that they played opening night. Originally, they had been a Berkeley High power trio called Purple Earthquake. By 1971, they were a quartet, with Robbie Dunbar on lead guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake would release their debut album on A&M Records sometime this year.

Earth Quake would play the Long Branch at least every month for five years, and in many cases every Friday night. Earth Quake, with their vast trove of cover versions, always had a loyal audience at the club.

I can't find any reference about who played Saturday night, although I suspect it was one of these three bands. For the balance of this post, I am only noting bands where I have been able to find a listing. In general, the same bands played the Long Branch over and over, so missing nights might not likely reveal other bands. The Long Branch was generally open from Tuesday through Sunday. Wednesday was "audition" nights, with unknown bands. Most other clubs had "audition night" on Monday, so the Long Branch was smart to choose another night.

June 4, 1971 Long Branch, Berkeley, CA: Grootna *(Friday)*
Grootna was a Berkeley band that had arisen out of a 60s Berkeley band called Sky Blue. Guitarist Vic Smith and singer (and sometime drummer) Anna Rizzo had teamed up with guitarist/writer Allan "Slim Chance" Silverman. Drummer Greg Dewey (from Mad River) was also in the band, along with a few others. The band played a batch of songs written by Silverman and his songwriting partner Austin DeLone. DeLone, however, was playing pubs in London with the band Eggs Over Easy. Everybody in Grootna had many links to numerous Berkeley ensembles.

June 18-19, 1971 Long Branch, Berkeley, CA: Wayne The Harp/Flying Circus *(Friday-Saturday)*
Flying Circus were a Marin band. Some form of the band had existed since about 1966. Flying Circus shared equipment and a rehearsal space with the band Clover. Flying Circus lead guitarist Bob McFee was the brother of Clover lead guitarist John McFee. Bassist John Hapaala was the only member who was in both the 60s and 70s versions of Flying Circus. The band had self-released a single in 1970, as a promotional tool, but I have never heard it. To my knowledge, Flying Circus fell broadly into the Marin country-rock category, something like Clover.

June 20, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Cookin' Mama *(Sunday)*
Charlie Musselwhite had been born in Mississippi and moved to Memphis, and then ultimately to Chicago. He was one of a small number of white musicians in Chicago (including Nick Gravenites, Paul Butterfield, Mike Bloomfield, Elvin Bishop and a few others) who had stumbled onto the blues scene by themselves.

A Chicago club regular, Musselwhite eventually recorded an album for Vanguard in 1967 called *Stand Back*, which had started to receive airplay on San Francisco's new underground FM station, KMPX-fm. Friendly with the Chicago crowd who had moved to San Francisco, his band was offered a month of work in San Francisco in mid-1967, so Musselwhite took a month's leave from his day job and stayed for a couple of decades.

By 1971, blues weren't as interesting to major labels. Musselwhite's 1971 album was *Takin' My Time*, on Arhoolie Records. Musselwhite's backing group on the album included Robben Ford, a great young guitarist from Ukiah. By mid-71, I think Ford (and his brother, drummer Patrick Ford) had left Musselwhite to form their own band, but it's not impossible that Robben played the Long Branch with him.

Cookin' Mama was a local band fronted by Sherry Fox, who had been in RJ Fox. They were a big, eight-piece band with horns. Pat Thrall was the lead guitarist. Cookin' Mama would release a 1972 album called *New Day*.

July 2-3, 1971 Long Branch, Berkeley, CA: Elvin Bishop Group/Linx *(Friday-Saturday)*
Elvin Bishop had moved to the Bay Area from Chicago in Spring 1968. By 1969 he had a band and was regularly playing The Keystone Korner. Bishop was signed to Bill Graham's San Francisco label, distributed by Columbia, and he had released two albums. After a 1969 debut, the **Elvin Bishop Group** had released *Feel It!* in mid-1970. Elvin's band featured Stephen Miller on organ (from the band Linn County) and singer Jo Baker. Baker, Bishop and Miller all shared vocals.

Linx played the Long Branch regularly, as well as other Berkeley clubs, but I don't know anything else about them *[**update 20230528**: thanks to a Commenter, I know that Linx (sometimes spelled Lynx) featured young Berkeley saxophonist Lenny Pickett, later in Tower Of Power and long-time leader of the Saturday Night Live Band. Also in the group was (future) renowned Manhattan chef Jonathan Waxman]*



Alice Stuart's 1970 album Full Time Woman, on Berkeley's Arhoolie Records

July 4, 1971 Long Branch, Berkeley, CA: Alice Stuart/Clover*(Sunday)*
On July 4, Bill Graham closed the Fillmore West. The concert industry was getting too large for the 2500-capacity ballroom. Graham moved the action to the much larger Winterland (5400) or Berkeley Community Theater (3500). Fillmore West wasn't a club, but it was a place that many local rock fans went to on a Friday or Saturday night just because it was "the Fillmore." It's closing left room on weekend nights for rock nightclubs all around the Bay Area.

Alice Stuart was a fine blues guitarist and singer. Although she was from Seattle, she had been playing in the Bay Area since about 1964. Stuart had performed and recorded in a variety of settings. At one point in late 1969, she had even been the temporary bass player for the Lost Planet Airmen. Stuart had released the album *Full Time Woman* in 1970, on the small label American Records. It was a fairly introspective album. By 1971, Stuart was leading an electric trio called Snake, with Karl Sevareid on bass Bob Jones on drums (and vocals), and they would record for Fantasy in 1972.

Clover's members were also Marin County natives. **Clover** had formed in late 1967, out of a band called The Tiny Hearing Aid Company. Fantasy Records, flush with Creedence money, had signed Clover. The band released two poorly-produced but pretty good albums, their self-titled debut in 1970, followed by *Fourty-Niner* in 1971. Clover was a four-piece band, with lead and pedal steel guitarist John McFee, lead singer and guitarist Alex Call, bassist John Ciambotti and drummer Mitch Howie (McFee, Call and Howie had been in Tiny Hearing Aid). Clover worked out of Mill Valley.

By the end of '71, Fantasy seemed to have dropped Clover. Clover kept plugging along, playing Monday nights in Berkeley, even after two albums. The proximity of Mill Valley to downtown Berkeley made this a sensible gig for Clover.

July ?, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen
I could find almost no listings for July, but I don't read much into that. Newspapers published

listings on a space-available basis, and sometimes lesser clubs like the Long Branch weren't mentioned in the paper due to lack of space. In other cases, no one from the club may have remembered to call the paper with the week's bookings.

Berkeley's very own **Commander Cody and His Lost Planet Airmen** had moved out to California from Ann Arbor, MI in the Summer of '69. They had set up shop in a rambling house in nearby Emeryville. The band played "hippie honky-tonk," a strange brew of Western Swing, traditional country, old-time rock and roll and Berkeley sensibilities. The band had been signed to Paramount Records, and at this time they were recording their debut (*Lost In The Ozone* would come out in November). We can infer this Commander Cody date, however, since we know that the band was recording live at the Long Branch and the New Monk in July (as it says so on the back of the album). On the album, the songs "What's The Matter, Now" and "20 Flight Rock" were recorded live, but whether either (or both) were recorded at the Long Branch isn't clear.

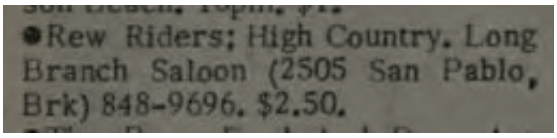
July 29, 1971 Long Branch, Berkeley, CA: Sopwith Camel/Jabo Stokes *(Thursday)*
The **Sopwith Camel** was an original San Francisco psychedelic band, with roots going back to the Red Dog Saloon in Virginia City, NV and 1090 Page Street. The Sopwith Camel had been one of the first Fillmore bands to sign a recording contract, and they had one of the first hit singles of the scene, as well, with "Hello Hello" in February 1967. That record was in the Lovin' Spoonful jugband style, which has hot at the time (and the Camel were produced by Spoonful producer Erik Jacobsen). The Camel had to face the grumblings of locals who felt that they had "sold out." The band had ground to a halt in late 1967.

However, Sopwith Camel had reformed in 1971. Their first gig seems to have been at the Matrix on March 5. The re-formed group had 4 of the 5 original members. The original songwriting partnership of guitarists Peter Kraemer and Terry MacNeil was intact, along with bassist Martin Beard and drummer Norman Mayell. In the meantime, Beard and Mayell had played on the hit single "Spirit In The Sky" with Petaluma's Norman Greenbaum.

Jabo Stokes is unknown to me.

August 6-7, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/The Crabs *(Friday-Saturday)*
The Crabs were a popular Berkeley club band, although they didn't ever break out of the club circuit. They played in a style that would now be called "Roots-Rock" or "Americana" today, but those terms didn't yet exist. The author Charles Reich, who published a huge bestseller in 1970 called *The Greening Of America*, was a huge fan of The Crabs, and mentioned them a number of times in his book (Reich also interviewed Jerry Garcia for *Rolling Stone*, and it was published as a book called *A Signpost To New Space*).

August 17, 1971 Long Branch, Berkeley, CA: Driver *(Tuesday)*
Driver are unknown to me. If a Bay Area band from this period is unknown to me, they are officially obscure. Driver very well may have been a fine band, in fact, but bands booked at the Long Branch on a Tuesday night didn't have any local following.



The August 27, 1971 Berkeley Barb lists Rew Riders [sic]/High Country, Long Branch Saloon (2505 [sic] San Pablo, Brk) $2.50

August 27-28, 1971 Long Branch, Berkeley, CA: New Riders of The Purple Sage/High Country *(Friday-Saturday)*
The New Riders Of The Purple Sage headlined the weekend at the Long Branch, so Jerry Garcia returned to where he had been originally inspired by the Jim Kweskin Jug Band. While of course Garcia was quite famous, as I have said I think his experience was quite common for musicians on this list. 2504 San Pablo Avenue had been a venue for several years, and by it's nature, Berkeley is

a place where interesting things happen, for good or ill. Many musicians must have had a burst of recognition when they drove up to their gig at the Long Branch for the first time.

The **New Riders Of The Purple Sage** were Jerry Garcia's vehicle for letting him play pedal steel guitar in a live band. Since John Dawson wrote and sang the songs, and Garcia's old pal David Nelson played guitar, Garcia could just concentrate on the steep learning curve of the pedal steel, with no vocal or front-man duties. By this time, the Riders had completed the recording of their debut album *NRPS*, which would come out in September. Garcia himself had found the pedal steel too daunting, and had already made plans to cede the chair to the great Canadian steel guitarist Buddy Cage (who had been playing with Ian and Sylvia Tyson's Great Speckled Bird).

Not only was Cage a far better steel player than Garcia, if the band did not have a full-time player in the steel slot, the band could never play enough to make a living. The Grateful Dead had managed to climb out of some severe debt incurred in 1970 (their manager had absconded with $150K), but the Riders were still just trying to break even. A good paying gig on the weekend would help the band cover its expenses until the album made them nationally popular.

High Country were a Berkeley bluegrass band led by mandolinist Butch Waller. High Country were regulars at Berkeley's already-legendary folk club, the Freight And Salvage (a half-mile North, at 1827 San Pablo). Waller had been pals with Garcia and David Nelson, both former bluegrassers, since 1963. Waller and David Nelson had been in a bluegrass band together in 1964 (the Pine Valley Boys), and in '69, Nelson had even played a little with High Country. One time, High Country's banjo player wasn't available, and Jerry Garcia filled in (June 19, 1969--of course, there's a tape).

Butch Waller had surely been to the Cabale many times, as had Nelson, so they too probably had that burst of recognition when they got there.

August 29, 1971 Long Branch, Berkeley, CA: Charles Ford Blues Band *(Sunday)*
The **Charles Ford Blues Band** was a fine blues band that featured three brothers from Ukiah, CA up in Mendocino County. Guitarist Robben Ford, drummer Pat Ford and harmonica man Mark Ford played modern, uptempo blues. It was rooted in tradition, but jazzy and flowing as well. Namesake Charles Ford was their father. They would release a fine album on Arhoolie in 1972 (*Charles Ford Band*). Robben Ford would go on to well-deserved fame, playing with the LA Express, George Harrison, Joni Mitchell, Miles Davis and many others.

August 30-31, 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*
Tower Of Power, though originally from Fremont, were the pride of Oakland. They had been discovered by Bill Graham at the Tuesday night Fillmore West auditions, and their first album *East Bay Grease*had been released on Graham's San Francisco label (distributed by Atlantic). Ultimately, Atlantic's sister label Warner Brothers would pick up Tower. Tower's immortal second album, *Bump City*, would be released in early 1972, presaging an era where the A's, Raiders and Golden State Warriors were making all things Oakland ascendant.

The core of Tower Of Power had been together since 1968. Their unique horn section sound had been honed in Oakland clubs since 1969. Tower Of Power played both rock clubs and R&B dance clubs, dominating both of them with aplomb. At this time, they were just a hard working band, filling in empty nights on their calendar. I think the Long Branch was open on a Monday (and publicizing the booking) just because Tower was available.

September 1, 1971 Long Branch, Berkeley, CA: Ongood/Wormwood Star (Wednesday)
Ongood and **Wormwood Star** are both unknown to me. Wednesday was audition night.

September 2, 1971 Long Branch, Berkeley, CA: Pendergrass *(Thursday)*
Pendergrass is unknown to me.

September 3-4, 1971 Long Branch, Berkeley, CA: Loading Zone/Staton Brothers *(Friday-Saturday)*
The Loading Zone, from Oakland, had played the original Trips Festival back in 1966. By 1971,

they had been through many different iterations. By this time, although they still broadly featured the mix of rock and soul as when they had started, they had no original members. They were good, though: Linda Tillery and Wendy Hass on vocals Tom Coster on organ, Doug Rauch on bass, Tony Smith on drums and Bruce Conte on guitar. The Zone shared management and a rehearsal space with Tower Of Power, and they, too, played both R&B and rock clubs.

The **Staton Brothers** were an East Bay band from Hayward who had been signed by the Monkees' management around 1967. Jeff and Mike Staton were both singing guitarists, broadly in the style of Buffalo Springfield. The band had toured with the Springfield and others in the 1960s. In late 1972, the Staton Brothers would release an album on Epic, but there was a problem with distributors, so the album did not sell. Ultimately both Staton brothers worked with Stephen Bishop and many others as guitarists and songwriters, mostly based in Nashville. Since "Staton" was often misunderstood, and just an adopted name anyway, they used different names.

September 8, 1971 Long Branch, Berkeley, CA: Loading Zone/Mike Finnegan *(Wednesday)*
Organist and singer **Mike Finnegan** was from Wichita, KS. Unlike most musicians, the 6'6" Finnegan had gotten a basketball scholarship to the University of Kansas. He had moved to the Bay Area around 1969, and he had been a member of The Jerry Hahn Brotherhood, who had put out a highly regarded 1970 album on Columbia. Unfortunately, the album went nowhere, and Finnegan had left the band. At this time, Finnegan had another band with singer Jerry Wood, and he worked with the re-activated Big Brother and The Holding Company as well.

For club gigs, Finnegan pretty much played blues. He was a powerful vocalist as well as a great organ player, so he could play with any combination of musicians. Some of his "friends" might have been had notable musical pedigrees and would definitely have been good players.



Cold Blood's second album, Sisyphus, released on Bill Graham's San Francisco record label (distributed by Atlantic), released in 1970

September 10, 1971 Long Branch, Berkeley, CA: Cold Blood *(Friday)*
Cold Blood are generally associated with the East Bay funk sound of bands like Tower Of Power.

The East Bay association was appropriate musically, but in fact Cold Blood had its roots in the South Bay. Lead singer Lydia Pense, from San Mateo, and bassist Rod Ellicott had been in a Peninsula Band in 1966 called The Generation. The Generation were known as the first Bay Area band to merge a horn section with a rock band. The Generation had evolved into Cold Blood, and they were signed to Bill Graham's San Francisco label (distributed by Atlantic). Cold Blood released two albums on San Francisco, their self-titled debut (1969) and *Sisyphus* (1970), which spawned a modest local hit with a remake of "You Got Me Hummin'." [*note: a Commenter suggests Stoneground did not play, and was replaced by Bittersweet*]

September 11, 1971 Long Branch, Berkeley, CA: Stoneground *(Saturday)*
Stoneground had been put together by KSAN impresario Tom Donahue in 1970 for an intended movie about a "traveling Woodstock" called *Medicine Ball Caravan*. The Grateful Dead were booked for the movie, but backed out at the last minute. However, Alembic sound had to honor their part of the contract, so the Dead had stayed home and recorded *American Beauty* with Stephen Barncard, because Bob Matthews and Betty Cantor had gone on the road with Stoneground.

Stoneground had just released their self-titled debut album on Warner Brothers. Among the key members of Stoneground were singers Sal Valentino, Lynne Hughes, Annie Sampson and Deirdre LaPorte. Guitarist Tim Barnes also sang. Pete Sears had been the pianist for the album, although he had probably been replaced by Cory Lerios by September.

September 13-14 , 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*
Clearly the two night booking for Tower Of Power on a Monday and Tuesday was a success, since they returned a few weeks later.

September 15, 1971 Long Branch, Berkeley, CA: Entity/Driver *(Wednesday)*
Entity is unknown to me.

September 16, 1971 Long Branch, Berkeley, CA: Bittersweet *(Thursday)*
Bittersweet was a rock band from Chico, CA, who moved to the East Bay. Rock historian Bruno Cerriotti has a detailed history of their adventures.



Barry Melton's 1970 album on Vanguard, Bright Sun Is Shining

September 17, 1971 Long Branch, Berkeley, CA: Barry Melton and Fish (Friday)
According to Joe McDonald and Barry Melton, "Country Joe and The Fish" was a duo featuring the two of them, with or without additional band members. That's not how the music world saw it, however. Country Joe and The Fish had called it a day in early Summer 1970, and both leaders had gone solo. Still, when Barry Melton played live with a band, it was usually called **Barry Melton and The Fish**, to give listeners a hint that it was electric Melton backed by a group.

I don't know how reflective Barry Melton might have been about his own history. But the entire Country Joe and The Fish saga, including playing Anti-War protests, hit albums, Woodstock, European tours and all the rest had pretty much got its start when Joe and Barry had plugged in at the Questing Beast in March, 1966. Now, here was Barry Melton, back at 2504 San Pablo Avenue.

Melton, who had moved from Berkeley to Marin by this time, had released a solo album on Vanguard in 1970 called *Bright Sun Is Shining*. It had been recorded in Chicago and New York with veteran session pros like Phil Upchurch, rather than with Fillmore West guys. The album had mostly been covers of blues and old R&B songs. This was actually quite consistent with Melton's musical history, but it may not have been entirely expected by 60s fans who were used to songs about politics and drugs. I don't know who was in Melton's live band at this time.

September 19, 1971 Long Branch, Berkeley, CA: Crabs*(Sunday)*

September 20-21, 1971 Long Branch, Berkeley, CA: Tower Of Power *(Monday-Tuesday)*

September 23-25, 1971 Long Branch, Berkeley, CA: Grootna/Mike Finnegan *(Wednesday-Friday)*

September 26, 1971 Long Branch, Berkeley, CA: Bittersweet *(Sunday)*

September 29, 1971 Long Branch, Berkeley, CA: Road House/Wormwood Star *(Wednesday)*
Road House is unknown to me.



NRPS, the debut album of the New Riders Of The Purple Sage, was released by Columbia in September, 1971. Jerry Garcia played pedal steel guitar on the album, and toured with the New Riders through October, in order to promote the band.

October 1-3, 1971 Long Branch, Berkeley, CA: New Riders of The Purple Sage/High Country *(Friday-Sunday)*
The New Riders' August weekend must have been a good payday, since they returned for a three-night stand in October. The *NRPS* album had been released by Columbia in mid-September. Although it was already agreed that Buddy Cage would permanently replace Jerry Garcia, Garcia was going to play on the first leg of the Grateful Dead/NRPS tour in order to promote the band. A number of the shows were broadcast on FM radio, so entire Metro areas would get to hear Garcia play with the Riders. The Fall tour would commence on October 19, 1971, in Minneapolis. Garcia's last show with the Riders as their steel guitarist was October 31 in Cincinnati (Cage took over in Atlanta on November 11).

By this time, High Country had probably released their self-titled album on Raccoon Records. The Youngbloods had become so successful behind "Get Together" that Warners had given them their own label. Banana (Lowell Levenger) was a bluegrass banjo player from way back, so he recorded High Country at his home studio, and got the album released on the Youngbloods' imprint.

October 5, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Charles Ford Blues Band *(Tuesday)*
Charlie Musselwhite was billed with the band featuring Robben and Pat Ford, two former band members. It's not impossible that Musselwhite just sat in with the Charles Ford Band, instead of bringing his own group.

October 7, 1971 Long Branch, Berkeley, CA: Charlie Musselwhite/Frank Biner Band (*Thursday)*
Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '71 Biner was just another guy working the clubs. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

October 8-9, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel *(Friday-Saturday)*
Asleep At The Wheel were based in Paw-Paw, WV, and played Western Swing music with a rock beat. They generally gigged around the greater Washington, DC area. In 1971, they had opened for Commander Cody and His Lost Planet Airmen, and the Cody crew encouraged them to move to the East Bay. Asleep At The Wheel relocated to Oakland, and started playing regularly at local nightclubs. This booking was probably one of the first (if not the first) performances by the Wheel in the Bay Area. The Airmen were on the verge of releasing their debut album, and they could pack the Long Branch, so plenty of fans were going to hear Asleep At The Wheel.

October 10, 1971 Long Branch, Berkeley, CA: Earth Quake/Bittersweet *(Sunday)*

October 12, 1971 Long Branch, Berkeley, CA: Hades *(Tuesday)*
Hades, sometimes billed as the Hades Blues Band, or Hades Blues Works, was a local band. They had played the club back when it was called Babylon.

In the late 60s, guitarist Jimmy Thorsen, bassist Steve Wright and drummer John Cuniberti had been in a band called Traumatic Experience. With the addition of guitarist Craig Ferreira, they became Hades. Steve Wright would go on to play in the Greg Kihn Band, and John Cuniberti became an important engineer and producer, particularly for Bay Area punk rock acts.

October 14, 1971 Long Branch, Berkeley, CA: Vertek *(Thursday)*
Vertek was probably a power trio from Red Bluff, CA, called Vertrek. They had played the Fillmore West audition night in May of 1969.

October 22-23, 1971 Long Branch, Berkeley, CA: Frank Biner/Clover *(Friday-Saturday)*
Although Clover had been dropped by Fantasy Records, they had soldiered on. The quartet had added two new members, keyboard player Sean Hopper and singer/harmonica player Hugh Cregg. The new six-piece band leaned a little more toward funk than country, in a Marin County kind of way. Cregg's band nickname was "Huey Louie," generally spelled "Huey Louis." About 8 years later, Cregg and Hopper would form a new band, Huey Lewis and The News.

October 24, 1971 Long Branch, Berkeley, CA: Frank Biner/Bittersweet *(Sunday)*



The lone album by Shanti, released by Atlantic Records in 1971

November 6, 1971 Long Branch, Berkeley, CA: Shanti/Osceola *(Saturday)*

Shanti was a conscious attempt to fuse rock music with Indian music. Zakir Hussain, the son of tabla master Ustad Allah Rakha, and himself a brilliant tabla player, was a Marin resident. Along with Sarod player Aashish Khan and tabla player Pranesh Khan, they combined with some conventional rock musicians to form an "electric" Indian/Rock fusion ensemble. Guitarist Neal Seidel was joined by singer/guitarist Steve Haehl, bassist Steve Leach and drummer Francisco Lupica. In the 60s, Lupica had played with Lee Michaels and had been in bands like The Travel Agency and the Loading Zone (where he used the name Frank Davis).

Shanti put out an album on Atlantic in 1971, recorded at Pacific High Recorders in San Francisco (PHR was probably actually Alembic Studios by this time, but they seemed to prefer to use the outdated name in some instances). I don't know when the Shanti album was released, but I believe it was actually in the Summer of 1971 (there was an event that seemed to be related to the album release at Mickey Hart's ranch in August). I have not heard the album, but descriptions of it suggest an intriguing experiment that didn't entirely succeed, a mixture of psychedelic rock songs with Indian embellishment, along with genuine efforts to merge electric rock and Indian music in an amplified setting.

Shanti played around the Bay Area until they broke up some time in 1972. Some of the Shanti members went on to have interesting careers, and many of them were Grateful Dead-adjacent. Zakir Hussain was a key figure in the Ali Akbar Khan School Of Music, which had moved to Marin in 1971. An offshoot of the school was the Diga Rhythm Band, a percussion group that included Mickey Hart, who produced their album for Round Records in 1975. Diga Rhythm Band played a few public shows, and Jerry Garcia came and played at one in Golden Gate Park (on May 30, 1975). Francisco Lupica was the inventor of The Beam, and Mickey Hart and Dan Healy adopted the concept as part of the Grateful Dead's concert setup. Guitarist Neil Seidel seems to have had a substantial music career, although I think it was mostly in soundtrack work. Bassist Steve Leach became somewhat known as a producer, as Steven Wold, and in the 21st century, as a performer, as Seasick Steve.

Osceola was a band from Florida, who had moved to San Francisco around 1969. They had played around at places like The Family Dog on the Great Highway, and other clubs, but they never got to a higher tier.

November 7, 1971 Long Branch, Berkeley, CA: Osceola/Bittersweet *(Sunday)*
Osceola returned to headline Sunday night. This appears to be the last show at the Long Branch until the first weekend in December. By triangulation, I am assuming that the full expansion to 350 patron capacity was completed in November.

December 3-4, 1971 Long Branch, Berkeley, CA: Country Weather/The Dogs *(Friday-Saturday)*
The Long Branch returned to business on the first weekend of December. Country Weather were the headliners, as they had been in May. **The Dogs** are unknown to me.

December 5, 1971 Long Branch, Berkeley, CA: Hades/Grayson Street *(Sunday)*
The actual Grayson Street was a short street a few blocks from the Long Branch. The band **Grayson Street** were a sort of roots-rock band from the East Bay. This gig was probably one of their first shows.The band was co-led by harmonica player Rick Kellogg and tenor saxophonist Terry Hanck, both of whom sang. Grayson Street never recorded, but many of its members ended up working with Elvin Bishop, Coke Escovedo, Tower Of Power and others. Grayson Street played the Long Branch as much or more than any band, including Earth Quake.

December 6, 1971 Long Branch, Berkeley, CA: Hades/Fluid Drive *(Monday)*
Fluid Drive are unknown to me.

December 8, 1971 Long Branch, Berkeley, CA: Knee Deep/Grayson Street *(Wednesday)*
Knee Deep are unknown to me.

December 9, 1971 Long Branch, Berkeley, CA: Beefy Red/Linx *(Thursday)*
Beefy Red was a Marin band, a 10-piece ensemble somewhat in the mold of the Sons Of

Champlin, with a horn section and jazzy solos. Band members included trumpeter Mark Isham, guitarist Barry Finnerty and drummer Jim Preston.

December 10, 1971 Long Branch, Berkeley, CA: Asleep At The Wheel/Linx *(Friday)*
We don't need a review of Asleep At The Wheel's appearances with Commander Cody in October to know how they went down. Here they were two months later, headlining Friday night. The Wheel surely had the whole club up and dancing, and a lot of beer got sold.



Grootna's album was released by Columbia in December, 1971

December 11, 1971 Long Branch, Berkeley, CA: Grootna/Sopwith Camel *(Saturday)*
By the time of this show, Grootna's album had been released by Columbia. Now, it's probably true that not that many people had heard it, but in those days that had an album was a "real" band, implicitly above other groups playing the clubs. Many of the songs on the album were written by the team of Alan Silverman (Slim Chance) and Audie DeLong (Austin DeLone). However, since Silverman was only listed as "Slim Chance" with no reference to his real name, and DeLong wasn't in the band, the "Siverman/DeLone" credits were confusing at the time.



Lost In The Ozone, the epic debut album by Commander Cody and His Lost Planet Airmen, released on Paramount Records in November 1971

December 17, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Clover *(Friday)*
December 18, 1971 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Around and Around *(Saturday)*
Commander Cody and His Lost Planet Airmen returned to headline a weekend at the newly-expanded Long Branch Saloon. In November, Paramount Records had released the Airmen's epic debut album, *Lost In The Ozone*. The album was instantly popular in the Bay Area. Even more remarkably, the song "Hot Rod Lincoln" got airplay not only on FM radio, but Top 40 AM radio as well. Thanks to that Hot Rod Lincoln, the Airmen went from being just a popular Berkeley band to a draw all over the Bay Area.

Around and Around are unknown to me.

December 25 , 1971 Long Branch, Berkeley, CA: Linx/Frank Biner *(Saturday)*
It's surprising that the Long Branch had a Christmas night show booked, but the Long Branch was a neighborhood joint. A lot of people in Berkeley were from somewhere else, and it's not like they could all FaceTime with their family.

December 29 , 1971 Long Branch, Berkeley, CA: Hades/Mojo Hand *(Wednesday)*

December 30, 1971 Long Branch Around and Around/Mojo Hand *(Thursday)*
I'm sure that the Long Branch had a Friday night New Year's Eve show, but I don't know who was booked. I assume it was some of the many bands that played the club regularly.

If anyone has additional information, corrections or insights about bands that played the Long Branch during this period, please put them in the Comments.

The Long Branch Saloon: May 1971-November 1976
The Long Branch lasted a little over five years, and closed around November 1976. It was mostly a thriving club during that period. Berkeley's population grew enormously, and the students lived farther and farther from campus, driving up rents all over Berkeley, Albany and North Oakland. The Keystone Berkeley opened in March, 1972, and the much larger club got the premier bookings. In particular, acts like Jerry Garcia, Elvin Bishop, Tower Of Power and Commander Cody found time to regularly play the Keystone, and rarely if ever played the Long Branch. So Keystone periodically got big draws, even on weeknights, while Long Branch had to depend on its regulars. Earth Quake and Grayson Street were regular performers at the Long Branch throughout most of the 5-year period it was open. Earth Quake in particular held down almost every Friday night for long periods.

Another regular band, The Rockets, started playing the Long Branch in 1972. Lead singer Eddie Mahoney (1949-2019), a former New York City police trainee, started calling himself "Eddie Money" in 1974. By July, 1974, they were Eddie Money and The Rockets, and then just Eddie Money. Eddie Money was picked up by the Bill Graham organization, and he went on huge success as a singer, selling millions of records. Songs like "Two Tickets To Paradise" and "Baby Hold On To Me" are very familiar to listeners of a certain age.



The Long Branch didn't look like this in 1971.

Afterwards
The Long Branch briefly re-opened as a music venue around November 1978. The club was run by the former proprietor of the Berkeley club Jerry's Stop Sign (yet another story) and used the name The Branch. It wasn't open for long.

For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.

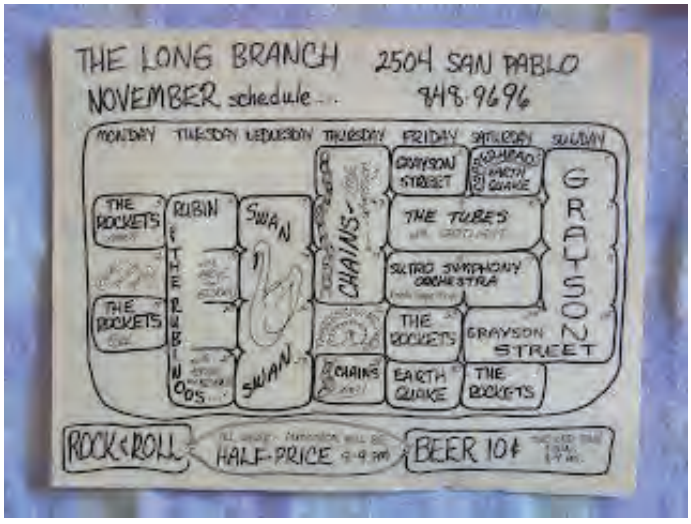


The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past. But maybe when a Barry Melton or a Huey Lewis drops by for some upscale comfort food, they pull up and think, "hey I know this joint..."

update 20230604: Historic Flyer

Reader Lydia B sent some historic flyers. Here's a sample from November 1973, front and back



Long Branch November 1973 flyer, front (thanks Lydia B)



Long Branch November 1973 flyer, back (Beer 10 cents until 9 pm!)

Appendix: Other Posts in the 1970s Rock Nightclubs Series

Keystone Berkeley, 2119 University Avenue, Berkeley, CA: 1972 Performers List

3138 Fillmore Street, San Francisco, CA: The Matrix January-June 1970 Performers List (Matrix I)

Bay Area Rock Nightclub Survey: Berkeley, January-April 1974 (Bay Area '74 I)

Loading Zone Performance List 1970
For subsequent posts in the 70s Rock Nightclubs series, see here.

POSTED BY CORRY342 AT 7:15 AM
LABELS: 1971, 70S ROCK NIGHTCLUBS, BERKELEY, LONG BRANCH

FRIDAY, AUGUST 11, 2023

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon, January-June 1972 Performers List (Long Branch II)



The former site of The Long Branch Saloon in Berkeley, as it appeared in 2009

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Saloon, January-June 1972 Performers List

By 1971, the live rock music market was evolving, and lots of entrepreneurs were noticing. Rock music had always been the province of teenagers, of course. But 60s rock music, with the likes of the Beatles, Bob Dylan and Cream, had raised the ante. Rock music fans didn't just "move on" when they turned 18. Those kids who were 15 when the Beatles had played Ed Sullivan in 1964 were past drinking age by 1971. They were still listening to rock music, and they took it seriously. And while every rock fan wanted to see the most popular bands when they came to town, their options were expanding.

Rock fans in their 20s probably had a job, and a few more dollars than when they were teenagers. They also didn't have parents constraining them, and they could drink. They weren't going to go to the Fairmont Hotel in San Francisco, but going on a date to a club where you could drink beer and dance was starting to seem like a viable idea.

In 1971, the University of California at Berkeley was expanding. It had never been a small school, but in the early 70s they added more and more students. California parents realized their kids could get a prestigious Ivy League-quality degree for the bargain price of around $212.50 a quarter. When those students graduated, many of them stuck around Berkeley. Rock music in the 60s had been oriented towards the Fillmore West and other big dance halls, but by the early 70s nightclubs were starting to book original bands, too. The city of Berkeley had lots of young people, a town that didn't object to long-haired hippies, and a generally central location.

There had been music clubs in Berkeley since World War 2, of course. But as the 70s dawned, the various music clubs in Berkeley started to evolve. The New Monk, near campus at University and Shattuck, shifted from being a fraternity hangout to a rock nightclub, and by the next year it would become the Keystone Berkeley. 2 miles South and West of the New Monk, Malcolm Williams ran Babylon, but he had big plans, too. In May, 1971, Williams doubled the size of Babylon, and re-opened it as The Long Branch.

The Long Branch had a capacity of about 350. Ironically, the biggest club in the Bay Area would be the Keystone Berkeley, just 2 miles from the Long Branch. The New Monk, at 2119 University, mainly a frat beer joint, would be taken over in 1972 by Freddie Herrera and become the Keystone Berkeley. The Keystone Berkeley officially held 476, but it was widely felt that more people were regularly crammed in. Thanks to regular performances throughout the 70s by Jerry Garcia, Tower Of Power, Elvin Bishop and others, the Keystone Berkeley became the premier nightclub gig in the Bay Area until about 1977.



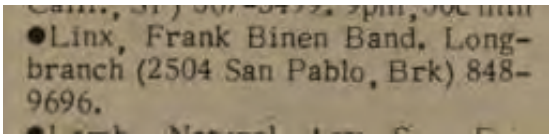
The back of a Long Branch flyer, October '73 (thanks to Lydia Frazier Bosley), encouraging patrons to hang out at the club

Bands would build a following at the Long Branch, and the bands that headlined weekends at the Branch would play weeknights at the Keystone Berkeley, with a built-in audience. Although it's hard to be sure, I think the Long Branch crowd lived relatively near the club, and was in the just-over-21 bracket. The Long Branch was definitely a hard-rocking club, with loud bands and patrons who liked to dance, with less of the University overlay that was included in the Keystone Berkeley audience. The Keystone was right near campus, so it's audience was broader but to some extent more snobby. The Long Branch was in West Berkeley, and less pretentious.

As a result, the Long Branch ended up being a sort of farm team for the Keystone Berkeley. That wasn't a bad thing, necessarily, for the bands themselves. Keystone Berkeley and Long Branch didn't have identical crowds. The Keystone was nearer to campus, and at least on weekends drew people from Alameda, Contra Costa and Marin counties. The Long Branch had a little bit younger crowd who just liked to go out, and probably mostly lived around Berkeley.

At the Long Branch, mostly the same bands played the club over and over. If a band could build an audience at Long Branch, the expectation was that their own regulars would see the band over and over. Earth Quake, for example, the archetype for a Long Branch band, could play a wide variety of exotic British Invasion cover songs, so that their regular fans didn't hear the exact same set every time.

In a previous post, I looked at all the known bookings for the Long Branch in it's opening year of 1971. This post will look at bookings at the Long Branch for the first half of 1972. If anyone has any updates, corrections, insights or interesting speculation, please included them in the Comments.


●Linx, Frank Binen Band. Long-
branch (2504 San Pablo, Brk) 848-
9696.

The Scenedrome listing in each week's Berkeley Barb was my main source for Long Branch bookings

January 1, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner Band *(Saturday)*
The Long Branch was generally open from Wednesday through Sunday, with bands every night. Wednesday was usually "audition night," with local bands that were hoping to build a following. The Long Branch did not advertise in the local papers. There may have been some flyers around town (common in Berkeley at the time), but none from this period have surfaced. The entertainment listings for the Berkeley *Barb* or the San Francisco papers would usually include the weekend bookings for the Long Branch.

I have only noted dates where I could find a listing. Bands played the Long Branch over and over, so while some dates are missing, I have likely captured the weekend bands. The weeknights would have just featured local bands, for the most part, although a few of them would go on to success.

Linx played the Long Branch regularly, as well as other Berkeley clubs**.** They featured the teenage saxophonist Lenny Pickett, later to become well-known in Tower Of Power and then leading the Saturday Night Live band. Also in the group was Jonathan Waxman, who became a well-known chef in Manhattan.

Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '71 Biner was just another guy working the clubs. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.

January 7-8, 1972 Long Branch, Berkeley, CA: Yogi Phlegm/Frank Biner *(Friday-Saturday)*
Yogi Phlegm was the new name for the Sons Of Champlin. At the time, the Sons were not sure they had the rights to their name, and they also wanted to distinguish their newer music from their past sounds. Yogi Phlegm emphasized jamming, sometimes in pretty far-out formulations. Now, they were still funky, and you could still dance to them, but there was more jazz and less R&B than the 60s lineup of the Sons.

The name "Yogi Phlegm" was a joke about Indian gurus. No one got it. Everyone hated it, particularly Bill Graham. Most club owners would advertise "Yogi Phlegm--formerly The Sons" anyway. The band reverted to being the Sons Of Champlin by the next year.

The Yogi Phlegm lineup had the old front line of Bill Champlin on vocals, organ and guitar, Geoff Palmer on keyboards and vibes and Terry Haggerty on lead guitar. The bassist was old Marin pal Dave Schallock, and the drummer was Bill Vitt. The band had dispensed with any horn players, leaving them more freedom to jam.

January 9, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band/Hunun Dean *(Sunday)*
Dennis Geyer had been the guitarist and singer in a Wisconsin band called The New Blues. In 1968, they had relocated to San Francisco and added organ player Howard Wales. They changed their name to AB Skhy Blues Band, and had released an album on MGM. Wales and then Geyer had left AB Skhy, to be replaced by other players. Geyer continued to play around the Bay Area.

Hunun Dean is unknown to me.

January 13-14, 1972 Long Branch, Berkeley, CA: Wayne The Harp *(Thursday-Friday)*
Wayne The Harp was guitarist Wayne Ceballos. Ceballos had led the Bay Area trio AUM (pronounced "Ohm") in the sixties. AUM had released two albums, and opened at both Fillmores as well. Ceballos still played the same kind of hard-driving blues guitar in his new group.



January 15, 1972 Long Branch, Berkeley, CA: Stoneground ***(Saturday)***
Stoneground had been put together by KSAN impresario Tom Donahue in 1970 for an intended movie about a "traveling Woodstock" called *Medicine Ball Caravan*. The Grateful Dead were booked for the movie, but backed out at the last minute. Stoneground had released their self-titled debut album on Warner Brothers in 1971, and then its followup, *Family Album*, later in that year. Among the key members of Stoneground were singers Sal Valentino, Lynne Hughes, Annie Sampson and Deirdre LaPorte. Guitarist Tim Barnes also sang. Pete Sears had been the pianist for the album, although he had been replaced by Cory Lerios by this time.
January 21-22, 1972 Long Branch, Berkeley, CA: Grootna/Knee Deep *(Friday-Saturday)*
Grootna was a Berkeley band that had arisen out of a 60s Berkeley band called Sky Blue. Guitarist Vic Smith and singer (and sometime drummer) Anna Rizzo had teamed up with guitarist/writer Allan "Slim Chance" Silverman. Drummer Greg Dewey (from Mad River) was also in the band, along with a few others. The band played a batch of songs written by Silverman and his songwriting partner Austin DeLone. DeLone, however, was playing pubs in London with the band Eggs Over Easy. Everybody in Grootna had many links to numerous Berkeley ensembles.

Grootna's album had been released by Columbia in December 1971. Now, it's probably true that not that many people had heard it, but in those days that had an album was a "real" band, implicitly above other groups playing the clubs. Many of the songs on the album were written by the team of Alan Silverman (Slim Chance) and Audie DeLong (Austin DeLone). However, since Silverman was only listed as "Slim Chance" with no reference to his real name, and DeLong wasn't in the band, the "Siverman/DeLone" credits were confusing at the time.

Knee Deep is largely unknown to me. In 1973, they would change their name to The Titans.



Eddie Money, former lead singer of The Rockets, released his debut solo album on Columbia in 1977

January 23, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Rockets *(Sunday)*
Asleep At The Wheel were from Paw-Paw, WV, and played Western Swing music with a rock beat. They generally gigged around the greater Washington, DC area. In 1971, they had opened for Commander Cody and His Lost Planet Airmen, and the Cody crew encouraged them to move to the East Bay. Asleep At The Wheel relocated to Oakland, and started playing regularly at local nightclubs. In October of 1971, Asleep At The Wheel had opened a weekend at the Long Branch for the Airmen. Within six weeks, The Wheel were headlining the Long Branch themselves.

This booking appears to be the first time **The Rockets** were booked on a weekend at the Long Branch, although that implicitly suggests they had played a weeknight earlier. Probably the Rockets had played a Wednesday audition, had sounded good, and had played some other weeknights, and done well enough to be second-billed on a Sunday night. That was the usual pattern for local bands playing the Long Branch, without a record company or agency support. With respect to the history of the Long Branch, however, the Rockets weren't just another band.

The lead singer of the Rockets was a transplanted New Yorker, a former NYPD trainee cop named Eddie Mahoney. Also in the band was guitarist Dan Alexander, bassist Chris Sohlberg and drummer John Cuniberti. The Rockets would rise to be regular weekend headliners at the Long Branch, along with Grayson Street, Earth Quake and others. In mid-1974, Mahoney would change his stage name to Eddie Money, and the band evolved into Eddie Money and The Rockets, and later just the Eddie Money Band. In 1975, the Bill Graham organization started managing Money, and by 1977 he had released his debut album on Columbia. "Two Tickets To Paradise" and "Baby Hold On To Me" were huge hits. Mahoney (1949-2019) suffered a variety of health issues and has passed on, but thanks to television commercials and oldies, Eddie Money is far and away the biggest act ever to come out of the Long Branch.

January 25, 1972 Long Branch, Berkeley, CA: Hades *(Tuesday)*
Hades, sometimes billed as the Hades Blues Band, or Hades Blues Works, was a local band. They had played the club back when it was called Babylon.

In the late 60s, guitarist Jimmy Thorsen, bassist Steve Wright and drummer John Cuniberti had been in a band called Traumatic Experience. With the addition of guitarist Craig Ferreira, they became Hades. Steve Wright would go on to play in the Greg Kihn Band, and John Cuniberti became an important engineer and producer, particularly for Bay Area punk rock acts. At some point, Cuniberti joined The Rockets (see above), so I think Hades was near the end of the line here.

I think the Long Branch wasn't regularly open on Tuesdays, but without listings it's hard to be sure.

January 27, 1972 Long Branch, Berkeley, CA: Copperhead/Jesse, Wolff and Whings *(Thursday)*
Copperhead was the relatively new band formed by former Quicksilver Messenger Service lead guitarist John Cippolina. Membership was always somewhat fluid. At this time, the band probably had Cippolina and Jimmy Murray (himself ex-QMS ca. 1967) on guitars, Jim McPherson on bass, Pete Sears on keyboards and probably David Weber on drums. Copperhead would go on to release a 1973 album on Columbia. They were promising, but never seemed organized.

Jesse, Wolff and Whings released one album on Leon Russell's Shelter label, distributed by Capitol. The group featured lead singer Jesse Barish, lead guitarist Bill Wolff, bassist Kevin Kaufmann and drummer Kevin Kelley, among other members. The group was supposed to be called Wings, but Capitol had Paul McCartney's Wings, so they had to change the spelling.

Jesse Barish, per his bio, apparently played a little bit with the all-instrumental Orkustra (I think he played flute), back in the 60s. Bill Wolff was in a later version of the Peanut Butter Conspiracy. Kevin Kelly had been in The Rising Sons and The Byrds, among other bands, and both Kelly and Kevin Kaufmann had backed Phil Ochs.

When Jesse, Wolff and Whings fell apart, Jesse Barish went on to work with Marty Balin and Grunt Records. Barish ended up co-writing many songs with Balin, and as a result he has many songwriting credits on Jefferson Starship albums, such as "Count On Me."

As a point of comparison, Copperhead had headlined the Keystone Berkeley on Friday, January 7, and Whings had opened the following weekend (January 14-15, for the HooDoo Rhythm Devils).

*(**note**: I am missing any listings for the weekend of January 28-29)*

February 1-2, 1972 Long Branch, Berkeley, CA: Joe Crane and The HooDoo Rhythm Devils *(Tuesday-Wednesday)*
The **HooDoo Rhythm Devils**, led by singer Joe Crane, had arisen out of a local blues-rock band called P, G &E. The HooDoos had released an album on Capitol in 1971, *Rack Jobbers Rule*. By 1972, they would switch to Blue Thumb, where their next album *Barbeque of Deville*, came out later in the year.

February 3-4, 1972 Long Branch, Berkeley, CA: Flamin Groovies/Hades *(Thursday-Friday)*
The **Flamin' Groovies** were an original San Francisco band, having formed as The Chosen Few in 1965. The Groovies, however, stuck to the Rolling Stones' sound when the rest of the city's bands went psychedelic, and they did not particularly thrive during the Fillmore era. Along with their manager, the Flamin' Groovies had rented the old Fillmore and put on shows with various bands in 1969 and '70. Thus they stayed in the public eye, even if not many fans had heard them yet.

Still, by 1969 the Flamin Groovies had released their debut album on Epic, *Supersnazz*. Subsequently they released *Flamingo* (1970) and *Teenage Head* (1971) on Kama Sutra. Neither record sold well, and the band had were dropped by Kama Sutra. Lead singer Roy Loney left the band, leaving singer/guitarist Cyril Jordan as the principal driving force. Later in 1972, the Groovies would move to England, where their "Power Pop" sound would be less of an anomaly. At this time, however, the Groovies were without a label, and without much of a following in their home territory.



Earth Quake's 1971 debut album on A&M Records

February 5, 1972 Long Branch, Berkeley, CA: Earth Quake/Fluid Drive *(Saturday)*
Earth Quake, from Berkeley, were the ultimate Long Branch band, and it's fitting that they played opening night. Originally, they had been a Berkeley High band called Purple Earthquake. By early 1972, they were a quintet, with Robbie Dunbar on lead guitar, Gary Phillips on rhythm guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake had released their debut album on A&M Records sometime in 1971

Earth Quake would play the Long Branch at least every month for five years, and in many months every Friday night. Earth Quake, with their vast trove of cover versions, always had a loyal audience at the club

Fluid Drive is unknown to me.

February 6, 1972 Long Branch, Berkeley, CA: Jabo Stokes *(Sunday)*
Jabo Stokes is unknown to me.

February 9, 1972 Long Branch, Berkeley, CA: Bittersweet *(Wednesday)*
Bittersweet was a rock band from Chico, CA, who moved to the East Bay. Rock historian Bruno Cerriotti has a detailed history of their adventures.

February 10, 1972 Long Branch, Berkeley, CA: Bittersweet/Full Moon *(Thursday)*
Full Moon is unknown to me, although it's possible they were formerly known as Womb.

February 11 1972 Long Branch, Berkeley, CA: Stoneground/Country Weather *(Friday)*
Country Weather were a Walnut Creek (Contra Costa County) group, from just over the Berkeley Hills. They had originally been called The Virtues, but soon after lead guitarist Greg Douglass joined, they changed their name to Country Weather. Country Weather never released a record when they were together from 1967-73. Since the group was familiar from many posters from 1968 onward, Country Weather became one of the great

lost San Francisco groups of the 1960s. Ultimately, the group reformed in the 21st century and still performs occasionally. RD Records released some of their 60s demos and live performances, alonmg with some 21st century recordings.

Greg Douglass became a successful guitarist in the Bay Area, best known for co-writing "Jungle Love" for Steve Miller, with whom he played for many years. Douglass was also a member of Hot Tuna for one brief, sensational tour in Spring 1975.



The Doobie Brothers, ca 1971

February 12, 1972 Long Branch, Berkeley, CA: Doobie Brothers/Nipple *(Saturday)*
In early 1972, the **Doobie Brothers** were another unknown band climbing the ladder. The Doobies were from the San Jose area, and they had built a following in the South Bay. They were largely unknown in the East Bay, however. Throughout January, they had played every Thursday night at The New Monk, just 2 miles up the road at University and Shattuck (and later the Keystone Berkeley).

The Doobie Brothers had released their first, self-titled album on Warner Brothers, back in April, 1971. It hadn't done well. Although the Doobies had gone on a National tour (with Mother Earth), they were mostly just slugging it out in the local clubs. Still, Warner Brothers was behind them. In January, the Doobie Brothers had played live on KSAN-fm (at Pacific High Recorders on January 16), which meant that Warners had coughed up the ad dollars to subsidize the broadcast. At this time, the Doobies had just replaced original bassist Dave Shogren with Tiran Porter, and they had added Michael Hossack as a second drummer (along with John Hartmann). Guitarists Tom Johnston and Pat Simmons were the lead singers.

Nipple is unknown to me.

February 13, 1972 Long Branch, Berkeley, CA: Country Weather (*Sunday*)

February 16-17, 1972 Long Branch, Berkeley, CA: Dr Hook And The Medicine Show *(Wednesday-Thursday)*
Dr Hook and The Medicine Show were a somewhat comic country-rock act, produced by Shel Silverstein. Their debut album would have just been released on Columbia. They would soon hit it big with "Silvia's Mother" and "Cover Of The Rolling Stone."

February 18, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner Band *(Friday)*

February 19, 1972 Long Branch, Berkeley, CA: Linx/Runnin Easy *(Saturday)*
Runnin' Easy is unknown to me, although I recognize their name from various bookings.

February 20, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band *(Sunday)*

I am missing any listings for the weekend of February 25-28.

February 29, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel *(Tuesday)*

March 1, 1972 Long Branch, Berkeley, CA: Orisha/Free And Easy *(Tuesday)*
Both **Orisha** and **Free And Easy** are unknown to me. The New Monk opened as the Keystone Berkeley this night.

March 3-4, 1972 Long Branch, Berkeley, CA: Wayne The Harp *(Friday-Saturday)*

March 5, 1972 Long Branch, Berkeley, CA: Loading Zone/Dennis Geyer Band *(Sunday)*
The **Loading Zone**, from Oakland, had played the original Trips Festival back in 1966. By 1972, they had been through many different iterations. By this time, although they still broadly featured the mix of rock and soul as when they had started, they had no original members. They were good, though: Linda Tillery and Wendy Haas on vocals, Tom Coster on organ, Doug Rauch on bass, Tony Smith on drums and Bruce Conte on guitar.



March 10, 1972 Long Branch, Berkeley, CA: Cold Blood/Linx*(Friday)*
Cold Blood are generally associated with the East Bay funk sound of bands like Tower Of Power. The East Bay association was appropriate musically, but in fact Cold Blood had its roots in the South Bay. Lead singer Lydia Pense, from San Mateo, and bassist Rod Ellicott had been in a Peninsula Band in 1966 called the New Invaders, who had evolved into The Generation. The Generation were known as the first Bay Area band to merge a horn section with a rock band. The Generation evolved into Cold Blood, and they were signed to Bill Graham's San Francisco label (distributed by Atlantic).

Cold Blood released two albums on San Francisco, their self-titled debut (1969) and *Sisyphus* (1970), which spawned a modest local hit with a remake of "You Got Me

Hummin'."After Graham's labels folded, Cold Blood ended up on Reprise. In 1972, they would release *First Taste Of Sin*. Lydia Pense was a powerful singer, and Cold Blood was a tight band, so the group was very popular in night clubs and at local dances. In retrospect, however, they sound as if they were trying a bit too hard, instead of just playing the music they liked.

March 11, 1972 Long Branch, Berkeley, CA: Stoneground/Linx *(Saturday)*

March 15, 1972 Long Branch, Berkeley, CA: Cesar's Combo *(Wednesday)*
The Examiner lists this as "Latin Jazz." I assume **Cesar's Combo** was a version of the house band at Cesar Ascarrunuz's 830 Club, led by Luis Gasca. To my knowledge, they played in a Latin jazz-rock vein, sort of like Malo.

March 18, 1972 Long Branch, Berkeley, CA: Copperhead/The Ducks *(Saturday)*
I believe **The Ducks** were a Marin band featuring guitarist and songwriter Kent Housman**.**

March 19, 1972 Long Branch, Berkeley, CA: Grootna/Jabo Stokes *(Sunday)*



March 24, 1972 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel*(Friday)*
The headliners were Berkeley's very own **Commander Cody and His Lost Planet Airmen**. Cody and the Airmen had moved out to California in Summer '69, setting up shop in a rambling house in nearby Emeryville. The band played "hippie honky-tonk," a strange brew of Western Swing, traditional country, old-time rock and roll and Berkeley sensibilities. Their November 1971 debut album, *Lost In The Ozone*, had spawned the local hit single "Hot Rod Lincoln."

The Airmen had been regular headliners at the Long Branch since it had opened in May, 1971. One or two tracks on the debut album had even been recorded live at the Long Branch back in July. The Airmen were regionally popular now, thanks to "Hot Rod Lincoln," and touring around. But I'm sure they could still pack a Friday night house on San Pablo Avenue.

March 25-26, 1972 Long Branch, Berkeley, CA: Earth Quake/The Rockets *(Saturday-Sunday)*

April 4, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart *(Tuesday)*
Alice Stuart was a fine blues guitarist and singer. Although she was from Seattle, she had been playing in the Bay Area since about 1964. Stuart had performed and recorded in a variety of settings. At one point in late 1969, she had even been the temporary bass player for the Lost Planet Airmen. In 1972 she led a trio named Snake, and they recorded for Fantasy Records.

April 5, 1972 Long Branch, Berkeley, CA: Cesar's Combo *(Wednesday)*



April 7, 1972 Long Branch, Berkeley, CA: Copperhead/Big Brother and The Holding Company *(Friday)*
Big Brother and The Holding Company had reformed in late 1969, although of course without Janis Joplin. They had put out two fairly good but poorly-received albums on Columbia (1970's *Be A Brother* and '71's *How Hard It Is*). Initially, all the original members had been part of the reformation, but by 1972 the band was being held together by guitarist Sam Andrews. Kathi McDonald, a veteran singer from Seattle (and a former Ikette, despite being blonde), had the somewhat thankless task of being the lead singer. McDonald was an excellent singer, in fact, but Janis was an icon, not just a singer.

Five years earlier, Quicksilver Messenger Service and Big Brother had been in two of the Fillmore's biggest, most exciting bands. Now Cippolina and Andrews were sharing a bill at a 350-capacity club on San Pablo Avenue. Phil Elwood reviewed the show and had high praise for Copperhead. He identified Gary Phillipet (guitar) and Jim McPherson (bass) as the singers, and mentioned Pete Sears' fine piano, along with Cippolina. Elwood also said that Big Brother sounded good, but he added no details.

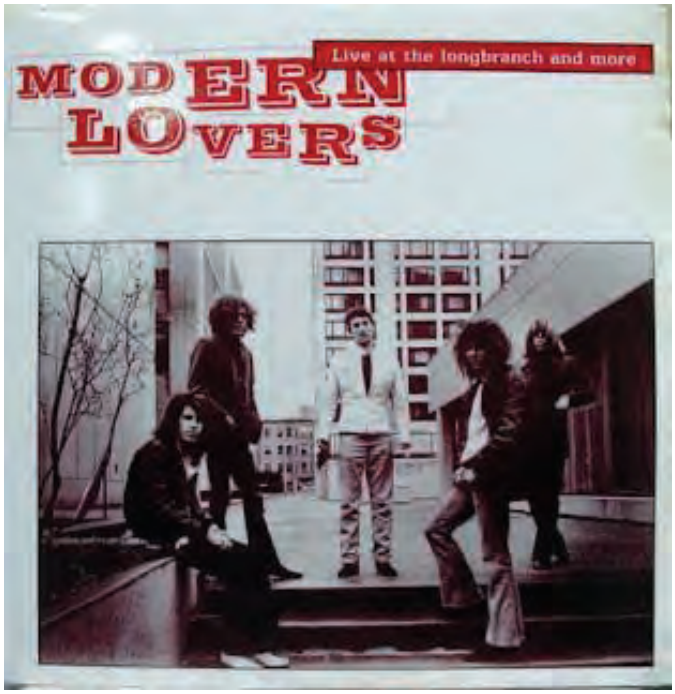
April 8, 1972 Long Branch, Berkeley, CA: Linx/Little John *(Saturday)*
Little John was a local blues band, but I don't know anything else about them.

April 9, 1972 Long Branch, Berkeley, CA: Rockets/Jack Frost *(Sunday)*
Jack Frost is unknown to me.

April 12, 1972 Long Branch, Berkeley, CA: Clover *(Wednesday)*

April 13, 1972 Long Branch, Berkeley, CA: Saving Grace/Ducks *(Thursday)*
Saving Grace and **Ducks** are unknown to me.

April 15, 1972 Long Branch, Berkeley, CA: Mike Finnegan and Jerry Wood/Clover *(Friday)*
Organist and singer **Mike Finnegan** was from Wichita, KS. Unlike typical musicians, the 6'6" Finnegan had gotten a basketball scholarship to the University of Kansas. He had moved to the Bay Area around 1969, and he had been a member of The Jerry Hahn Brotherhood, who had put out a highly regarded 1970 album on Columbia. Unfortunately, the album went nowhere, and Finnegan had left the band. At this time, Finnegan had another band with guitarist **Jerry Wood**, and he worked with the re-activated Big Brother and The Holding Company as well. Finnegan and Wood released the album *Crazed Hipsters* on Blue Thumb in 1972.



April 21, 1972 Long Branch, Berkeley, CA: Earth Quake/Modern Lovers *(Friday)*
It's easy to make fun of Berkeley--I for one never tire of it--but you have to give the town its due. Yes, Berkeley is pretentious and sniffs at the provinciality of every other town, ever. But it also means that Berkeley is often ahead of other places, often way ahead. Johnathan Richman and the Modern Lovers were an underground cult sensation in Berkeley around 1975, long before anywhere else had heard of him. And yet, three years earlier--three years!--**The Modern Lovers** had played at the Long Branch. At the time, the Modern Lovers were fairly self-consciously modeled on the Velvet Underground. At the time, the VU were all but forgotten, and frontman Lou Reed was just an obscure solo artist in New York. Nobody cared about Reed or the Velvets, much less an unrecorded Boston band carrying on their obscure tradition. Warner Brothers had signed the Modern Lovers, and flown them out to Los Angeles to record demos with John Cale. The band also played a few live gigs, including this booking at the Long Branch.

When Beserkeley Records released Richman's sunny takes in 1975, "Road Runner" and "New Teller" were a ray of sunshine on FM radio, when they got played. Yet shortly after, the earlier, darker demos recorded back in '72 with John Cale behind the board revealed a much grimmer version of the Modern Lovers. In 1976, Beserkeley released the demos (the release was known as "The Black Album"). It featured a darker, organ-driven version of "Roadrunner," and the bleak, hilarious "Pablo Picasso" ("Some people walk down the street/Get called an asshole/That never happened to/Pablo Picasso"). The dark, '72 Modern Lovers had opened at the Long Branch for their future label-mates Earth Quake, and someone had the foresight to record it. You have to love Berkeley for that.

The Modern Lovers probably did not go over that well. Besides Richman on electric guitar and vocals, the band had future Talking Head Jerry Harrison on organ and future Car drummer David Robinson, plus bassist Ernie Brooks. In 1998, the Long Branch show was released as part of a vinyl double-LP, *Modern Lovers Live At The Longbranch And More.*



April 22, 1972 Long Branch, Berkeley, CA: Grootna/Fletcher Brothers *(Saturday)*
Note that bands like Grootna or Copperhead, with recordings to their name (in Copperhead's case, via Cippolina) were playing the Long Branch about once a month.

The **Fletcher Brothers** played local Bay Area clubs during this period, but I don't know anything else about them.

April 23, 1972 Long Branch, Berkeley, CA: Bobby Hutcherson *(Sunday)*
Bobby Hutcherson was an exceptional vibes player from Los Angeles. He had moved to New York, and had recorded for Blue Note as early as 1963. Hutcherson returned to California in 1967, and mostly played on the West Coast thereafter. While Hutcherson was a forward-thinking music, his music was quieter and more acoustic than some of his peers at the time. Since there were no jazz clubs in the East Bay, Hutcherson often played rock clubs on weeknights. Although jazz was a rarity at the Long Branch, Berkeley has always been amenable to eclectic bookings.

April 25, 1972 Long Branch, Berkeley, CA: Boogie Brothers/Sober and Sorry *(Tuesday)*
Boogie Brothers and **Sober and Sorry** are both unknown to me.

April 27, 1972 Long Branch, Berkeley, CA: Linx/The Rockets *(Thursday)*

April 28, 1972 Long Branch, Berkeley, CA: Linx/Bitterweet *(Friday)*

April 29, 1972 Long Branch, Berkeley, CA: Earth Quake/Knee Deep *(Saturday)*

April 30, 1972 Long Branch, Berkeley, CA: Osceola *(Sunday)*
Osceola was a band from Florida that had relocated to San Francisco around 1969, and played around the Bay Area for a few years.

May 5, 1972 Long Branch, Berkeley, CA: Linx/Knee Deep *(Friday)*

May 6, 1972 Long Branch, Berkeley, CA: Dennis Geyer Band/Bittersweet *(Saturday)*

May 10, 1972 Long Branch, Berkeley, CA: Street Band*(Tuesday)*
The **Street Band** is unknown to me.

I am missing listings for the weekend of May 12-14.

May 16, 1972 Long Branch, Berkeley, CA: Mike Finnegan and Jerry Wood *(Tuesday)*

May 19, 1972 Long Branch, Berkeley, CA: Grootna/Rockets *(Friday)*

May 20, 1972 Long Branch, Berkeley, CA: Linx/Frank Biner *(Saturday)*

May 21, 1972 Long Branch, Berkeley, CA: Fluid Drive/Jango *(Sunday)*
Jango is unknown to me.

May 23, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/ High Country *(Tuesday)*
Asleep At The Wheel tried to work as many nights as possible. From this point on, it appears they played most Tuesday nights at the Long Branch.

High Country were a Berkeley bluegrass band led by mandolinist Butch Waller. High Country were regulars at Berkeley's already-legendary folk club, the Freight And Salvage (a half-mile North, at 1827 San Pablo). Waller had been pals with Garcia and David Nelson, both former bluegrassers, since 1963. Waller and David Nelson had been in a bluegrass band together in 1964 (the Pine Valley Boys), and in '69, Nelson had even played a little with High Country. One time, High Country's banjo player wasn't available, and Jerry Garcia filled in (June 19, 1969--of course, there's a tape). High Country had released an album on Raccoon, the Youngbloods' label.

May 24, 1972 Long Branch, Berkeley, CA: Is/The Street Band *(Wednesday)*
Is is unknown to me.

May 25, 1972 Long Branch, Berkeley, CA: Loading Zone/Linx *(Thursday)*
The Loading Zone were still grinding it out. One of their vocalists, Wendy Haas, had left to join Azteca, but they still had Linda Tillery.

May 26 1972 Long Branch, Berkeley, CA: Earth Quake *(Friday)*

May 27, 1972 Long Branch, Berkeley, CA: Loading Zone/Linx*(Saturday)*



Sophomoric, the second album by the Congress Of Wonders comedy duo, was released on Fantasy Records in 1972

May 28, 1972 Long Branch, Berkeley, CA: Congress Of Wonders/Blue Mountain/Fluid Drive *Benefit for George McGovern (Sunday)*
George McGovern was the Anti-War candidate for the Democratic Party Presidential nomination, so there were many benefits for him in college towns like Berkeley.

Congress Of Wonders was a hip comedy duo. Congress of Wonderswere a comedy duo from Berkeley, initially from the UC Berkeley drama department and later part of Berkeley's Open Theater on College Avenue, a prime spot for what were called "Happenings" (now 'Performance Art'). The group performed at the Avalon and other rock venues.

Karl Truckload (Howard Kerr) and Winslow Thrill (Richard Rollins) created two Congress of Wonders albums on Fantasy Records (*Revolting* and *Sophomoric*). Their pieces "Pigeon Park" and "Star Trip", although charmingly dated now, were staples of San Francisco underground radio at the time.

Blue Mountain was a band from Palo Alto.

May 30, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Knee Deep *(Tuesday)*

May 31, 1972 Long Branch, Berkeley, CA: The Street Band *(Wednesday)*



June 2, 1972 Long Branch, Berkeley, CA: Tower Of Power *(Friday)*
Tower Of Power, though originally from Fremont, were the pride of Oakland. They had been discovered by Bill Graham at the Tuesday night Fillmore West auditions, and their first album *East Bay Grease*had been released on Graham's San Francisco label (distributed by Atlantic). By 1972, the label was gone, but Atlantic's sister label Warner Brothers had picked up Tower. Tower's immortal second album, *Bump City*, had been released in the Spring, just as the Oakland A's, Raiders and Golden State Warriors were making all things Oakland ascendant.

Tower Of Power had graduated beyond the Long Branch by this time, but they were the sort of band who preferred to fill up the gig sheet on any empty night.

June 3, 1972 Long Branch, Berkeley, CA: Frank Biner/Full Moon *(Saturday)*

June 4, 1972 Long Branch, Berkeley, CA: Fluid Drive/The Tubes *(Sunday) McGovern Benefit*
The Tubes had only formed around March, 1972. Most of the band members were from Phoenix, AZ. Initially, guitarist Bill Spooner, keyboard player Vince Welnick and bassist Rick Andersen had been in a popular Phoenix band called The Beans. The Beans had moved to San Francisco in Fall 1970. They had played numerous local gigs, but hadn't really made much headway. After some band members left the Beans, it had turned out that another popular Phoenix band had lost some members, so guitarist Roger Steen and drummer Prairie Prince had relocated to San Francisco to join The Beans. Their roadie John "Fiji" Waldo was added as lead singer, and The Tubes were born.

The Tubes played a sort of progressive rock rather than modified blues. They also had a fairly elaborate stage show, which was pretty much unheard of at the time. Initially, of course, their props were just cardboard and confetti, but they were a performing band from the beginning.

June 6, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Boogie Brothers *(Tuesday)*



Juice Newton's 1981 debut lp, several years after she was in the folk-rock band Dixie Peach

June 7, 1972 Long Branch, Berkeley, CA: Linx/Dixie Peach *(Wednesday)*
Dixie Peach was a folk rock band that featured singer Judy Newton and guitarist and songwriter Robert Otha Young. The two had started performing together when Newton was a student at Foothill College in Los Altos. Bassist Cecil Bollinger, formerly of the great South Bay group Weird Herald, was also a member.

Although Dixie Peach was just another local band on the Bay Area scene, Judy Newton would go on to become far better known in the 80s as country singer Juice Newton. Otha Young (1943-2009) was her principal songwriter as well, so the two had a fruitful musical partnership well into the 21st century.

June 8, 1972 Long Branch, Berkeley, CA: Linx/Loading Zone *(Thursday)*

June 9, 1972 Long Branch, Berkeley, CA: Elvin Bishop Group/Django *(Friday)*
June 10, 1972 Long Branch, Berkeley, CA: Elvin Bishop Group/Fluid Drive *(Saturday)*
Elvin Bishop had been a regular performer in Bay Area rock nightclubs since he had arrived in San Francisco in 1968, having just left the Paul Butterfield Blues Band. From 1969 onwards, his main gig had been at Freddie Herrera's Keystone Korner in San Francisco, but he played all over. The **Elvin Bishop Group** had been signed to Bill Graham's Fillmore Records (distributed by Columbia), and had released two albums (the 1969 debut and 1970's *Feel It!*). By 1972, Fillmore Records had folded, but Bishop had been picked up by Epic, a Columbia subsidiary (he would release *Rock My Soul* later in '72).

The Elvin Bishop Group had played regularly at the Long Branch in 1971. In March of '72, however, Freddie Herrera had taken over the New Monk and changed it to the Keystone Berkeley, so Bishop's principal allegiance was just up the road. Still, while Keystone Berkeley and Long Branch were competitors, they weren't enemies, so here was the Elvin Bishop headlining a weekend. At this time, the Elvin Bishop Group featured Stephen Miller on organ (ex-Linn County), and vocals by Miller, Bishop and singer Jo Baker.

June 14, 1972 Long Branch, Berkeley, CA: Tower Of Power *(Wednesday)*

June 16, 1972 Long Branch, Berkeley, CA: Fluid Drive/Osceola *(Friday)*

June 17, 1972 Long Branch, Berkeley, CA: Blue Mountain/Linx *(Saturday)*

June 20, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/Clover *(Tuesday)*

June 21, 1972 Long Branch, Berkeley, CA: The Street Band/Blue Moon *(Wednesday)*

June 24, 1972 Long Branch, Berkeley, CA: Earth Quake/Grayson Street *(Saturday)*

June 27, 1972 Long Branch, Berkeley, CA: Asleep At The Wheel/El Rancho Cowboys *(Tuesday)*
The **El Rancho Cowboys** were a country band from the San Jose suburb of Cupertino, CA. Guitarist Cornell Hurd would end up leading the Texas "Dance Hall" band--albeit from Cupertino--known as Cornell Hurd and His Mondo Hot Pants Orchestra. Hurd had met Asleep At The Wheel (whether at this show or before isn't clear) and they were hugely influential in his future musical career.

June 28, 1972 Long Branch, Berkeley, CA: Street Band*(Wednesday)*

June 29, 1972 Long Branch, Berkeley, CA: Loading Zone/Frank Biner *(Thursday)*
By this time, Loading Zone organist Tom Coster and bassist Doug Rauch had been recording with Santana, for the album that would become *Caravanserai*. By September, Coster and Rauch would go out on tour with Santana, and Loading Zone finally broke up. Drummer Tony Smith had gone on to play for Malo, and guitarist Bruce Conte would join Tower Of Power (Tower and the Zone shared a manager and a rehearsal space). Linda Tillery would go on to a substantial career as a solo artist. This booking likely featured the final lineup of Loading Zone, with Tillery (vocals) and Conte (guitar) supported by Steve Funk (keyboards), Paul Jackson (bass), Mike Clark (drums) and Pat O'Hara (trombone).

June 30-July 1, 1972 Long Branch, Berkeley, CA: Blue Mountain/Rockets *(Friday-Saturday)*
The Rockets, slowly climbing the ladder, were now co-headlining on the weekend.



The Long Branch, 2504 San Pablo, Berkeley, some time in the 1970s

The Long Branch Saloon: May 1971-November 1976
The Long Branch lasted a little over five years, and closed around November 1976. It was mostly a thriving club during that period. Berkeley's population grew enormously, and the students lived farther and farther from campus, driving up rents all over Berkeley, Albany and North Oakland. The Keystone Berkeley opened in March, 1972, and the much larger club got the premier

bookings. In particular, acts like Jerry Garcia, Elvin Bishop, Tower Of Power and Commander Cody found time to regularly play the Keystone, and rarely if ever played the Long Branch. So Keystone periodically got big draws, even on weeknights, while Long Branch had to depend on its regulars. Earth Quake and Grayson Street were regular performers at the Long Branch throughout most of the 5-year period it was open. Earth Quake in particular held down almost every Friday night for long periods.



The Long Branch didn't look like this in 1971.

Afterwards

The Long Branch briefly re-opened as a music venue around November 1978. The club was run by the former proprietor of the Berkeley club Jerry's Stop Sign (yet another story) and used the name The Branch. It wasn't open for long.

For many years, 2504 San Pablo Avenue was a store called Good Vibrations. It wasn't a music store, but it was scandalous enough to live up to the Cabale history (don't google it at work). Eventually, as Berkeley got more and more wealthy, gentrification finally got all the way down to Dwight Way and San Pablo Avenue. The building was completely remodeled, and re-opened as a restaurant. The new address is 2512 San Pablo Avenue, but it's the same location. The first restaurant I am aware of was called Sea Salt, which opened about 2009 or so. Sea Salt closed, though, and a new restaurant opened on November 11, 2014.



The Long Branch Saloon, at 2512 San Pablo Avenue, Berkeley, ca. 2019

The name of the new restaurant? The Long Branch Saloon. It says "Upscale comfort food is served in a stylish setting with open rafters & butcher-block tables." Given the turnover in Berkeley's population, it's likely that the locals think the Long Branch is just a reference to Dodge City--which it is--and don't see the nod to a hard-rockin' past.

For the previous post in the Long Branch series (May-December 1971), see here

For the next post in the Long Branch series (October-December 1973), see here

FRIDAY, JULY 19, 2024

2504 San Pablo Avenue, Berkeley, CA: The Long Branch Performance History October-December 1973 (Long Branch III)

The Long Branch, 2504 San Pablo in Berkeley, some time in the 1970s

By the end of 1973, live rock music was booming, and as rock audiences aged, rock nightclubs became more viable. Once rock fans were of drinking age, spending too much time in a large, dark cavern with thousands or tens of thousands people didn't seem as rockin' as relaxing with a cold drink in a place where you could actually see the stage. If you were on a date, or hoping to meet someone, the attraction of a rock club was even more pronounced. If two people liked the same band, or the same kind of music, you were both halfway there to getting together. Rock nightclubs started to thrive in almost every big city and near every college campus. Berkeley was no exception.

The Long Branch, at 2504 San Pablo Avenue (at Dwight), had opened in May 1971. The venue had been a music club going back to 1962. As the Cabale Creamery, it had been Berkeley's essential stop for traveling folk musicians. It was at the Cabale where Jerry Garcia saw the Jim Kweskin Jug Band, and the Cabale was a regular date for Clarence White and the Kentucky Colonels, too. Later, in early 1966, as the Questing Beast, 2504 San Pablo was the place where Country Joe McDonald and Barry Melton first plugged in to amplifiers as Country Joe & The Fish. Later still, it became Tito's (1967-68) and then Babylon (1969-70). In 1971, former Avalon Ballroom staffer Malcolm Williams took over the venue, doubled the capacity to 350 and re-opened it as the Long Branch Saloon. I wrote a post about the club's first seven months in 1971, and then another post about acts playing the first half of 1972. By the end of 1973, the Long Branch was well-established on the Berkeley rock scene, booking bands six or seven nights a week.

Now, in the East Bay, the top rock night club was the Keystone Berkeley, right next to the University of California campus. The Keystone was right in downtown Berkeley at 2119 University Avenue (at Shattuck Avenue). On weekends, the Keystone booked popular local acts like Jerry Garcia, Elvin Bishop and Tower Of Power, and touring acts as well, plu some smaller acts on weeknights. Keystone drew crowds from all over Berkeley and Oakland, and even Marin and San Francisco. Parking wasn't difficult in downtown Berkeley--amazing as that may seem today--so the club attracted a wide audience.

The Long Branch, meanwhile, was 2 miles West and South of campus. The Branch drew mostly from the neighborhoods near the club, and it was as much a hangout as a destination. We have a good picture of what was happening at the club then because former Long Branch publicist Lydia Frazier Bosley was kind enough to send scans of long lost flyers. Frazier herself made the flyers for the Long Branch, and helped distribute them around the East Bay. With these, we can get a great look at who played the club in 1973 and '74, and how that defined the economics of the scene at the time

Since the same bands played the Long Branch over and over--that was the whole point--I am just focusing on the last three months of 1973, to avoid needless repetition. Anyone with additional information, insights, corrections and real or imagined memories, please include them in the Comments. Flashbacks encouraged.

Scan of the back of a Long Branch flyer, October 1973

The Long Branch was a hangout, but a hangout that booked rock bands and wanted its patrons to dance. But it mainly wanted them to hang out. Admission was cheap, and often free, and beer was often cheap, too. The goal was to get the locals to come early and stay late. They would likely meet people who lived nearby, and make friends, and maybe dance and perhaps even get married. The back of one of the flyers (above) explains the attractions of the Long Branch:

Howdy...we'd like to turn you on to the LONG BRANCH Saloon, Berkeley's Hot Nite Spot famed for it's FINE ROCK & ROLL and Good Vibes

The Club opens at 8pm Tues-Sun, and if you come before 9 pm, the admission is half-price. Also on Tues-Wed-Thurs-Sun, BEER will cost 10c a glass between 8 and 9pm.

Since our fuss ball games are so popular we have plans to expand and add some new games like POOL, PONG & AIR HOCKEY.

Meanwhile, as always we'll entice you onto the DANCE floor with some to the hottest young bands around. Really the MUSIC is outstanding, terrific and wonderful.

The LONG BRANCH is a great place to hang out, meet friends, get high and treat yourself to PRIMO ROCK & ROLL. Come on down and check it out.

THE LONG BRANCH call us to find out what's happening 2504 SAN PABLO at DWIGHT 848-9696

The doors usually opened at 8:00pm at the Long Branch, but the *Examiner* and other papers reported the bands as starting at 9:30. That meant a lot of people were there only to hang out. Since many nights were free admission, or close to it, the band wasn't necessarily the main attraction for every patron.

The Long Branch had a very different approach to booking than other contemporary Bay Area rock clubs. Clubs like the Keystone Berkeley typically had the most popular local acts once a month, a lot of touring bands coming through, and filled in the other dates with more local bands. The Long Branch, however, pretty much had the same bands every week. There were three "house bands" that played almost every week (Earth Quake, The Rockets and Grayson Street), and new bands added to the mix would play the same night for an entire month. As far as I know, the regular Long Branch bands all had large repertoires, typically including a lot of cover versions, so their fans didn't hear the same set every week.

October, 1973 flyer for The Long Branch, 2504 San Pablo Avenue (designed by and courtesy of Lydia Frazier Bosley). Note that there is no Area Code for the phone number, because Berkeley, San Francisco and the entire Bay Area North of San Jose used the 415 Area Code.

October 1, 1973 Long Branch, Berkeley, CA: The Rockets
(Sunday)

The Rockets had been playing the Long Branch since January 1972, and mostly just played the club. Lead singer Eddie Mahoney was a transplanted NYPD cop trainee. Guitarist Dan Alexander, bassist Chris Sohlberg and drummer John Cuniberti were all from Berkeley. All of the Rockets went on to some success in the music industry. Cuniberti and Alexander were successful on the production side, Sohlberg played with many artists, and Mahoney went on to huge success as Eddie Money ("Two Tickets To Paradise," "Baby, Hold On To Me").

October 3, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

The calendar says "surprise night," but Wednesdays was the night to give new bands a chance to play. The Long Branch wasn't high on the Bay Area rock food chain, and many bands got their first break at the Branch. Keep in mind that it was all but impossible for penniless new bands to make a listenable tape, even of a live performance, and they generally had to lug their gear to a club and actually play a set in order to get heard by a club owner.

October 4, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Thursday)*

October 5, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Clover *(Friday)*

Asleep At The Wheel was a hippie Western Swing band from the DC area, based in Paw Paw, WV. In Fall 1971, they had opened in West Virginia for Commander Cody and His Lost Planet Airmen, perhaps the only band remotely like them, and the Cody crew encouraged them to move to Berkeley. On October 8 & 9, 1971, Asleep At The Wheel had opened for Cody and the Airmen at the Long Branch. By December 10, 1971, they were headlining the Branch. Asleep At The Wheel had played relentlessly throughout the Bay Area ever since, building a crowd in all the clubs around.

By 1973, Asleep At The Wheel had released their first album, *Comin' Right At Ya* (on United Artists). The Wheel was managed by Joe Kerr, who also managed Cody and the New Riders of The Purple Sage, giving him a big chunk of the San Francisco country-rock sound.

Alice Stuart and Snake's Believing album (Fantasy Records 1972)

Alice Stuart was a blues guitarist and singer, originally from Seattle, who had moved to the Bay Area in 1964. Initially a solo, she had "gone electric" around 1970, and formed her trio **Alice Stuart & Snake**. Drummer Bob Jones (ex-We Five, ex-Mike Bloomfield, ex-Southern Comfort) shared vocals with Stuart, and bassist Karl Sevareid completed the band. In 1972, Fantasy had released the *Believing* album. Fantasy released a single in 1973 (with tracks from the album), and Snake stayed together until at least 1974, but the band was never able to get much traction. Nonetheless, Stuart continued a successful solo career well into the 21st century.

Joe Kerr's business card when he managed Clover, ca 1973

Clover had been founded in Mill Valley in 1969, an outgrowth of the band Tiny Hearing Aid Company. As a quartet, Clover had released two albums on Fantasy in 1970 and '71. Fantasy had dropped them, but the band had since added two additional members. By this time, Clover had Alex Call as the main lead singer, Huey (Cregg) Louis on vocals and harmonica, John McFee on lead and pedal steel guitar, Sean Hopper on keyboards, John Ciambotti on bass and Mickey Shine on drums. Joe Kerr also managed Clover.

Why Don't You Try Me, Earth Quake's second album on A&M Records, released in 1972

October 6, 1973 Long Branch, Berkeley, CA: Earth Quake
(Saturday)

Earth Quake, from Berkeley, were the ultimate Long Branch band. The band had played the opening night of the Long Branch on May 28, 1971. Originally, they had been a Berkeley High band called Purple Earthquake. The members of Earth Quake had met Long Branch proprietor Malcolm Williams back in the 1960s, when he had been promoting shows at Maple Hall in nearby San Pablo. By 1971, they had been a quartet, with Robbie Dunbar on lead guitar, lead vocalist John Doukas, bassist Stan Miller and drummer Steve Nelson. Earth Quake would release their debut album on A&M Records sometime that year. Earth Quake would play the Long Branch at least every month for five years, and in many cases every Friday night.

In contrast to most Bay Area bands, who typically played longer songs in an improvised blues style, Earth Quake had been inspired by British Invasion bands like The Who and Small Faces. In 1972, A&M Records had released the second Earth Quake album, *Why Don't You Try Me.* The album didn't go anywhere, and A&M dropped the band. Besides their original material, however, Earth Quake had a huge trove of relatively obscure covers (like The Easybeats "Friday On My Mind"), so they were still endlessly engaging to their local fans in Berkeley. At least some of the members of Earth Quake, possibly all of them, lived in Berkeley. Earth Quake were the "house band" at the Long Branch if anyone was.

Once the band had been dropped by A&M, Earth Quake's imaginative manager Mathew "King" Kaufman had the idea that they should release their own records. Although against any kind of record business orthodoxy at the time, Kaufman created Beserkley Records, and started releasing 45 rpm singles on a shoestring. The quixotic label's first production was a single of "Mr Security," by Earth Quake, released on October 11, 1973. Unlikely as it may have seemed, and although it took a few years, Beserkley Records turned out to be hugely successful. Kaufman anticipated the punk rock/Indy label surge years before it happened elsewhere.

Grayson Street band, ca Fall 1973 (promo photo from December 23 '73 Examiner)

October 7, 1973 Long Branch, Berkeley, CA: Grayson Street
(Sunday)

Grayson Street was named after a short street in Berkeley that ran from Aquatic Park to San Pablo Avenue, terminating four blocks south of Dwight Way and San Pablo, the site of the Long Branch. Grayson Street played the Branch just about every week from 1972 through 1975, sometimes more than once a week. They, too, were a house band.

Grayson Street was fronted by saxophonist Terry Hanck and harmonica player Rick Kellogg, both of whom sang, and played in a funky blues style that was good for dancing. They had been formed before 1972, but their first advertised show at the Long Branch was June 24, 1972. In late '72, Grayson Street had included Berkeley High's Lenny Pickett, previously in the band Linx. By 1973, however, Pickett had joined Tower of Power. Grayson Street was full of experienced musicians. Guitarist Tim Kaihatsu and organist Clay Cotton had both played extensively with Charlie Musselwhite and other blues musicians. Kellogg had played harmonica for Elvin Bishop for a while, and Kellogg and bassist John Knight had been in Linx (with Pickett). Drummer John Otis rounded out the band.

Also in the band in Fall '73 was singer Jo Baker, who had been in The Elvin Bishop Group from 1970-73. Bishop and Baker had been a couple, having met a jam session in Boston in 1967 (Baker had been in the group Clouds, and Bishop had been with the Butterfield Blues Band). In mid-1973, Baker and Bishop had split up personally and musically.

Grayson Street pretty much confined its performances to the East Bay, but most of the members went on to thriving musical careers. Terry Hanck would tour with Elvin Bishop for many years, Kaihatsu (1945- 2014) would tour and record with Robert Cray, Clay Cotton was a popular club attraction in the Bay Area for decades and Jo Baker would join the revived Stoneground in early 1974.

October 10, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 11, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Thursday)*

Rubin & The Rubinoos were led by singer (and rhythm guitarist) Jon Rubin, and guitarist Tommy Dunbar. Tommy was the younger brother of Earthquake's Robbie Dunbar, so it was no surprise they were getting a chance at the Branch. The Rubinoos played short, poppy rock songs with hooks and harmonies, completely at odds with any other Berkeley bands at that time.

The Modern Lovers album Live At The Long Branch, released in 1998, and recorded at the Branch on April 21, 1972. The Modern Lovers were in California attempting to record an album for Warners.

October 12, 1973 Long Branch, Berkeley, CA: Earth Quake/The Modern Lovers
(Friday)

The Modern Lovers were from Boston, and their sound was modeled on the Velvet Underground. They had been signed by Warner Brothers, and in early '72 the label had flown them out to Los Angeles to record demos with John Cale. Thus the Modern Lovers had played a

show at the Long Branch on April 21, 1972, opening for Earth Quake, one of their few shows outside of the Boston area (a recording of the show was released in 1998). The Modern Lovers at this time were a quartet, with songwriter Jonathan Richman on guitar and vocals, future Talking Head Jerry Harrison on organ, Ernie Brooks on bass and drummer Dave Robinson (later in The Cars).

Richman became well-known for his lively, innocent acoustic sound, but this version of the Modern Lovers was dark and loud. Warner Brothers had flown the band back out to LA in 1973 to record more demos (which were later released), but the Modern Lovers never managed to complete an album for the label. Ultimately Richman would achieve international success after he moved to Berkeley and recorded for Beserkely Records, the label started by Earth Quake's manager.

October 13, 1973 Long Branch, Berkeley, CA: The Rockets/The Modern Lovers *(Saturday)*

On Saturday night, the Modern Lovers opened for The Rockets. Jonathan Richman opening for Eddie Money--that didn't happen again. Must have been a memorably bizarre evening.

October 14, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

October 16, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 17, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 18, 1973 Long Branch, Berkeley, CA: Off The Wall *(Thursday)*

Off The Wall are unknown to me.

Good N Cheap, Eggs Over Easy (A&M, 1972)

October 19, 1973 Long Branch, Berkeley, CA: Alice Stuart & Snake/Eggs Over Easy *(Friday)*

Opening act **Eggs Over Easy** featured three New Yorkers, two of whom (guitarist Jack O'Hara and pianist Austin De Lone) had met in Berkeley in 1970. They had released one album for A&M in 1972, *Good N' Cheap*. Most people had not (nor have not) heard the album. Nonetheless, Eggs Over Easy played a significant role in the history of English rock, and not by coincidence, and their Wikipedia entry is well- deserved.

DeLone and O'Hara had returned to New York in 1970, where they met Brien Hopkins and formed Eggs Over Easy as a no-drummer trio (all three played various instruments). Their manager had English connections, so when the band was signed they went to record at Olympic Studios in Barnes, London. Recording was completed by January 1971. There were management issues, however, and they were advised to stay in London while it got sorted. Eggs Over Easy played a few college gigs (with ex-Animal John Steel on drums). The trio took a house in Kentish Town, in North London, near a large pub called The Tally Ho.

The Tally-Ho had a "jazz-only" policy for performers, a common restriction of London Pubs at the time. Eggs Over Easy, used to playing in bars in the States, persuaded the Tally Ho to let them perform. They debuted at the Tally Ho in May 1971 (with Steel on drums), and started to draw large crowds. Ultimately they were playing three nights and Sunday afternoon at the Tally Ho, and drawing huge crowds. Nick Lowe and other members of his band (Brinsley Schwarz) regularly joined them on stage. Eggs Over Easy single-handedly invented "Pub Rock," and a wave of groups like Brinsley Schwarz followed them throughout England. Eggs Over Easy became a sort of underground sensation, but the band played their last show in England on November 7, 1971

Ultimately Eggs Over Easy's album recorded in London was never released, and the band returned to the States. Their debut A&M album included new recordings of what they had done in England. In 1973, they returned to the Bay Area, and Eggs Over Easy toured the US with major bands (like The Yes and The Eagles), but never got traction. The band struggled on until 1981, but despite their legendary status they never got any honor in their own country.

October 20, 1973 Long Branch, Berkeley, CA: Earth Quake/Rubinoos *(Saturday)*

Rubin & The Rubinoos would shorten their name to just The Rubinoos by the end of the year.

October 21, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

October 23, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*

October 24, 1973 Long Branch, Berkeley, CA: *Audition Night* *(Wednesday)*

October 25, 1973 Long Branch, Berkeley, CA: Swan *(Thursday)* **Swan** are unknown to me.

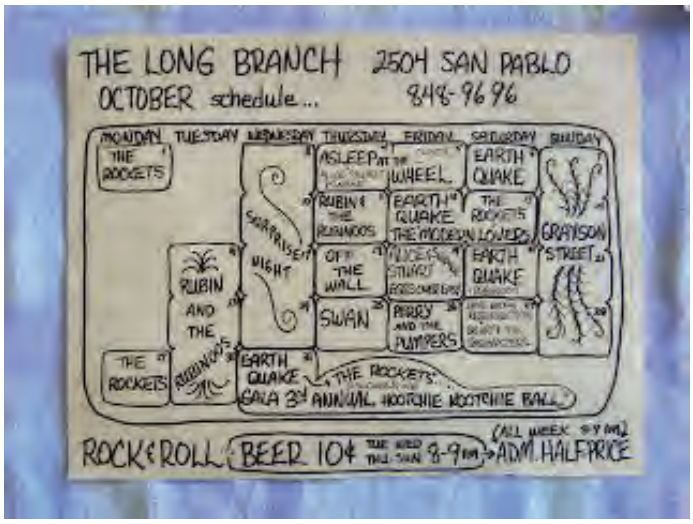
October 26, 1973 Long Branch, Berkeley, CA: Perry And The Pumpers *(Friday)*

Perry And The Pumpers was a blues band led by harmonica player Perry Welsh. They often backed up touring blues musicians. Welsh was from Cedar Rapids, IA, and had moved to San Francisco in 1967. He was friendly with another Iowa transplant, organist Stephen Miller. Miller

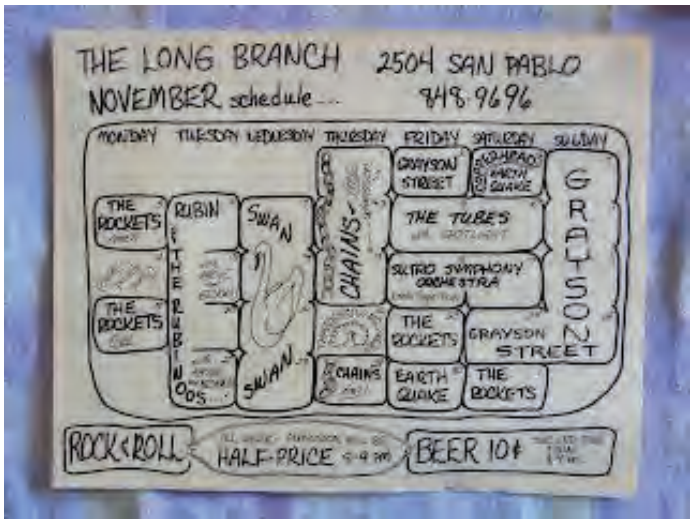
had been in the band Linn County in the 60s, and his organ anchored the Elvin Bishop Group from 1970-73. Welsh recorded with Bishop and Miller on two Bishop Group albums (1970's *Feel It* and 1972's *Rock My Soul*).
Bishop sat in with Perry And The Pumpers on occasion. As far as I know, some members of Perry And The Pumpers ended up in the 1974 edition of the Elvin Bishop Group, including guitarist Johnny Vernazza, pianist Phil Aaberg and bassist Fly Brooks, while Welsh and Stephen Miller returned to Iowa.
October 27, 1973 Long Branch, Berkeley, CA: Dave Brown Resurrection/Big Art and The Trashmasters *(Saturday)*
Both **Dave Brown Resurrection** and **Big Art and The Trashmasters** are unknown to me. There was a local musician (a bass player and producer) named Dave Brown, but I don't know if this was his band. From peripheral evidence I think The Trashmasters were a sort of Long Branch All-Stars group from other "house" bands. "Big Art's" was also the name of a Berkeley club in the basement of LaVal's Pizza (near Hearst & Euclid, on Northside).
October 28, 1973 Long Branch, Berkeley, CA: Grayson Street
(Sunday)
October 30, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*
October 31, 1973 Long Branch, Berkeley, CA: Earth Quake/Rockets *(Wednesday) 3rd Annual Hootchie Kootchie Ball* Halloween was always a Big Deal in Berkeley, so it's no surprise that two of the house bands played it.
November 1973 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
November 1, 1973 Long Branch, Berkeley, CA: Chains
(Thursday) free
Chains are unknown to me.
November 2, 1973 Long Branch, Berkeley, CA: Grayson Street
(Friday)
November 3, 1973 Long Branch, Berkeley, CA: Copperhead/Earth Quake *(Saturday)*
Copperhead had been formed in late 1971 by ex-Quicksilver Messenger Service guitarist John Cipollina. They had gone through a number of personnel changes, but by mid-1972 the lineup had stabilized. Cippolina was joined by pianist and singer Jim McPherson (ex-Stained Glass), who was the principal songwriter, guitarist Gary Phillipet, bassist Hutch Hutchinson and drummer David Weber. The band had a harder sound than Quicksilver, with more of an R&B feel. Columbia records signed the band, and they had released their debut album in Spring 1973. Copperhead played all the Bay Area clubs, but they had not yet toured Nationally.
Unfortunately, Clive Davis was pushed out as CEO of Columbia Records in the Summer of 1973. Many of the Bay Area bands signed by Clive, including Copperhead (as well as the Sons Of Champlin, the Rowan Brothers and David Rea) were dumped by the label. Copperhead had a local following in the clubs, but their album was left high and dry. They would break up by the end of the year.
November 4, 1973 Long Branch, Berkeley, CA: Grayson Street
(Sunday)
November 5, 1973 Long Branch, Berkeley, CA: Rockets
(Monday) free
The fact that the flyer lists some weeknight shows as free is an indicator that the principal weeknight business of the Long Branch was selling beer to the locals.
November 6, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*
November 7, 1973 Long Branch, Berkeley, CA: Swan
(Wednesday)
November 8, 1973 Long Branch, Berkeley, CA: Chains
(Thursday) free
The Tubes at Winterland ca 1974, with Fee Waybill as Quay Lewd, probably singing "White Punks On Dope"
November 9-10, 1973 Long Branch, Berkeley, CA: The Tubes/Spotlight
(Friday-Saturday)
The Tubes had only formed around March, 1972. Most of the band members were from Phoenix, AZ. Initially, guitarist Bill Spooner, keyboard player Vince Welnick and bassist Rick Andersen had been in a popular Phoenix band called The Beans. The Beans had moved to San Francisco in Fall 1970. They had played numerous local gigs, but hadn't really made much headway. After some band members left the Beans, it had turned out that another popular Phoenix band had lost some members, so guitarist Roger Steen and drummer Prairie Prince had relocated to San Francisco to

join The Beans. Their roadie John "Fiji" Waldo was added as lead singer, and The Tubes were born.
The Tubes played a sort of progressive rock rather than modified blues. They also had a fairly elaborate stage show, which was pretty much unheard of at the time. Initially, of course, their props were just cardboard and confetti, but they were a performing band from the beginning. The Tubes had first played the Long Branch on June 4, 1972, and periodically returned. By late '73, there was an underground buzz about them. They played a lot of gigs in gay bars, which were quite lucrative but not advertised in the mainstream press. In the early 70s, gay culture was the source of style and cool in the Bay Area, so the Tubes managed to always be right on the cutting edge of that cool. On June 1, 1973, the unknown Tubes had opened for Led Zeppelin at Kezar Stadium (fifth on the the bill), which for the wider Bay Area was the first time rock fans would even hear of them (this included me).
Spotlight is unknown to me.
November 11, 1973 Long Branch, Berkeley, CA: Grayson Street (Sunday)
November 13, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos/Above & Beyond *(Tuesday)*
Above & Beyond are unknown to me.
November 14, 1973 Long Branch, Berkeley, CA: Swan *(Wednesday)*
November 15, 1973 Long Branch, Berkeley, CA: Chains *(Thursday) free*
November 16-17, 1973 Long Branch, Berkeley, CA: Sutro Sympathy Orchestra/Enola Faye Moss *[16 only] (Friday- Saturday)*
Sutro Sympathy Orchestra were from Reno, although they played regularly in the San Francisco area. Singer Lynne Hughes had been in The Charlatans back in the 1960s.
CONTRIBUTORS
Corry342
The Yellow Shark




THE LONG BRANCH 2504 SAN PABLO
OCTOBER schedule... 848-9696
MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY
THE ROCKETS
ASLEEP AT THE WHEEL
EARTH QUAKE
RUBIN & THE RUBINOOS
EARTH QUAKE
THE MODERN LOVERS
THE ROCKETS
GRAYSON STREET
SURPRISE NIGHT
RUBIN AND THE RUBINOOS
OFF THE WALL
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SWAN
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Enola Faye Moss is unknown to me.
November 18, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*
November 19, 1973 Long Branch, Berkeley, CA: Rockets *(Monday) free*
Even The Rockets, a house band, played for free on a Monday night.
November 20, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos *(Tuesday)*
November 21, 1973 Long Branch, Berkeley, CA: Swan *(Wednesday)*
Closed for Thanksgiving Thursday (22).
November 23, 1973 Long Branch, Berkeley, CA: Rockets *(Friday)*
November 24, 1973 Long Branch, Berkeley, CA: Grayson Street *(Saturday)*
November 25, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*
November 27, 1973 Long Branch, Berkeley, CA: Rubin & The Rubinoos/Above & Beyond *(Tuesday)*
November 28, 1973 Long Branch, Berkeley, CA: Swan *(Wednesday)*
November 29, 1973 Long Branch, Berkeley, CA: Chains *(Thursday) free*
November 30, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday)*
December 1973 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
December 1, 1973 Long Branch, Berkeley, CA: Rockets *(Saturday)*
We are missing listings for December 2 and 3 (Sunday and Monday), but it's reasonable to assume that some of the usual suspects played.
December 5, 1973 Long Branch, Berkeley, CA: Swan *(Wednesday)*
December 6, 1973 Long Branch, Berkeley, CA: Chains *(Thursday)*
December 7, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Topkela *(Friday)*
December 8, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Saturday)*
Topkela is unknown to me.
December 9, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*

December 10, 1973 Long Branch, Berkeley, CA: Titans/Rockets/Country Thunder *(Monday) Legal Aid Benefit* It's easy to make fun of Berkeley--I for one never tire of it--but there's no question that things happen in Berkeley long before they happen elsewhere (for example, Berkeley's Freight And Salvage club banned smoking in 1968, and the city of Berkeley would ban smoking in restaurants around 1977). As a result of its forward-looking nature, some things catch on in Berkeley that never catch on elsewhere. One such trend was "white reggae," hippie bands that played sped-up reggae for dancing. They were very popular in 1970s Berkeley, and pretty much nowhere else. **The Titans**, formerly Knee Deep, were the first such band. Titans would evolve into The Shakers, and became Long Branch regulars a few years later, even releasing an album, but they too are forgotten.
Country Thunder are unknown to me.
December 12, 1973 Long Branch, Berkeley, CA: Swan
(Wednesday)
December 13, 1973 Long Branch, Berkeley, CA: Chains
(Thursday)
December 14-15, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday-Saturday)*
December 16, 1973 Long Branch, Berkeley, CA: Rockets
(Sunday)
December 17, 1973 Long Branch, Berkeley, CA: Rockets
(Monday)
December 19, 1973 Long Branch, Berkeley, CA: Rubinoos
(Wednesday)
December 20, 1973 Long Branch, Berkeley, CA: Rockets
(Thursday)
December 21, 1973 Long Branch, Berkeley, CA: Rockets/Grayson Street *(Friday)*
Country Casanova, the third Paramount Records album by Commander Cody and His Lost Planet Airmen. George "Cody" Frayne leans on a Lincoln.
December 22, 1973 Long Branch, Berkeley, CA: Commander Cody and His Lost Planet Airmen/Asleep At The Wheel *(Saturday)*
Commander Cody and His Lost Planet Airmen and Asleep At The Wheel could both pack the Long Branch on a weekend, and had done so many times. There would have been no reason to book both of them, so the bands must have wanted to do it. Since the bands were good friends and shared management, it wouldn't have been hard to arrange.
Cody and The Airmen had been playing the Long Branch since before their first album was released, and indeed at least one track on their immortal debut *Lost In The Ozone* had been recorded there (either "What's The Matter Now" or "20 Flight Rock"). The band's third Paramount Records' album, *Country Casanova*, had been released in May 1973. In November, the Airmen had recorded their next album (*Live From Deep In The Heart Of Texas*) at the Armadillo World Headquarters in Austin, TX (it would be released in March, 1974).
Asleep At The Wheel, meanwhile, had decided to move to Austin, as it was their spiritual home. Since the band moved to Texas in early 1974, it's possible that this show was a celebration and fare-thee-well for the Wheel's departure.
December 23, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*
December 26, 1973 Long Branch, Berkeley, CA: Rubinoos
(Wednesday)
December 27, 1973 Long Branch, Berkeley, CA: Chains
(Thursday)
December 28, 1973 Long Branch, Berkeley, CA: Earth Quake/Rubinoos *(Friday)*
December 29, 1973 Long Branch, Berkeley, CA: Grayson Street *(Saturday)*
December 30, 1973 Long Branch, Berkeley, CA: Grayson Street *(Sunday)*
December 31, 1973 Long Branch, Berkeley, CA: Earth Quake/Rockets *(Monday)*
Beserkeley Chartbusters, Vol 1, released by Beserkeley Records in July 1975, was put together by Earth Quake's management. It featured songs by Earth Quake, Greg Kihn, Jonathan Richman and The Rubinoos, all of whom had played the Long Branch many times.
Outcomes Assessment: Long Branch Bands
Berkeley's Long Branch was essentially a neighborhood club, booking bands every week for regular patrons who lived nearby. Yet rock music was booming in the Bay Area, so many of the aspiring bands who played the Branch ended up leaving a much larger mark than you might think for a 350-capacity beer joint in West Berkeley.
Bill Graham signed Eddie Money to a management contract in 1975. His 1977 debut album on Columbia included "Two Tickets To Paradise" and "Baby Hold On," and sold millions

The Rockets broke up in early 1974. All of them thrived. Lead singer Eddie Mahoney debuted the Eddie Money Band in June 1974, and they played the Long Branch regularly too. In early 1975, Money was signed by Bill Graham's management team. Ultimately Money would be hugely successful, selling millions of records on the back of giant hits like "Two Tickets To Paradise" and "Baby Hold On To Me."

Drummer John Cuniberti has been a successful producer, particularly with "New Wave" bands. Guitarist Dan Alexander is well-regarded in production and audio circles, and bassist Chris Sohlberg played with Santana and many other artists.

In 2021, Ray Benson and Asleep At The Wheel released Half A Hundred Years, on Home Records

Asleep At The Wheel moved to Austin in early 1974. They are still together, still touring and established legends. Pretty good for a band from Paw Paw, WV.

Love On The Wire, Clover's 4th and last album, and their 2nd on Mercury Records, was released in late 1977. It's a very good album, even if almost no one has heard it.

Clover struggled on until 1977. They were "discovered" in 1976 by producer Nick Lowe, who had loved the first two Fantasy albums and had no idea they hadn't broken up. Lowe facilitated two excellent Clover albums recorded in England in 1976 and '77, but the band never caught on. The Lowe association, however, was how members of Clover ended up backing Elvis Costello on his debut album *My Aim Is True.*

After Clover, broke up, Huey Lewis and pianist Sean Hopper teamed up with members of Soundhole and became hugely successful as Huey Lewis & The News. Guitarist John McFee, meanwhile, joined the Doobie Brothers (they were still touring in 2023), and singer Alex Call wrote some hit singles.

8.5, by Earth Quake, released by Beserkeley in 1976

Earth Quake had been dropped by A&M, but their manager Mathew "King" Kaufman started the Beserkley Records label. Besides releasing Earth Quake and Rubinoos albums, the label had big hits with Jonathan Richman and Greg Kihn. Earth Quake broke up in the early 80s, ultimately releasing 5 albums.

Grayson Street never recorded, but many members of the band moved on to bigger groups. Tenor saxophonist Lenny Pickett still leads the *Saturday Night Live* Band. Founder Terry Hanck joined Elvin Bishop and toured with him in the late 70s for many years.

Jonathan Richman and The Modern Lovers, released by Beserkeley in 1976

Jonathan Richman and The Modern Lovers released albums on Beserkley Records, starting in 1976. "Egyptian Reggae" became a hit, and songs like "Road Runner" and "Abominable Snowman In The Market" are underground classics.

Tubes lead singer Fee Waybill, at Winterland ca 1974, as Dr. Strangelove, singing Tom Jones' "It's Not Unusual" (a regular showstopper for the band--you had to have seen it, just trust me...)

The Tubes released their first album in 1975, and it was a huge sensation. Their stage show, with every song its own self-contained "music video'--six years before MTV--was inspired and unforgettable. They toured America and the UK to well-deserved acclaim, and they had popular radio hits as well. The economics were unworkable, however, and the financial woes of the band eventually ground them to a halt. Keyboard player Vince Welnick joined the Grateful Dead in 1990. Versions of The Tubes have continued to perform intermittently over the decades.

Appendix: Long Branch Performers, January-July 1974

Lydia Frazier Bosley was kind enough to send some additional flyers, and for historical value I have included them below. Since the Long Branch had a repetitive booking strategy, I didn't write out each booking. I did note when there was a band that had not appeared at the Long Branch before.

January 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

January 15, 1974 Long Branch, Berkeley, CA: Asleep At The Wheel/Naomi Ruth Eisenberg *(Tuesday)*

Asleep At The Wheel had supposedly moved to Austin by this time, but they toured so much that they regularly appeared in Bay Area clubs anyway.

Naomi Ruth Eisenberg had been in various local ensembles, but she was best-known for having been one of the original "Hot Licks" with Dan Hicks. She sang and played fiddle, and was also a singer- songwriter.

Terry Dolan and Terry and The Pirates finally released a 1979 album of live performances, with an All-Star cast (including John Cipollina, Greg Douglass, Lonnie Turner, Nicky Hopkins and Grateful Dead engineer Dan Healy as producer)

January 18-19, 1974 Long Branch, Berkeley, CA: Terry and The Pirates
(Friday-Saturday)
Copperhead finally disintegrated by the end of 1973, so John Cipollina promptly hooked up with numerous local ensembles. One such band was **Terry And The Pirates**, led by singer/songwriter Terry Dolan. Dolan had moved from the Washington, DC area in 1969 and had been playing around the Bay Area ever since. Terry And The Pirates was a somewhat casual ensemble that played Dolan's songs. Cipollina was the only regular "member," with a rotating cast depending on who was available. Typical members included guitarist Gregg Douglass (ex-Country Weather, future Steve Miller Band) and the old Copperhead rhythm section (Hutchinson and Weber).
Dolan's songs were pretty good, but not really great. Terry And The Pirates were popular locally, and his demos got some airplay on FM, but he never really got over the top.
January 20, 1974 Long Branch, Berkeley, CA: Valley Boys
(Sunday)
The **Valley Boys** were a country rock band, possibly from Fresno, who regularly played Bay Area clubs.
I Gotta Be Me, Gideon & Power's 1972 album on Bell (recorded in 1971 at Keystone Korner in San Francisco with members of the Elvin Bishop Group)
January 25-26, 1974 Long Branch, Berkeley, CA: Gideon & Power/Grayson Street
*[25]***/Frank Biner and The Nightshift** *[26] (Friday-Saturday)*
Gideon Daniels was a powerful singer with a gospel background, and the band **Gideon & Power** played in a sort of gospel-rock style. Gideon & Power recorded a 1971 album live at the Keystone Korner, supported by some players from the Elvin Bishop Group. Since Gideon Daniels had been Elvin Bishop's housemate at one point, it's not surprising to find out that various members came and went through Gideon & Power over the years, and the band was somewhat of a farm team for Bishop. Singer Mickey Thomas and organist Melvin Seals had successful shifts with Gideon and then Elvin, too (Seals of course went on to play with the Jerry Garcia Band for 15 years).
Frank Biner was a popular local soul singer. Over the course of the 70s, Tower Of Power recorded a few of his songs, and he put out a few albums as a bandleader, but back in '74 Biner was just another guy working the clubs. Biner, with his band **Nightshift**, was a regular on weeknights at the Keystone Berkeley, but he played some gigs at the Long Branch, too. Biner was originally from Chicago, where he had recorded a few singles, but he had moved to the East Bay in the late 60s.
February 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
February 8, 1974 Long Branch, Berkeley, CA: Earth Quake/Son Of Pete *(Friday)*
The Friday show was reviewed by Berkeley *Gazette* critic Todd Tolces. It seems that Stoneground was booked to open for Malo at UC Berkeley's Zellerbach Auditorium. Stoneground had a band illness, and had to cancel, so Earth Quake did the opening set, and then hustled the 2 miles down to the Long Branch to headline.
Tolces also described Son Of Pete's set, extended somewhat due to Earth Quake's delayed arrival. **Son Of Pete** appears to have been a reggae "Toaster," a very odd thing outside of Jamaica and some neighborhoods in New York City. Toasters dj'd reggae records for dancing over customized sound systems, playing with the stereo mix and various effects, while also singing or talking over the records. As I understand it, the "Toaster" setup, pioneered in Jamaica, was a technological building block for rap music. Nascent rappers apparently took Toaster-type setups (sound system, multiple turntables, mic) and layered different music onto it. Outside of New York (or Kingston), however, many did not recognize the configuration.
It's easy to laugh at Berkeley--and fun too--but here was a guy playing gigs as a Reggae Toaster, playing a style of music unseen outside parts of New York Metro. Tolces praised Son Of Pete particularly for having numerous cool, unheard Reggae 45s, and I assure you that Berkeley took record snobbery seriously indeed. I have seen references that suggest that Son Of Pete was Earth Quake manager (and Beserkley Records founder) Matthew Kaufman, but I can't confirm that.
February 22-23, 1974 Long Branch, Berkeley, CA: The Tubes/Kid Gloves
(Friday-Saturday)
Kid Gloves are unknown to me. They regularly opened for The Tubes.
SF Examiner March 8, 1974
March 8, 1974 Long Branch, Berkeley, CA: Earth Quake/New Stoneground *(Friday)*
I do not have flyers for March and April 1974, but I did some research on booked bands. I am including notes on any of the groups that hadn't played in the previous several months.
Stoneground had been formed in 1970 out of various San Francisco bands, to provide a "house band" for KSAN boss Tom Donahue's *Medicine Ball Caravan*. The Medicine Ball Caravan was

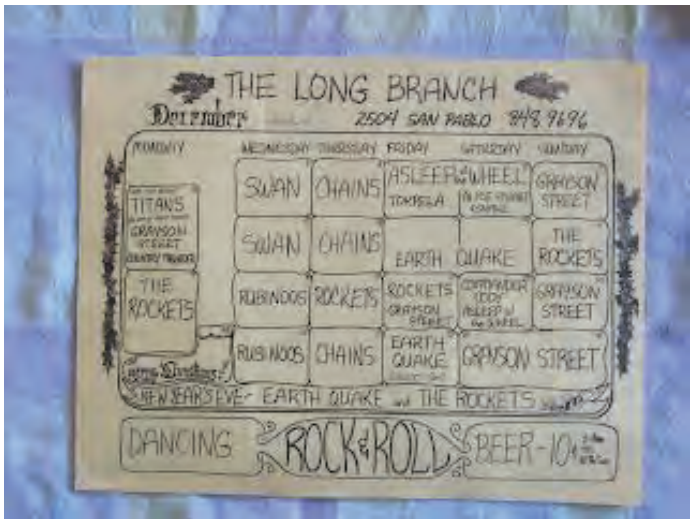
meant to be a sort of traveling Woodstock, busing freaks around the country to put on mini-Woodstocks everywhere. The Grateful Dead backed out at the last moment. A strange film was made of the peculiar trek. Stoneground was signed by Warner Brothers and recorded 3 moderately successful album. Stoneground had no less than five lead singers, and had a sort of gospel-ish feel laid on top of a typical rock band. Stoneground broke up in mid-1973.
In early 1974, Stoneground lead guitarist Tim Barnes re-formed the band, initially just as a quartet. Barnes was the only lead singer. They probably did some of Stoneground's old songs, but they would have sounded different with just one singer. Other band members were organist Fred Webb (ex-It's A Beautiful Day), bassist Terry Davis and drummer Sammy Piazza (ex-Hot Tuna). Somewhat later, Stoneground would add two lead singers, including Jo Baker, and return somewhat to their older sound, and they eventually rose to at least a similar level to what they had been in the early 70s.
SF Examiner March 21, 1974
March 21, 1974 Long Branch, Berkeley, CA: Jimmy Baric Group *(Thursday)*
The Jimmy Baric Group are unknown to me. They played the Long Branch regularly during March 1974. I suspect that it might be guitarist Jimmy Berick, later in the Epic Records band Masters Of The Airwaves.
SF Examiner, March 23, 1974
March 23, 1974 Long Branch, Berkeley, CA: Naomi Ruth Eisenberg/Mitch Woods and His Red Hot Mama *(Saturday)* Brooklyn-born pianist Mitch Woods had been playing in the Bay Area since 1970. Woods backed singer Gracie Glassman, as **Mitch Woods And His Red Hot Mama**, but I'm not sure if they had a band or were a duo. In the next few years, Woods would form Mitch Woods and His Rocket 88s, who had a throwback R&B sound. Woods has had a successful career ever since, and he still appears to be going strong.
SF Examiner, March 30, 1974
March 30, 1974 Long Branch, Berkeley, CA: Valley Boys/Soundhole *(Saturday)*
Soundhole was a Marin band, who seemed to have debuted at the Branch on this Sunday night. By year's end, Soundhole would headline every Sunday night for a couple of months. Bay Area geography is odd, and West Berkeley was actually very near to Marin County (particularly after rush hour), so this was really a local gig for them.
Soundhole was a rock band, but they had a sound that was influenced by jazz and soul. Kinda like Van Morrison, which is why Van Morrison- -another Bay Area club regular--hired them as his backing band around 1974. Heady stuff for some guys from Marin who were still pretty new to the music scene. Soundhole was led by guitarist Brian Marnell, who would become somewhat known in the Bay Area for leading the band SVT (with Jack Casady) in the later 1970s. John Farey (later in Zero) played organ, and Brian Hogan played tenor sax.
Bassist Mario Cipollina (John's younger brother), drummer Bill Gibson and saxophonist/guitarist Johnny Colla would team up with two members of Clover (see above) to form Huey Lewis And The News, going on to fame and fortune.
May 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
May 2, 1974 Long Branch, Berkeley, CA: Fluid Drive
(Thursday)
Fluid Drive are unknown to me. They were regular performers at the Long Branch on Thursdays in May 1974.
The Long Branch did not advertise bands on Monday, Tuesday and Wednsday nights. I don't know if the club was closed those nights, or if they just didn't book music.
May 10-11, 1974 Long Branch, Berkeley, CA: Frank Biner and The Nightshift/Lucky Strike *(Friday-Saturday)*
After his club debut a few months earlier, Frank Biner was now headlining weekends at The Long Branch
Lucky Strike was a blues-rock band fronted by singer and harmonica player David Burgin. They had some good success in East Bay clubs, but never climbed any higher on the ladder.
May 17, 1974 Long Branch, Berkeley, CA: Grayson Street/Steel Band *(Friday)*
The **Steel Band** are unknown to me. Possibly it's "a" (Caribbean) steel band.
June 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)
June 16, 1974 Long Branch, Berkeley, CA: Frank Biner and The Nightshift featuring The Stovall Sisters *(Sunday)*
Lillian, Netta and Joyce Stovall were three of 22 (!) children raised in a gospel-singing family that had moved to Oakland in the late 1950s. The trio had released a sort of gospel-soul album on Reprise in 1970 which included the hit "Hang On In There." They were also the backup singers for

Norman Greenbaum's "Spirit In The Sky." I assume Biner and Nightshift backed them for a set, and also played their own set.

June 29, 1974 Long Branch, Berkeley, CA: Eddie Money/Lucky Strike *(Saturday)*
The Rockets had broken up at the end of 1973. In June 1974, Eddie Mahoney re-introduced himself as "**Eddie Money**," with a new band led by guitarist Jimmy Lyons. They dominated the Long Branch, just as the Rockets had done.

July 1974 flyer for The Long Branch at 2504 San Pablo Avenue in Berkeley (flyer designed by and courtesy of Lydia Frazier Bosley)

July 5, 1974 Long Branch, Berkeley, CA: Norman Greenbaum & Crossfire/Yesterday & Today *(Friday)*
Norman Greenbaum was an anomaly at the Long Branch, as he was at every club he played at. Greenbaum, a guitarist and singer, had been in a 60s band that played in a sort of Lovin' Spoonful style band called Dr West's Medicine Show and Junk Band. In 1969, Greenbaum wrote a song that got him signed by Reprise, and assigned to staff producer Erik Jacobsen, former producer of the Spoonful. After a re- arrangement, Greenbaum's gospel-folk "Spirit In The Sky" sold millions of copies and went #1 all over the world. It is still heard regularly today on soundtracks on commercials.



December 1, 1973 Long Branch, Berkeley, CA: Rockets
(Saturday)
We are missing listings for December 2 and 3 (Sunday and Monday), but it's reasonable to assume that some of the usual suspects played.

December 5, 1973 Long Branch, Berkeley, CA: Swan
(Wednesday)

December 6, 1973 Long Branch, Berkeley, CA: Chains
(Thursday)

December 7, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Topkela *(Friday)*

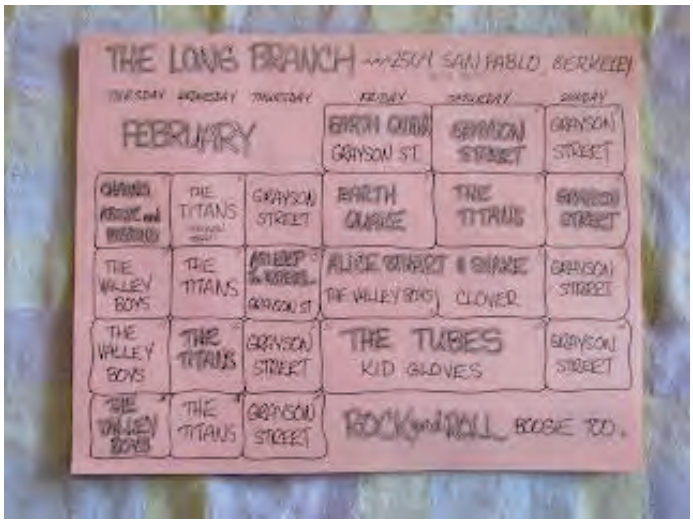
December 8, 1973 Long Branch, Berkeley, CA: Asleep At The Wheel/Alice Stuart & Snake *(Saturday)*
Topkela is unknown to me.

December 9, 1973 Long Branch, Berkeley, CA: Grayson Street
(Sunday)

December 10, 1973 Long Branch, Berkeley, CA: Titans/Rockets/Country Thunder
(Monday) Legal Aid Benefit It's easy to make fun of Berkeley--I for one never tire of it--but there's no question that things happen in Berkeley long before they happen elsewhere (for example, Berkeley's Freight And Salvage club banned smoking in 1968, and the city of Berkeley would ban smoking in restaurants around 1977). As a result of its forward-looking nature, some things catch on in Berkeley that never catch on elsewhere. One such trend was "white reggae," hippie bands that played sped-up reggae for dancing. They were very popular in 1970s Berkeley,

and pretty much nowhere else. **The Titans**, formerly Knee Deep, were the first such band. Titans would evolve into The Shakers, and became Long Branch regulars a few years later, even releasing an album, but they too are forgotten.
Country Thunder are unknown to me.
December 12, 1973 Long Branch, Berkeley, CA: Swan
(Wednesday)
December 13, 1973 Long Branch, Berkeley, CA: Chains
(Thursday)
December 14-15, 1973 Long Branch, Berkeley, CA: Earth Quake *(Friday-Saturday)*
December 16, 1973 Long Branch, Berkeley, CA: Rockets
(Sunday)
December 17, 1973 Long Branch, Berkeley, CA: Rockets
(Monday)
December 19, 1973 Long Branch, Berkeley, CA: Rubinoos
(Wednesday)
December 20, 1973 Long Branch, Berkeley, CA: Rockets
(Thursday)
December 21, 1973 Long Branch, Berkeley, CA: Rockets/Grayson Street *(Friday)*





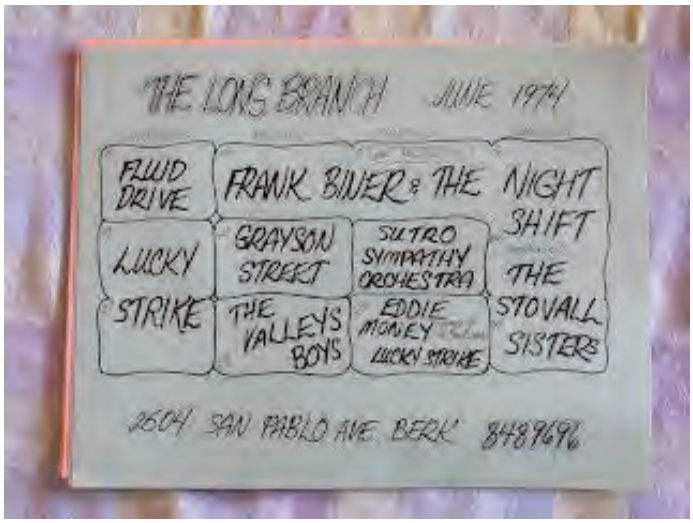
Bluegrass — High Country, at Paul's Saloon, 3251 Scott St. 9 p.m.
Blues-Rock — Michael Bloomfield-Mark Naftalin group, at Keystone — Berkeley, 2119 University Ave. 9 p.m.
Rock-Dance — Earth Quake, and New Stoneground, at Long Branch Saloon, 2504 San Pablo Ave., Berkeley. 9 p.m.

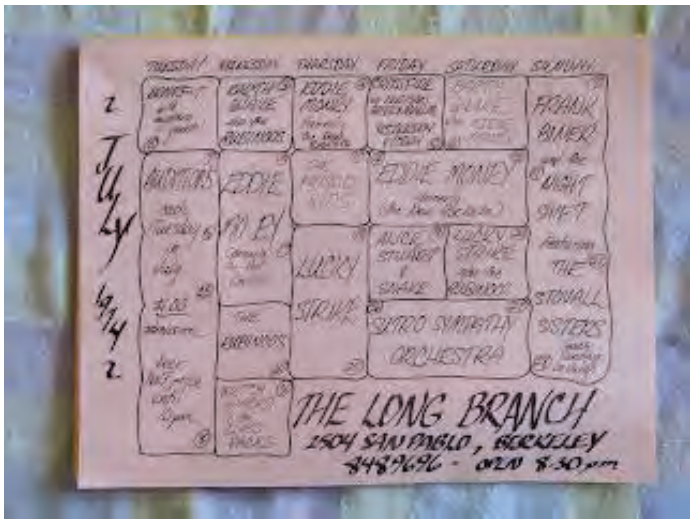
Rock - Dance — Jimmy Berick Group, at Long Branch, 2504 San Pablo Ave., Berkeley. 9:30 p.m.
Rock - Dance — Stroke, at Deliverance, 1332 Park St., Alameda, through Saturday. 9 p.m.
Rock - Dance — Mile Hi, at the Tuckett Inn, 18564 Mission Blvd., Hayward. 9 p.m.

Rock-Dance — Wilhelm and the Loose Gravel Band, at Omnibus, 1821 Haight St. 9 p.m.
Good Time Music — Naomi Ruth Eisenberg, and Mitch Woods and his Red Hot Mama, at Long Branch, 2504 San Pablo Ave., Berkeley. 9 p.m.
Country Rock — The Rockabilly Rhythm Boys, at New Orleans House, 1505 San Pablo Ave., Berkeley. 9:30 p.m.

Rock Show — Black Oak Arkansas, JoJo Gunne, and Journey, at Winterland, Post and Steiner Streets, 8 p.m.
Rock-Dance — Kingpin, at the Clement Mixer, 708 Clement St. 9 p.m.
Rock-Dance — Sahara, at Yellow Brick Road, 2215 Powell St. 9 p.m.
Folk — Dan Linn, at Family Farmacy, 4355 California St. 9 p.m.
Bluegrass — Phantoms of the Opry, at Paul's Saloon, 3251 Scott St. 9 p.m.
Rock-Dance — The Valley Boys, and Soundhole, at Long Branch, 2504 San Pablo Ave., Berkeley, 9 p.m.


THE LONG BRANCH
8489696
MAY 1974
THURSDAY
FRIDAY
SATURDAY
SUNDAY
FLUID DRIVE
THE TUBES
KID GLOVES
THE NIGHT SHIFT
LUCKY STRIKE
GRAYSON STREET
FRANK BINER
ROCK & ROLL
FLUID DRIVE
EARTH QUAKE
VALLEY BOYS
ROBINSONS


THE LONG BRANCH JUNE 1974
FLUID DRIVE
FRANK BINER & THE NIGHT SHIFT
LUCKY STRIKE
GRAYSON STREET
SUTRO SYMPATHY ORCHESTRA
THE VALLEYS BOYS
EDDIE MONEY
THE STOVALL SISTERS
2604 SAN PABLO AVE. BERK. 8489696



regularly today on soundtracks on commercials.
He did release a second album, which included a minor hit "Canned Ham."Greenbaum lived quietly on his farm in Petaluma and didn't perform much, because he didn't have to. Nonetheless, he sometimes toured around local clubs. We can guess his last number. **Crossfire** seems to have been an existing group, but I don't know anything else about them.
Yesterday & Today was a band from Oakland. Initially a cover band, they had started to play their own material in a hard rocking English style, kind of like Humble Pie. The quartet slugged it out in East Bay clubs for years. In 1984 when "hair metal" was popular on MTV, they finally made it big as Y & T, releasing the hit album *In Rock We Trust*.
July 11, 1974 Long Branch, Berkeley, CA: Frisco Kids
(Thursday)
The **Frisco Kids** are unknown to me.
July 31, 1974 Long Branch, Berkeley, CA: Butch Whacks And His Glass Packs
(Wednesday)
Butch Whacks and His Glass Packs were a 15-piece rock and roll band dedicated to performing old style rock and roll hits from the 50s and early 60s. The band got their start as students at St. Mary's College in Moraga playing frat parties, and eventually morphed into a very popular bay area club and theater act.
For the post about shows at the Long Branch from its opening in May 1971 through December 1971, see here
For the post about shows at the Long Branch from January through June 1972, see here
POSTED BY CORRY342 AT 9:19 AM 2 COMMENTS: LABELS: 1973, 1974, 70S ROCK NIGHTCLUBS, BERKELEY

HTTP://WWW.CHICKENONAUNICYCLE.COM/CABALE%20HISTORY.HTM

CABALECREAMERY

Latest Update: February 9, 2013

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Picture to Left: The Kentucky Colonels are joined on stage at the Cabale Creamery by Sandy Rothman in November 1964.



The Cabale and Cabale Creamery, 2504 San Pablo Avenue, Berkeley, CA
(see also Questing Beast, Tito's and Longbranch)
None of this would be possible without the input from Sandy Rothman, Jesse Cahn, Evelyn Kerr and Sherwood Donahue
Evelyn Kerr's TimeMazine article on Chan Loughlin


Read Part 1 Here


Read Part 2 Here


Read Part 3 Here

TimeMazine Details



This is an excerpt from Sandy Rothman's brief memoir of the Cabale, written as part of a project on the great Clarence White, which is well worth reviewing.

The Cabale Creamery
Sandy Rothman

> *It was on San Pablo Avenue, a main north-south thoroughfare parallel to Telegraph on the opposite (west) side of town, at the southwest corner of Dwight Way and San Pablo. I don't recall how "Creamery" got attached to it -- maybe from the steamed milk that was in the cappuccinos and lattes? The name "Cabale" was taken from "Cabala," a medieval system of Jewish mysticism. (Other dictionary definitions are: "a traditional, esoteric, occult, or secret matter" and "an esoteric doctrine or mysterious art." Do any of those terms resonate with bluegrass, nearly a cult in itself?! Hahaha.)*

In the early 1960s, there was a 'folk circuit' that emphasized serious folk music like Doc Watson and Mississippi John Hurt (as opposed to the more popular Kingston Trio-style of folk music). The Cabale was one of the anchors of the circuit, along with Club 47 in Cambridge, many clubs in Greenwich Village (such as the Gaslight and Folk City), the Ark in Ann Arbor and the Ash Grove in Los Angeles. The story of this circuit is well told in Jim Rooney and Eric Von Schmidt's book *Baby Let Me Follow You Down* (U-Mass Press, 1979).



The Cabale, at 2504 San Pablo Avenue (at Dwight), was a folk club founded in late 1962 by Rolf Cahn and Debbie Green (two Cambridge, MA folkies) along with Howard Ziehm and Red Dog alum Chandler A. Laughlin III (later known as Travus T. Hipp). It opened on January 4, 1963 and ran until mid-1965, when the folk action moved to the Jabberwock. Somewhere along the way Carroll Peery, manager of the Chambers Brothers and Big Mama Thornton, happened to acquire a majority interest in the Cabale. Jesse Cahn, son of Cabale founder Rolf and folksinger Barbara Dane, recalls *"I was the one who cleaned the johns and swept up and practically lived there until 1965 ...".* Jesse went on to play with Tongue & Groove (with Lynne Hughes and Michael Ferguson) and the Chambers Brothers. After some time on the East Coast he returned to manage the Jabberwock for Bill "Jolly Blue" Ehlert when he moved across to San Francisco to run the Matrix. The name of the venue was changed to the Cabale Creamery in August of 1964. As a side issue, the one time notoriety of the Cabale/Cabale Creamery coffee house led the local vice squad and FBI to ban the licensing of any business under the name "Cabale" in the future. However, Chan

Laughlin (Travus T Hipp) still retains Cabale News Service as his business cover. His broadcasts can be found on kpig.com.
One of the Cabale's founders was Rolf Cahn, a Jewish refugee from Nazi Germany who had served in the US Army during the war and also played and taught classical, flamenco, and folk guitar. Bluegrass was scheduled only occasionally at the Cabale, but on the other hand, it was the only club in Berkeley where it was presented at all during that period (1963-4). The usual entertainment at the Cabale included local musicians and quite a few travelling "folk individuals" from the more developed Cambridge folk scene. (The similarity between the Cabale's monthly calendar and that of Cambridge's Club 47 may have been an inspiration for Rick Shubb's placement of Berkeley and Cambridge as next-door neighbours in his legendary "Humbead's Revised Map of the World" poster which may be viewed in the book "Baby, Let Me Follow You Down" by Von Schmidt & Rooney). Physically, the Cabale was a fairly small, long and narrow, dark room with the ambience of a '50s Beat coffeehouse. Coffee drinks were made at the far end of the room. When the Colonels played there the stage was against the long wall on the north side of the room (the right side as you walked in); later, it was on the short wall just inside and to the right of the entrance.

The name was amended from simply "the Cabale" to the Cabale Creamery in August 1964. The site of the Cabale Creamery became, briefly The Good Buddy (a poster from May 1965 survives), Caverns West and then, in the Fall of 1965, it became a club called The Questing Beast. Much of the performance history of the Questing Beach (November 1965 to May 1966) has been demystified (see here) due to the availability of posters, handbills and advertisements in the Berkeley Barb. Subsequently it became Tito's, The Babylon and then in the early 1970s The Longbranch.





A List of Cabale Shows

	Date	Cabale, 2504 San Pablo Ave, Berkeley, CA	Some Interesting Notes
Friday	04 January 1963		Cabale opens to the public under the managemen Zeem and Chandler A. Laughlin III.
Sunday	17 March 1963	Hoot	
Monday	18 March 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	19 March 1963	Perry Lederman & Al Young	
Wednesday	20 March 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Thursday	21 March 1963	Redwood Canyon Ramblers	Bluegrass
Friday	22 March 1963	Toni Brown, Dave Fredrickson & Steve Talbott	Crabgrass
Saturday	23 March 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	24 March 1963	Hoot	
Monday	25 March 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	26 March 1963	Perry Lederman & Al Young	
Wednesday	27 March 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	28 March 1963	Redwood Canyon Ramblers	
Friday	29 March 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	30 March 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	31 March 1963	Hoot	
Monday	01 April 1963	Janet Smith, Bobby Neuwirth & Buzzy Marten	
Tuesday	02 April 1963	Perry Lederman & Al Young	
Wednesday	03 April 1963	Dave Jones, Fred Meija & Ernesto	
Thursday	04 April 1963	Redwood Canyon Ramblers	
Friday	05 April 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	06 April 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	07 April 1963	Hoot	
Monday	08 April 1963	Janet Smith, Bobby Neuwirth & Buzzy Martin	
Tuesday	09 April 1963	Perry Lederman & Al Young	
Wednesday	10 April 1963	Dave Jones, Fred Meija & Ernesto	

Thursday	11 April 1963	Redwood Canyon Ramblers	
Friday	12 April 1963	Toni Brown, Dave Fredrickson & Steve Talbott	
Saturday	13 April 1963	Doug Brown, Cal Grayon & Carl Granich	
Sunday	14 April 1963	Hoot	
Monday	15 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	16 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	17 April 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	18 April 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	19 April 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	20 April 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	21 April 1963	Hoot	
Monday	22 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	23 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	24 April 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	25 April 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	26 April 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	27 April 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	28 April 1963	Hoot	
Monday	29 April 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	30 April 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	01 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	02 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	03 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	04 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	05 May 1963	Hoot	
Monday	06 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	07 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	08 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	09 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	10 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	11 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	12 May 1963	Hoot	
Monday	13 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	14 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	15 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	16 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	17 May 1963	Bobby Neuwirth & Buz Marten	Country
Saturday	18 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Sunday	19 May 1963	Reverend L Overstreet	Guitarist with his four sons
Monday	20 May 1963	Janet Smith & Merrit Herring	Ballads
Tuesday	21 May 1963	Miriam Stafford & Huck Rorick	Blues & Country
Wednesday	22 May 1963	Perry Lederman & Debbie Green	Folk & Guitar
Thursday	23 May 1963	Dave Jones, Fred Meija & Ernesto	Flamenco
Friday	24 May 1963	Bobby Neuwirth & Buz Marten	Country

Saturday	25 May 1963	Judy Roderick, Al Young & Clarence Van Hook	Folk and Blues
Saturday	01 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	02 June 1963	Janet Smith, Tim Small	
Monday	03 June 1963	Pine Ridge Ramblers	
Tuesday	04 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	05 June 1963	KC Douglas & Clarence Van Hook	
Thursday	06 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	07 June 1963	Perry Lederman & Al Young	
Saturday	08 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	09 June 1963	Janet Smith, Tim Small	
Monday	10 June 1963	Pine Ridge Ramblers	
Tuesday	11 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	12 June 1963	KC Douglas & Clarence Van Hook	
Thursday	13 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	14 June 1963	Perry Lederman & Al Young	
Saturday	15 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	16 June 1963	Janet Smith, Tim Small	
Monday	17 June 1963	Pine Ridge Ramblers	
Tuesday	18 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	19 June 1963	KC Douglas & Clarence Van Hook	
Thursday	20 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Friday	21 June 1963	Perry Lederman & Al Young	
Saturday	22 June 1963	Los Flamencos De La Bogeda (El Rubio, Fred Mejia, Ernesto); (from 11:00 to 01:00) Saturday Night at The Cabale on KPFA featuring Cabale Performers and Guests	
Sunday	23 June 1963	Janet Smith, Tim Small	
Monday	24 June 1963	Pine Ridge Ramblers	
Tuesday	25 June 1963	Judy Roderick, Carl Dukatz	
Wednesday	26 June 1963	KC Douglas & Clarence Van Hook	
Thursday	27 June 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	
Friday	28 June 1963	Perry Lederman & Al Young	
Saturday	29 June 1963	Los Flamencos De La Bogeda	
Sunday	30 June 1963	Janet Smith, Tim Small	
Wednesday	03 July 1963	Los Flamencos De La Bogeda, Fred Meija	
Thursday	04 July 1963	Mayne Smith, ?????	
Friday	05 July 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	06 July 1963	Perry Lederman	

Friday	02 August 1963	Jesse Fuller	
Saturday	03 August 1963	Elmer Snowden Trio	
Sunday	04 August 1963	Janet Smith & Mayne Smith	
Monday	05 August 1963	Hoot with Ken Spiker	
Tuesday	06 August 1963	Carol Leigh & Ken Ellis	1920 Blues
Wednesday	07 August 1963	Perry Lederman	
Thursday	08 August 1963	Larry Hanks, Roger Perkins	
Friday	09 August 1963	Jesse Fuller	
Saturday	10 August 1963	Elmer Snowden Trio	
Sunday	11 August 1963	Janet Smith & Mayne Smith	
Monday	12 August 1963	Hoot with Ken Spiker	
Tuesday	13 August 1963	Carol Leigh & Ken Ellis	
Wednesday	14 August 1963	Perry Lederman	
Thursday	15 August 1963	Larry Hanks, Roger Perkins, Canyon Cinema (Brakhage, 3:10 to Yuma)	
Friday	16 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Saturday	17 August 1963	Elmer Snowden Trio	
Sunday	18 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Monday	19 August 1963	Hoot with Ken Spiker	
Tuesday	20 August 1963	Carol Leigh & Ken Ellis	
Wednesday	21 August 1963	Perry Lederman	
Thursday	22 August 1963	Larry Hanks, Roger Perkins	
Friday	23 August 1963	Jesse Fuller	
Saturday	24 August 1963	Elmer Snowden Trio	
Sunday	25 August 1963	Mayne Smith, Niel Rosenberg & Scott Hambly	
Monday	26 August 1963	Hoot with Ken Spiker	
Tuesday	27 August 1963	Carol Leigh & Ken Ellis	
Wednesday	28 August 1963	Perry Lederman	
Thursday	29 August 1963	Larry Hanks, Roger Perkins, Canyon Cinema (Films of Larry Gordon)	
Friday	30 August 1963	Jesse Fuller	
Saturday	31 August 1963	Elmer Snowden Trio	
Monday	02 September 1963	Hoot with Ken Spiker	
Monday	09 September 1963	Hoot with Ken Spiker	
Monday	16 September 1963	Hoot with Ken Spiker	
Monday	23 September 1963	Hoot with Ken Spiker	
Tuesday	01 October 1963	Ale Ekstrom, Debbie Green	
Wednesday	02 October 1963	Los Flamencos De La Bogeda	
Thursday	03 October 1963	Carol Leigh	
Friday	04 October 1963	Perry Lederman, Janet Smith, Al Young	
Saturday	05 October 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Sunday	06 October 1963	Tim Small & Ellen Faust	
Monday	07 October 1963	Hoot with Ken Spiker	
Tuesday	08 October 1963	TA Talbot, JC Burris	
Wednesday	09 October 1963	Los Flamencos De La Bogeda	
Thursday	10 October 1963	KC Douglas & Clarence Van Hook; Canyon Cinema (High Noon, Knight of the Trail, Great Train Robbery)	

Friday	11 October 1963	Fred Gerlach	
Saturday	12 October 1963	Fred Gerlach	
Sunday	13 October 1963	Janet Smith, Cy Koch	
Monday	14 October 1963	Hoot with Ken Spiker	
Tuesday	15 October 1963	Ale Ekstrom, Ellen Faust	
Wednesday	16 October 1963	Los Flamencos De La Bogeda	
Thursday	17 October 1963	Perry Lederman, Al Young	
Friday	18 October 1963	Tim Small, Debbie Green	
Saturday	19 October 1963	Rolf Kahn	
Sunday	20 October 1963	Ale Ekstrom, Janet Smith	
Monday	21 October 1963	Hoot with Ken Spiker	
Tuesday	22 October 1963	TA Talbot, JC Burris	
Wednesday	23 October 1963	Los Flamencos De La Bogeda	
Thursday	24 October 1963	Perry Lederman, Al Young, Canyon Cinema (Brother Orchid, All Wet, Christmas Carol Community Singing)	
Friday	25 October 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	26 October 1963	Rolf Kahn	
Sunday	27 October 1963	Cy Koch, Clarence Van Hook	
Monday	28 October 1963	Hoot with Ken Spiker	
Tuesday	29 October 1963	Janet Smith, Tim Small	
Wednesday	30 October 1963	Los Flamencos De La Bogeda	
Thursday	31 October 1963	KC Douglas, Debbie Green	
Friday	01 November 1963	Rolf Kahn	
Saturday	02 November 1963	Al Young	
Sunday	03 November 1963	Tim Small, Debbie Green	
Monday	04 November 1963	Hoot	
Tuesday	05 November 1963	Ellen Faust,	
Wednesday	06 November 1963	Los Flamencos De La Bogeda	
Thursday	07 November 1963	JC Burris, TA Talbott	
Friday	08 November 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Saturday	09 November 1963	Bukka White	
Sunday	10 November 1963	JP Pickens	
Monday	11 November 1963	Lightning Hopkins	
Tuesday	12 November 1963	Lightning Hopkins	
Wednesday	13 November 1963	Lightning Hopkins	
Thursday	14 November 1963	Lightning Hopkins	
Friday	15 November 1963	Al Young, Sandy Bull	
Saturday	16 November 1963	Bukka White	
Sunday	17 November 1963	Ellen Faust, Cy Koch	
Monday	18 November 1963	Hoot	
Tuesday	19 November 1963	Pat Kilroy, Janet Smith	
Wednesday	20 November 1963	Los Flamencos De La Bogeda	
Thursday	21 November 1963	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Friday	22 November 1963	Al Young, Sandy Bull	
Saturday	23 November 1963	Bukka White	
Sunday	24 November 1963	Janet Smith	

Monday	25 November 1963	Hoot	
Tuesday	26 November 1963	Sandy Bull	
Wednesday	27 November 1963	Los Flamencos De La Bogeda	
Thursday	28 November 1963	JC Burris, TA Talbott	
Friday	29 November 1963	Perry Lederman, Al Young	
Saturday	30 November 1963	Bukka White	
Sunday	01 December 1963	Hoot with Ken Spiker	
Monday	02 December 1963	Closed	
Tuesday	03 December 1963	Perry Lederman	
Wednesday	04 December 1963	Los Flamencos De La Bogeda	
Thursday	05 December 1963	TA Talbott, Lil Sun Glover, Dickens 44	Tony Glover
Friday	06 December 1963	Tom Paxton	
Saturday	07 December 1963	Tom Paxton	
Sunday	08 December 1963	Hoot with Ken Spiker	
Monday	09 December 1963	Closed	
Tuesday	10 December 1963	Snopes Country Camp Followers	
Wednesday	11 December 1963	Los Flamencos De La Bogeda	
Thursday	12 December 1963	Perry Lederman	
Friday	13 December 1963	Bukka White	
Saturday	14 December 1963	Jesse Fuller	
Sunday	15 December 1963	Hoot with Ken Spiker	
Monday	16 December 1963	Closed	
Tuesday	17 December 1963	Pat Kilroy, Janet Smith	
Wednesday	18 December 1963	Los Flamencos De La Bogeda	
Thursday	19 December 1963	Pete Berg, Toni Brown	
Friday	20 December 1963	Bukka White	
Saturday	21 December 1963	Jesse Fuller	
Sunday	22 December 1963	Hoot with Ken Spiker	
Monday	23 December 1963	Closed	
Tuesday	24 December 1963	Closed	
Wednesday	25 December 1963	Closed	
Thursday	26 December 1963	Snopes Country Camp Followers	
Friday	27 December 1963	Al Young, Debbie Green	
Saturday	28 December 1963	Jesse Fuller	
Sunday	29 December 1963	Hoot with Ken Spiker	
Monday	30 December 1963	Closed	
Tuesday	31 December 1963	Closed	
Wednesday	01 January 1964	Tim Small	
Thursday	02 January 1964	Al Young	
Friday	03 January 1964	Bobby Neuwirth	
Saturday	04 January 1964	KC Douglas and His Band	
Sunday	05 January 1964	Hoot with Ken Spiker	
Monday	06 January 1964	Closed	
Tuesday	07 January 1964	Snopes Country Camp Followers	
Wednesday	08 January 1964	Pat Kilroy, Debbie Green	
Thursday	09 January 1964	Perry Lederman	
Friday	10 January 1964	Barbara Dane	

Saturday	11 January 1964	Danny Kalb	
Sunday	12 January 1964	Hoot with Ken Spiker	
Monday	13 January 1964	Closed	
Tuesday	14 January 1964	Kellery Powers, Lonny Feiner	
Wednesday	15 January 1964	Al Young	
Thursday	16 January 1964	Danny Kalb	
Friday	17 January 1964	Barbara Dane	
Saturday	18 January 1964	Hoot with Al Young	
Sunday	19 January 1964	Hoot with Ken Spiker	
Monday	20 January 1964	Closed	
Tuesday	21 January 1964	Reverend Gary Davis	
Wednesday	22 January 1964	Reverend Gary Davis	
Thursday	23 January 1964	Reverend Gary Davis	
Friday	24 January 1964	Jesse Fuller	
Saturday	25 January 1964	TA Talbott, Lil Sun Glover, Dickens 44	
Sunday	26 January 1964	Hoot with Ken Spiker	
Monday	27 January 1964	Closed	
Tuesday	28 January 1964	Perry Lederman	
Wednesday	29 January 1964	Pete Berg, Toni Brown	
Thursday	30 January 1964	Snopes Country Camp Followers	
Friday	31 January 1964	Toni Brown, Dave Fredrickson, Art Koch & Perter Berg	Crabgrass
Wednesday	11 March 1964	Jim Kweskin's Jug Band	
Tuesday	31 March 1964	Elizabeth Cotten	
Wednesday	01 April 1964	Elizabeth Cotten	
Thursday	02 April 1964	Elizabeth Cotten	
Thursday	09 April 1964	Perry Lederman, Clarence Van Hook	
Thursday	16 April 1964	Perry Lederman, Clarence Van Hook	
Thursday	23 April 1964	Kentucky Colonels	
Wednesday	29 April 1964	Mance Lipscombe	
Thursday	30 April 1964	Mance Lipscombe	
Friday	01 May 1964	Mance Lipscombe	
Saturday	02 May 1964	Los Tigres De La Sierra (2pm); Mance Lipscombe (9pm)	
Sunday	03 May 1964	Mance Lipscombe	
Monday	04 May 1964	Tom Glass and The Jazz Mice	
Tuesday	05 May 1964	Los Flemencos De La Bogeda	
Wednesday	06 May 1964	Pat Kilroy, Ben Willis	
Thursday	07 May 1964	Perry Lederman	
Friday	08 May 1964	Rolf Cahn	
Saturday	09 May 1964	Rolf Cahn	
Sunday	10 May 1964	Hoot	
Monday	11 May 1964	Tom Glass and The Jazz Mice	
Tuesday	12 May 1964	Los Flemencos De La Bogeda	
Wednesday	13 May 1964	Pat Kilroy, Ben Willis	
Thursday	14 May 1964	Perry Lederman	
Friday	15 May 1964	Rag Time Quartet	Bob Detwilder, Vince Hickey, Red Honore, Peter Be
Saturday	16 May 1964	The Chevelles	Rhythm and Blues, Dancing

Sunday	17 May 1964	Hoot	
Monday	18 May 1964	Tom Glass and The Jazz Mice	
Tuesday	19 May 1964	Los Flemencos De La Bogeda	
Wednesday	20 May 1964	Nick Gravenites	
Thursday	21 May 1964	Al Young, Wardez Taylor	
Friday	22 May 1964	Rag Time Quartet	
Saturday	23 May 1964	The Chevelles	Rhythm and Blues, Dancing
Sunday	24 May 1964	Hoot	
Monday	25 May 1964	Tom Glass and The Jazz Mice	
Tuesday	26 May 1964	Lightning Hopkins, Clarence Van Hook	
Wednesday	27 May 1964	Lightning Hopkins, Clarence Van Hook	
Thursday	28 May 1964	Lightning Hopkins, Clarence Van Hook	
Friday	29 May 1964	Lightning Hopkins, Clarence Van Hook	
Saturday	30 May 1964	Lightning Hopkins, Clarence Van Hook	
Sunday	31 May 1964	Hoot	
Wednesday	10 June 1964	Barbara Dane	
Thursday	11 June 1964	Barbara Dane	
Friday	12 June 1964	Barbara Dane	
Wednesday	15 July 1964	Mississippi John Hurt	
Thursday	16 July 1964	Mississippi John Hurt	
Friday	17 July 1964	Mississippi John Hurt	
Friday	14 August 1964		First reference to The Cabale being called The Cab and Carrol Peery
Tuesday	18 August 1964	Chambers Brothers	
Wednesday	19 August 1964	Chambers Brothers	
Saturday	22 August 1964	Chambers Brothers	
Sunday	23 August 1964	Chambers Brothers	
Tuesday	25 August 1964	Terry Garthwaite, Perry Lederman	
Wednesday	26 August 1964	Chambers Brothers	
Thursday	27 August 1964	Chambers Brothers	
Friday	28 August 1964	Chambers Brothers	
Saturday	29 August 1964	Chambers Brothers	
Thursday	29 October 1964	Jesse Fuller	
Friday	30 October 1964	Jesse Fuller	
Saturday	31 October 1964	Jesse Fuller	
Tuesday	17 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Wednesday	18 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Thursday	19 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Friday	20 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Saturday	21 November 1964	Kentucky Colonels	Sandy Rothman plays with the Kentucky Colonels
Tuesday	24 November 1964	Mance Lipscombe	
Wednesday	25 November 1964	Mance Lipscombe	
Thursday	26 November 1964	Mance Lipscombe	
Friday	27 November 1964	Mance Lipscombe	
Saturday	28 November 1964	Mance Lipscombe	
Sunday	29 November 1964	Mance Lipscombe	
Tuesday	16 February 1965	Mississippi Fred McDowell	

Wednesday	17 February 1965	Mississippi Fred McDowell	
Thursday	18 February 1965	Mississippi Fred McDowell	
Friday	19 February 1965	Mississippi Fred McDowell	
Saturday	20 February 1965	Mississippi Fred McDowell	
Friday	19 November 1965		Opens under the ownership of Terry Sullivan and T called "The Good Buddy" and "Caverns West".

QUESTINGBEAST

Latest Update: September 13, 2011

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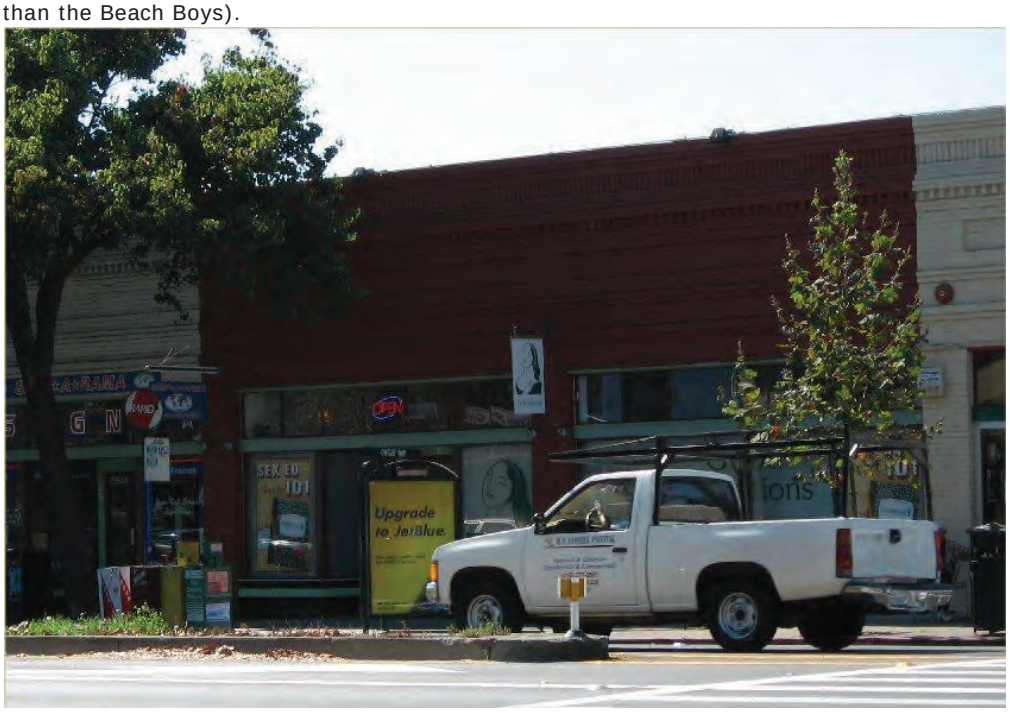
http://www.chickenonaunicycle.com/Questing%20Beast%20History.htm
The Questing Beast, 2504 San Pablo Avenue, Berkeley, CA
This has been researched and prepared by Ross Hannan and Corry Arnold
Thanks are due to Cactus Pete Anderson who contributed significantly to the research

In the early 1960s, there was a “folk circuit” anchored by Cambridge, Massachusetts and Berkeley, California. Folksingers could play the Club 47 in Cambridge, go down to Greenwich Village, and work there way across the country, possibly hitchhiking, and sleeping on the couches and floors of other folkniks. The history of this circuit is best covered in the book *Baby Let Me Follow You Down* (Eric von Schmidt and Jim Rooney, UMass Press 1979).

The Cabale Creamery (2504 San Pablo at Dwight in Berkeley), founded by Rolf Cahn, Debbie Green, Howard Ziehm and Chandler A. Laughlin III, was a crucial stop on this circuit. By August 1964, the club was owned and run by Carroll Peery, manager of the Chambers Brothers who subsequently moved to Cambridge themselves, and Howard Ziehm. Bay Area bluegrass musician Sandy Rothman has written a brief but excellentmemoir of the Cabale as part of a project on the great Clarence White and Jorma Kaukonen recorded his album "Cabale Creamery" here in 1964.

When the Cabale finally folded, probably sometime in the summer of 1965, the 2504 San Pablo premises briefly became *The Good Buddy* then *Caverns West* before being taken over, by Terry Sullivan and Tony Sage, and re-opened as the *Questing Beast* on November 19.
Unfortunately, by May 1966 The Beast had been slain with its downfall well documented in the May 6 (Vol 2, Number 18) and May 13 (Vol 2, Number 19) issues of the Barb.
The Questing Beast was primarily a folk coffeehouse and hosted similar acts to the Jabberwock on Telegraph Avenue with a fair amount of flamenco, bluegrass and classical guitar playing thrown in. By all accounts it never managed to turn a profit. The end was bought about following problems with the local police department and Board of Health who had visited in mid April 1966 and demanded a number of costly improvements to be made. It also transpires that the joint managers of The Questing Beast, Terry Sullivan and Tony Sage, borrowed a patron’s car on Saturday April 30 in order to go for cider and donuts and were pulled over by Patrolman George Williamson, allegedly because of a defective rear light.
A subsequent routine ID check was conducted and the vehicle searched. A small amount of marijuana was found and the two arrested. Friends struggled to find the bail money and their fiancées apparently considered “turning tricks” to raise the funds. By May 2, the day of the arraignment, Sullivan’s bail was in place. However, immediately before the court session, Inspector Darrell Hickman of the Detective Division told Sullivan “I’m revoking your entertainment license” – despite that neither Sullivan nor Sage had been tried or convicted. Sage was taken after arraignment to the maximum security Greystone facility at Santa Rita. Sage recounted to the Barb stories of the scant conditions and food at Graystone in an article published on May 13.
A hastily arranged three day benefit was arranged with Solomon (Feldthouse – later of eclectic LA band *Kaleidoscope*) with the Holiday Dancers, Country Joe and The Fish, John Paul, Dave Cohen, Dan Paik and The Gospel Tonics (who had originally been scheduled) appearing.
By the time the *Berkeley Barb* was published on May 6, it was clear that without their cabaret license it would be impossible for The Questing Beast to have any paid performers, scheduled performances, admission or cover charge, and no advertising of live entertainment could be placed. Notwithstanding this, Country Joe and the Fish went on to perform as scheduled that evening. Although the staff at the Beast had told the Barb that emphatically and unanimously that “The Questing Beast will not close”, the Country Joe and the Fish show that Friday proved to be the last music performed there.
Sunday and Monday saw The Questing Beast host Jerry Abrams’ Berkeley Cinematheque (something they had done each Sunday since March 20) and the doors closed for the final time on May 9, 1966.

2504 San Pablo later became home to Tito's, Babylon and then the Longbranch Saloon. Today the building houses a business called "Good Vibrations" (more Duracell than the Beach Boys).



The Questing Beast as it was on October 7, 2005 - "Good Vibrations"

2504 San Pablo Avenue through the years ...

Cabale → Cabale Creamery → Good Buddy → Caverns West → Questing Beast → Tito's → Babylon → Longbranch Saloon → Good Vibrations

Art of the Questing Beast




NEW BROTHERS
Mar. 17-18-19
Questing Beast
Questing Beast
Mar. 17-18-19
THE FLYER
Questing Beast
DAN PARK
KEN SPILKER
Paul Maleed
Mar. 25-6
Berkeley Cinem
Questing Beast
SUN 27
FOLK FEST
Questing Beast
Score of Performers
and more
BERKELEY CINEMATHEQUE
Robert Nelson's
The Green Archer
BLUES
BLUES
Questing Beast
H.G. Douglas
Clarence Van
Hook
CINEMATHEQUE
Questing Beast
High Noon
Gary Cooper
THE GREEN
ARCHER
Questing
Beast
psychedelic
7504 San Pablo
TH 3-1175
QUESTING BEAST
Berkeley Cinemathe
the Questing Bea
MANCE
LIPSCOMB
MANCE
LIPSCOMB
JESSE FUL
JESSE FUL
FOLK FEST
THURS-FRI-SAT
JESSE FULLER
JOHN PAUL
SOLOMON
Questing Beast
BENEFIT
FOLK FESTIVAL
the Questing Beast
BENEFIT
FOLK FESTIVAL
the Questing Beast



A List of Questing Beast Shows

Friday	19 November 1965	Alice Stuart	Opening of The Questing Beast. Alice Stuart was, and still is, a folk singer. At the back of her Arhoolie debut album "All The Good Times".
Saturday	20 November 1965	Alice Stuart	
Sunday	21 November 1965	Hoot	
Monday	22 November 1965	Closed	
Tuesday	23 November 1965		
Wednesday	24 November 1965		
Thursday	25 November 1965	Clarence Van Hook	The ad says “Open Tuesday thru Sunday, 9-1”. This suggests that the venue was “name” acts on the weekend. The same ad promotes a Sunday night “Hoot.”
Friday	26 November 1965	Clarence Van Hook, KC Douglas	KC Douglas was born in Sharon, MS in 1913, and played with blues legend Tomm Vallejo, CA in 1945 to work in the Navy shipyards. By 1947 he had relocated to C as a blues performer. He had a hit in 1949 with "Mercury Boogie," better know by Steve Miller (1967), David Lindley (1981) and Alan Jackson (1992), and later u From 1963 to 1970, Douglas was an employee of the Berkeley Public Works Dep the Berkeley Blues Festival in 1970, Douglas had a boost in popularity, and he pe death in 1975. Clarence van Hook, a guitar player, generally accompanied Dougl into the 1990s.
Saturday	27 November 1965	Clarence Van Hook, KC Douglas	
Sunday	28 November 1965	Hoot	
Monday	29 November 1965	Closed	
Tuesday	30 November 1965	Jim Lynch	Ad states "rambler tunes and flat picking".
Wednesday	01 December 1965	Bob Cooper	
Thursday	02 December 1965		
Friday	03 December 1965	Jean Redpath and Karen Williams	Jean Redpath was a singer of Scottish ballads.

Saturday	04 December 1965	Jean Redpath and Karen Williams	
Sunday	05 December 1965	Hoot	
Monday	06 December 1965	Closed	
Tuesday	07 December 1965	Jim Lynch	
Wednesday	08 December 1965	David and Tina Meltzer	Ad says "electric bass, bluegrass and ballads". Both would go on to be members of Serpent Power.
Thursday	09 December 1965	John Shine	Blues
Friday	10 December 1965	Lee Underwood	Blues and kazoo
Saturday	11 December 1965		
Sunday	12 December 1965	Hoot	
Monday	13 December 1965	Closed	
Tuesday	14 December 1965		
Wednesday	15 December 1965		
Thursday	16 December 1965		
Friday	17 December 1965	Huck Rorick and His Rock & Roll Friends	By all accounts, a rock & roll band.
Saturday	18 December 1965	Huck Rorick and His Rock & Roll Friends	
Sunday	19 December 1965	Hoot	
Monday	20 December 1965	Closed	
Tuesday	21 December 1965	Ken Spiker	Flamenco and classical guitar
Wednesday	22 December 1965	Bob Cooper	Bob Cooper plays Carter Family Bluegrass this evening at the Questing Beast.
Thursday	23 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Friday	24 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Saturday	25 December 1965	Golden Key Gospel Singers, Jay Vernon and His Group	
Sunday	26 December 1965	Hoot	
Monday	27 December 1965	Closed	
Tuesday	28 December 1965		
Wednesday	29 December 1965		
Thursday	30 December 1965		

Friday	31 December 1965		
Saturday	01 January 1966		
Sunday	02 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	03 January 1966	Closed	
Tuesday	04 January 1966		
Wednesday	05 January 1966		
Thursday	06 January 1966	John Paul	
Friday	07 January 1966	New Brothers	
Saturday	08 January 1966	New Brothers	
Sunday	09 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	10 January 1966	Closed	
Tuesday	11 January 1966	Jason Weininger - Classical guitar	
Wednesday	12 January 1966	Clarence Van Hook	
Thursday	13 January 1966	Jim Lynch	
Friday	14 January 1966	The Friendly Strangers, Sandy Rothman, Lloyd Williams, Butch Waller, Ray Scott [Bluegrass Special]	Bluegrass Special
Saturday	15 January 1966	The Friendly Strangers, Sandy Rothman, Lloyd Williams, Butch Waller, Ray Scott	
Sunday	16 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	17 January 1966	Closed	
Tuesday	18 January 1966	Jason Weininger - Classical guitar	
Wednesday	19 January 1966	Clarence Van Hook	

	20 January 1966	Joe McDonald	Although advertised by the Questing Beast as a Joe McDonald show, evidence points to this being more likely a Country Joe and The Fish show with Joe McDonald, Barry Melton, Bruce Barthol and possibly John Francis Gunning. It is likely that they played "Bass Strings" and other songs. In Joel Selvin's book "San Francisco: The Musical History Tour", Selvin says, about an Instant Action Jug Band show in late 1965, that took place at the Cabale Creamery and that McDonald, Melton and Barthol played "Bass Strings". If this were correct then it would date it to well before November 1965 as the Cabale had long closed at this point in time. After November 19, 1965 the 2504 San Pablo location was home to the Questing Beast - the venue having also been called The Good Buddy and Caverns West since it was the Cabale Creamery. Therefore either the date is wildly incorrect, or (more probably in my view) the location correct (2504 San Pablo) but the venue name incorrect. Furthermore, in an interview with Mojo Navigator (Issue 10), Gunning states that the first Country Joe and the Fish show was at the Questing Beast. The implication is that earlier shows had either been Instant Action Jug Band shows or Country Joe and the Fish as the McDonald/Melton duo - perhaps augmented by Richard Saunders, Carvel Bass or other members of the band.
Friday	21 January 1966	Malachi	"Psychedelic Music". Malachi, an eastern influenced ex jazz musician, was a self-styled "Existential Guitarist" who had appeared regularly at the Studio C Gallery at 1625 San Pablo during the summer and autumn of 1965. He was often accompanied on rattle by his wife.
Saturday	22 January 1966	Malachi	
Sunday	23 January 1966	Square Dancing with Reed Cooper calling [1:00 pm], Hoot	
Monday	24 January 1966	Spontaneous Hoot with Chess, Darts and Bridge	
Tuesday	25 January 1966	Ken Spiker	
Wednesday	26 January 1966	John Shine	
Thursday	27 January 1966	Don Garrett	
Friday	28 January 1966	Vern and Ray with Herb Pederson	
Saturday	29 January 1966	Vern and Ray with Herb Pederson	
Sunday	30 January 1966	Square Dancing with Reed Cooper calling [1:00 pm]; Hoot	See Page 2 of January 28 Barb - multimedia projection show called the "Questing Beast" presented. Composed as it is watched.
Monday	31 January 1966	Spontaneous Hoot with Chess, Darts and Bridge	
Tuesday	01 February 1966		

Wednesday	02 February 1966		
Thursday	03 February 1966	New Brothers	
Friday	04 February 1966	New Brothers	
Saturday	05 February 1966	New Brothers	
Sunday	06 February 1966	Square Dancing with Reed Cooper calling [1:00 pm]; Hip Culture Enterprises - Local Filmmakers; Hoot	
Monday	07 February 1966	Closed	
Tuesday	08 February 1966	Ken Spiker, Clarence Van Hook	
Wednesday	09 February 1966	Jim Lynch, Paul Malecot	
Thursday	10 February 1966	Saint James Five	
Friday	11 February 1966	Disassociates, Saint James Five	The ad says “Jazz, Rhythm and Blues Jam Session with The Disassociates.” Films are advertised for Sunday night (February 13). Supposedly, the Grateful Dead were using The Questing Beast as a rehearsal hall at this time. This ended when the Dead abruptly decamped to Los Angeles with their patron, LSD king Augustus Owsley Stanley III. The Bear was an old Berkeley hand, and there is a whiff that the Questing Beast arrangement was Owsley’s doing. There may have been a Grateful Dead show scheduled at the Questing Beast for Friday (February 11) which was canceled as well. A Grateful Dead tape circulates as “Questing Beast Rehearsal February 11, 1966,” but both the date and venue are spurious.
Saturday	12 February 1966	Disassociates	Advertised as a "folk rock" group but possibly incorrectly billed in the Berkelely Barb and should be "The Disaffiliates".
Sunday	13 February 1966	Square Dancing with Reed Coo calling [2:00 pm] WC Fields and Chaplin shorts with Bernie Burr Piano [8:00 pm and 10:30 pm]	
Monday	14 February 1966	Closed	
Tuesday	15 February 1966		
Wednesday	16 February 1966		
Thursday	17 February 1966	Jesse Fuller	Advertised as "The Lone Cat, Jesse Fuller, playing his fodella, kazoo singing blues, Jazz and folk".
Friday	18 February 1966	Jesse Fuller	

Saturday	19 February 1966	Jesse Fuller	
Sunday	20 February 1966	Hoot with Allan Kaplan	
Monday	21 February 1966	Closed	
Tuesday	22 February 1966	Ken Spiker, Clarence Van Hook	
Wednesday	23 February 1966	Paul Malecot, Jim Lynch	
Thursday	24 February 1966	John Shine	
Friday	25 February 1966	Jesse Fuller	
Saturday	26 February 1966	Wizards and Witches Guild Party	
Sunday	27 February 1966	Hoot with Allan Kaplan	
Monday	28 February 1966	Closed	
Tuesday	01 March 1966	Paul Malecot	
Wednesday	02 March 1966	William Spires with Kathy Goldman, Paul Malecot	William Spires with Kathy Goldman sang and played traditional English and American ballads
Thursday	03 March 1966	William Spires with Kathy Goldman, Charles Perry	
Friday	04 March 1966	William Spires with Kathy Goldman, Lee Underwood	The Berkeley Barb ad says “Funky Blues and Ballads”. Lee Underwood was a singer of "urban and delta blues".
Saturday	05 March 1966	William Spires with Kathy Goldman, Lee Underwood	
Sunday	06 March 1966	Disaffiliates	
Monday	07 March 1966	Hoot with Allen Kaplan MC	
Tuesday	08 March 1966	Disaffiliates	
Wednesday	09 March 1966	Bill Spires, John Paul	
Thursday	10 March 1966	Disaffiliates	
Friday	11 March 1966	Lee Underwood, Juan Molina	
Saturday	12 March 1966		
Sunday	13 March 1966	Disaffiliates	
Monday	14 March 1966	Hoot with Allen Kaplan MC	
Tuesday	15 March 1966	Disaffiliates	
Wednesday	16 March 1966	Disaffiliates	
Thursday	17 March 1966	New Brothers, Rick Sinclaire	The Barb ad says Rick Sinclaire “Contemporary Guitar.”
Friday	18 March 1966	New Brothers, Rick Sinclaire	
Saturday	19 March 1966	New Brothers, Rick Sinclaire	
Sunday	20 March 1966	Berkeley Cinematheque: The Green Archer, The Flower Thief	A series of films are presented on Sunday nights at the Questing Beast (for the complete set of Barb ads for the films, see the Chicken site). In the 60s, few films were shown on TV, and all those were bland Warner Brothers fare or contemporary “family” type movies. Opportunities to see Classic, Foreign or Underground films were rare, and film events like this were a significant part of the counterculture at the time.

Monday	21 March 1966	Hoot with Allen Kaplan MC	
Tuesday	22 March 1966	Breadbasket - chanties	
Wednesday	23 March 1966	Breadbasket - chanties	
Thursday	24 March 1966	Breadbasket - chanties	
Friday	25 March 1966	Dan Paik, Ken Spiker, Paul Malecot	The Barb ad says Dan Paik-“folk-blues,” Ken Spicer-“flamenco” and Paul Malecot-“folk guitarist.”
Saturday	26 March 1966	Dan Paik, Ken Spiker, Paul Malecot	
Sunday	27 March 1966	Barn Dance Music (afternoon), Berkeley Cinematheque: George, The Inviolate House (evening)	
Monday	28 March 1966	Hoot	
Tuesday	29 March 1966	Breadbasket Jazz	
Wednesday	30 March 1966	Breadbasket	
Thursday	31 March 1966	Juan Molina - Flamenco	
Friday	01 April 1966	Jesse Fuller, John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others [Folk Fest Marathon and Rent Benefit for the Questing Beast]	The Barb ad says “Scores of Performers and more.”
Saturday	02 April 1966	John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others [Folk Fest Marathon and Rent Benefit for the Questing Beast]	
Sunday	03 April 1966	Berkeley Cinematheque: Confessions of a Black Mother Succuba, Schmeerquntz, The Green Archer; Folf Festival: John Paul, Dan Paik, Raleigh Morris, Clarence Van Hook, KC Douglas, Dave Van Campen, Ken Spiker, Rachel and Joyce Halmen, plus 20-30 others	
Monday	04 April 1966	Hoot with Allen Kaplan MC	
Tuesday	05 April 1966	Breadbasket	
Wednesday	06 April 1966	Breadbasket	
Thursday	07 April 1966	Breadbasket	
Friday	08 April 1966	Clarence Van Hook, KC Douglas	
Saturday	09 April 1966	Clarence Van Hook, KC Douglas	

Sunday	10 April 1966	Berkeley Cinematheque: High Noon, The Cat People, The Green Archer	
Monday	11 April 1966	"Play or Listen" for free	
Tuesday	12 April 1966	Robbie Basho, Jan Ward	
Wednesday	13 April 1966	Jim Lynch, Jim Brown	
Thursday	14 April 1966	Party: Witches and Wizards	
Friday	15 April 1966	Solomon (Feldthouse), Nino and Catana [Psychedelic Music, Malachi, Flamenco Guitar and dancing, Cante Jondo]	Solomon Feldhouse would later go on to play with Kaleidoscope
Saturday	16 April 1966		
Sunday	17 April 1966	Berkeley Cinematheque: Oh Dem Watermelons, Thick Pucker, St Chicago, Poon Tang Trilogy, Some Don't Olds Mo-bile, The Green Archer; Health People	The Board of Health scheduled a visit to inspect the Beast.
Monday	18 April 1966	Health People	The Board of Health took the opportunity to conduct an inspection of The Questing Beast.
Tuesday	19 April 1966	Health People	Mance Lipscomb show cancelled whilst the Board of Health inspected the Beast.
Wednesday	20 April 1966	Health People	Mance Lipscomb show cancelled whilst the Board of Health concluded the inspection of the Beast. It transpires they were less than pleased and, like the Jabberwock a year later, demanded a series of costly improvements to be made. Although attempts were made to keep the Beast afloat with the "folk festival" and benefit at the end of April, by the second week of May the Beast was slain.
Thursday	21 April 1966	Mance Lipscomb, Dan Paik	
Friday	22 April 1966	Mance Lipscomb, Dan Paik	
Saturday	23 April 1966	Mance Lipscomb, Dan Paik	
Sunday	24 April 1966	Mance Lipscomb, Dan Paik	
Monday	25 April 1966	Berkeley Cinematheque: "Twicew A Man", "Everybody Hit Their Brother Once", "Faces of Mexico", "The Green Archer"	
Tuesday	26 April 1966	Jesse Fuller, Lynne Hughes	Jesse Fuller, a "folk blues" multi-instrumentalist and singer who invented the Fodella known as 'The Lone Cat," was based in San Francisco. Lynne Hughes (her name misspelled on the poster), was a fellow traveler and part-time member of The Charlatans from the Red Dog Saloon of the previous year.
Wednesday	27 April 1966	Jesse Fuller, Lynne Hughes	Lynne Hughes was the singer, barmaid and book keeper for the Red Dog Saloon in Virginia City, NV during the summer of 1965 when the Charlatans played their legendary six week stint. Lynne was later involved with both Stoneground

			and Tongue and Groove, as well as appearing at live shows with The Charalatans.
Thursday	28 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	The Barb ad says "psychedelic music" and "other nights, other guests". Solomon was Solomon Feldthouse, a major figure on the West Coast folk scene, and later a mainstay of the eclectic LA group Kaleidoscope. He often appeared with flamenco or gypsy dancers. K.C. Douglas was an Oakland bluesman. Blind Ebbetts Field, is a Nom Du Folk of Barry Melton.
Friday	29 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	The configuration of Country Joe and The Fish at this time would have been Joe, Barry, David Bennett Cohen (guitar, organ), Bruce Barthol (guitar), Paul Armstrong (bass), John Francis Gunning (drums). Interestingly, the Dave Cohen listed on the poster is likely to be the Fish organist rather than the Los Angeles session musician with the same name. That Dave Cohen was Country Joe's guitar teacher in about 1963 in Los Angeles.
Saturday	30 April 1966	Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	
Sunday	01 May 1966	Berkeley Cinematheque: Senseless, Quixote, Eric and the Monsters, Sandusk, The Green Archer; Jesse Fuller, Lynne Hughes, Country Joe and The Fish, Dan Paic, Blind Ebbets Field, Dave Cohen, KC Douglas, Clarence Van Hook, Solomon, Nino, Catana, Flamenco and others [Folk Festival]	
Monday	02 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic	[Benefit Help] There are a few surviving posters from this week (4.26-5.5.66) at The Questing Beast. They list numerous acts over several days. Logic and David Bennett Cohen's comments suggest that the listed acts played one or two nights at the club each, rather than all appearing every night. However, we have been unable to determine the exact breakdown of acts aach night. Solomon was Solomon Feldthouse, a major figure on the West Coast folk scene, and later a mainstay of the eclectic LA group Kaleidoscope. He often appeared with flamenco or gypsy dancers. John Paul was a local Berkeley musician, very influential in the intellectual appreciation of musical developments at the time (e.g. the Beatles). David Cohen recalls that he was

			probably booked to play separately from Country Joe and The Fish, although could well have just played a set with the band.
Tuesday	03 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic [Benefit Help]	One of the posters says “Help” and lists a Berkeley Public Health and Safety Ordinance by number. We must presume that the venue was in violation of some requirement, but what exactly is unknown. The last Berkeley Cinematique ad for the film series in the Barb is for Sunday May 8. Whatever violations may have been subject to statute, it appears the venue closed, later to become Tito’s and then the Longbranch.
Wednesday	04 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paic [Benefit Help]	
Thursday	05 May 1966	Solomon with the Holiday Dancers/Country Joe and The Fish/John Paul/Dave Cohen/The Gospel Tonic/Dan Paik [Benefit Help]	
Friday	06 May 1966	Country Joe and the Fish	
Saturday	07 May 1966	Country Joe and the Fish	
Sunday	08 May 1966	Berkeley Cinematheque: Uptight, LA is Burning - Shit, Acid Camp, Colorfilm, White Trash, The Green Archer	
Monday	09 May 1966	Berkeley Cinematheque: Uptight, LA is Burning - Shit, Acid Camp, Colorfilm, White Trash, The Green Archer	The Questing Beast closes.
Tuesday	10 May 1966	Jan Ward	Show cancelled following the closure of the Questing Beast
Wednesday	11 May 1966	Dave Cohen	how cancelled following the closure of the Questing Beast
Thursday	12 May 1966	Dave Cohen	Show cancelled following the closure of the Questing Beast
Friday	13 May 1966	Robbie Basho	Show cancelled following the closure of the Questing Beast
Saturday	14 May 1966	Robbie Basho	Show cancelled following the closure of the Questing Beast
Sunday	15 May 1966	Films	Show cancelled following the closure of the Questing Beast

Monday	16 May 1966	Folk Festival	Show cancelled following the closure of the Questing Beast
Tuesday	17 May 1966	Dan Paik, Solomon	Show cancelled following the closure of the Questing Beast
Wednesday	18 May 1966	Dan Paik, Solomon	Show cancelled following the closure of the Questing Beast
Thursday	19 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Friday	20 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Saturday	21 May 1966	PH Phactor Jug Band, Lynne Hughes	Show cancelled following the closure of the Questing Beast
Sunday	22 May 1966	Films	Show cancelled following the closure of the Questing Beast
Monday	23 May 1966	Folk Festival	Show cancelled following the closure of the Questing Beast
Tuesday	24 May 1966	Solomon	Show cancelled following the closure of the Questing Beast
Wednesday	25 May 1966	Ken Spiker, Jon Paul	Show cancelled following the closure of the Questing Beast
Thursday	26 May 1966	Ken Spiker, Jon Paul	Show cancelled following the closure of the Questing Beast
Friday	27 May 1966	W&W Party	Show cancelled following the closure of the Questing Beast
Saturday	28 May 1966	"Special"	Show cancelled following the closure of the Questing Beast

One day, when King Arthur stopped to rest by a spring, he was surprised by a sound like thirty baying hounds. A strange animal with a snakes head the body of a leopard the back legs of a lion and the hooves of a deer burst through the underbrush, pursued by King Pellinore. Pellinore had hunted the Questing Beast, as the creature was called, all his life but never managed to capture it. Malory describes it as "the strongeste beste that ever he [Arthur] saw or herde of."

This strange beast reappears frequently, beginning with Suite du Merlin and Perlesvaus, in French, Spanish, and Italian romance and in Malory. The Questing Beast also goes by the name of "Beste Glatissant".

In Search of the Questing Beast


The Questing Beast
Berkeley
Berkeley Aquatic Park
San Francisco Bay
San Pablo Park
University Ave
Addison St
Allston Way
Bancroft Way
Dwight Way
Channing Way
Blake St
Parker St
Carleton St
Derby St
Ward St
Stuart St
Oregon St
Russell St
Julia St
Ashby Ave
Cutter Way
Grayson St
Carleton St
Pardee St
Bolivar Dr
W Frontage Rd
Sacramento St
California St
Byron St
San Pablo Ave
Acton St
Mabel St
Dohr St
Park St
Wallace St
Mathews St
Curtis St
Bonar St
West St
Valley St
Edwards St
2nd St
3rd St
4th St
5th St
6th St
7th St
8th St
9th St
10th St
80
580
123
13

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File No. 108603

January 31, 2025

IN PERSON AND VIA E-MAIL (*clerk@cityofberkeley.info*)

Mr. Mark Numainville
City Clerk
City of Berkeley
2180 Milvia Street, 1st Floor
Berkeley, CA 94704

CITY OF BERKELEY - CITY CLERK
2025 JAN 31 PM 2:57

Re: 2500–2512 San Pablo Avenue / 1094–1098 Dwight Way
***Appeal* of Landmark Designation by the Landmarks Preservation Commission on December 5, 2024 (#LMIN2024-0004)**

Dear Mr. Numainville:

We represent West Berkeley Center Partners, LLC, the owner ("Owner") of the property located at 2500–2512 San Pablo Avenue / 1094–1098 Dwight Way (the "Property"), with a single Assessor Parcel Number ("APN") 054-1780-004-02, in the City of Berkeley (the "City"). The Property is improved with a multi-tenant, single-story, brick commercial building (the "Existing Building"). We write to appeal the decision by the Landmark Preservation Commission ("LPC") to designate the Property as a City landmark.

1. Introduction: Summary of Reasons for Appeal

By way of this letter, the Owner appeals[1] the LPC's Landmark Designation for the following reasons:

- Procedural Deficiencies. The LPC failed to properly initiate the designation and failed to provide requisite notice for the Landmark designation to Owner as required by constitutional due process principles and the Berkeley Municipal Code ("BMC").

- Lack of Support for the Landmark Designation and Features for Preservation. Based on the information in the record, the Existing Building does not meet the criteria required for Landmark designation set forth in BMC section 3.24.110.A.

[1] The City Council's record on appeal must include this Appeal Letter and its review of the Landmark Designation is de novo. (BMC, § 3.24.300.C–F.)

Nonetheless, the Existing Building may qualify as a Structure of Merit. In either case, however, the features required to be preserved by the LPC are unsupported by substantial evidence.

- No Housing Capacity Findings. The Landmark Designation effectively alters the zoning and reduces the existing potential for housing development on the Property, conflicting with the City's established vision for the Property and surrounding area and state housing law.

- Interference with Investment Backed Expectations. The Landmark Designation, inclusive of the features required to be preserved, interferes with the Owner's investment-backed expectations, including the expectation to be competitive with other landlords when seeking tenants and to potentially redevelop the Property with a mixed-use project.

2. Procedural History

On September 5, 2024, commissioners ("Applicant") from the LPC initiated a Landmark/Structure of Merit designation. The City incorrectly noticed the item on its September 5, 2024, agenda, listing the address of the property under consideration as 2404–2412 San Pablo Avenue/1094–1098 Dwight Way. The LPC has never formally corrected that address (there is an informal notation that was added to the September 5, 2024, agenda at some time prior to the October LPC hearing) or noticed initiation of the Property, as correctly identified, to be designated as a Landmark or Structure of Merit. The BMC requires such a formal initiation. (BMC, § 3.24.120.)

On October 7, 2024, despite not properly initiating the proposed designation, the LPC held a public hearing to consider designating the Existing Building as a Landmark or Structure of Merit. The original notice for this hearing stated that the hearing would be held on October 3, 2024. The Owner never saw a corrected notice. Nonetheless, the Owner was able to secure legal counsel from this firm and we appeared at the hearing to object to the procedure and seek more time to evaluate the nomination. We were told that the LPC would continue the hearing until December. Although we asked to be notified of the exact hearing date, the City failed to provide notice to either us or the Owner of the December hearing.

On November 6, 2024, someone submitted substantially revised documentation to support the landmarking of the Existing Building ("Landmark Application"). The LPC failed to hold an initiation hearing based on this new documentation and again failed to provide us or the Owner a copy of information that, as used, had a substantial adverse impact on the Owner's property rights.

On December 5, 2024, the LPC designated the Existing Building as a Landmark pursuant to BMC sections 3.24.110.A.(1)(b) [architectural merit as outstanding exemplar],

3.24.110.A.(1)(c) [architectural merit as part of a neighborhood fabric], 3.24.110.A.(2) [cultural value] (collectively, the "Landmark Designation"). (See Landmark Designation Approval, pp. 1–2.[2]) Through the Landmark Designation the LPC required certain features of the Existing Building be preserved, including the Existing Building's "[o]ne-story massing and horizontal orientation with a modified rectangular footprint" (the "Preservation Conditions"). (See Landmark Designation Approval, p. 3.)

The Owner received a notice of decision, dated January 27, 2025, on January 30, 2025. The appeal period runs to 15 days from the mailing of that notice of decision. (See BMC, § 3.24.300.A.(2).) Today is January 31, 2025. Accordingly, this appeal is timely.

3. Arguments Supporting the Appeal

a. The Procedural Deficiencies Violated the Owner's Due Process Rights

As discussed in Section 2, above, the City failed to follow its own municipal code and properly initiate the designation of the Existing Building as a Landmark or Structure of Merit, and on multiple occasions failed to provide notice to the Owner or this firm as required by the BMC and Government Code section 65091. The City's improper noticing included notices with the incorrect address (e.g., September 5 LPC Agenda, p. 4), incorrect hearing dates (the October 7th hearing was originally noticed for October 3rd), and lack of mailed notice to the Owner. Notably, because the Owner has had serious medical issues, including a surgery, that prevents him from obtaining mail daily, we, on behalf of Owner, asked the Secretary of the LPC, Ms. Crane, to send notices by email to us of hearings concerning the Property. We have not received any notices.

Constitutional due process principles require reasonable notice and the opportunity to be heard before governmental deprivation of significant property rights. (E.g., *Cohan v. City of Thousand Oaks* (1994) 30 Cal.App.4th 547, 554–555.) Accordingly, state law and the BMC require that notice of an LPC Landmark designation hearing be given to various parties, including the property owner and all property owners within 300 feet of the property referred to in the applicable Landmark application. (BMC, § 3.24.140; Gov. Code, § 65091.) The BMC also recommends that the LPC give notice, "if requested, to organizations or individuals indicating an interest in the work of the commission." (BMC, § 3.24.140.D.) Moreover, notice must be "reasonably calculated to afford affected persons the realistic opportunity to protect their interests" as required. (*Calvert v. County of Yuba* (2006) 145 Cal.App.4th 613, 632.)

Here, City staff failed to adhere with the City's noticing requirements or commitment that we would be kept apprised of the matter. Neither the Owner nor this firm received notice of the December 5, 2024, LPC hearing (contrary to the LPC December 5, 2024, Staff Report's assertion that staff provided the required notice). These noticing lapses violated the Owner's procedural

[2] All references are to the *Draft* Findings for Designation attached as Attachment 1 to the December 5, 2024, LPC Staff Report because the City has yet to provide the Owner, of its representatives, with the notice of decision.

due process rights, which is reason alone to grant the appeal.[3] (See *Horn v. County of Ventura* (1979) 24 Cal.3d 605, 612 ["Due process principles require reasonable notice and opportunity to be heard before governmental deprivation of a significant property interest"].)

b. The Existing Building Does Not Meet the Landmark Designation Criteria in BMC Section 3.24.110.A and there is No Evidence Supporting Certain Features to be Preserved

The criteria for a City Landmark designation are set forth in BMC section 3.24.110.A. The LPC's Landmark Designation determined that the following three criteria[4] were satisfied:

- BMC section 3.24.110.A.(1)(b): Architectural merit: Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction, or examples of the more notable works of the best surviving work in a region of an architect, designer or master builder. ("Criterion 1.")

- BMC section 3.24.110.A.(1)(c): Architectural merit: Architectural examples worth preserving for the exceptional values they add as part of the neighborhood fabric. ("Criterion 2.")

- BMC section 3.24.110.A.(2): Cultural value: Structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City. ("Criterion 3.")

The record lacks substantial evidence that the Existing Building meets any of these criteria, as discussed below. An architectural historian we spoke with, however, stated that the Existing Building, particularly the north and east elevations, would meet the requirements for a Structure of Merit. But even assuming a reclassification as a Structure of Merit, the Preservation Conditions are unsupported and must be revised.

i. The City Council Requires Substantial Evidence in Light of the Entire Record to Support a Landmark Designation

Designation of the Existing Building as a Landmark must be supported by substantial evidence in the administrative record that is relevant to the criteria the City must consider. Absent substantial evidence, the City Council cannot designate the Existing Building as a

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[3] Pursuant to the City's *Filing an Appeal on a Zoning or Land Use Decision* website, "The [appeal] fee is waived for an appeal based entirely on staff procedural error." Because this Appeal is necessitated due to procedural error, Owner reserves the right to pursue recovery of the Appeal fee.

[4] BMC section 3.24.110.A lists additional criteria for Landmark designation. We do not discuss these because the LPC has already determined these criteria cannot be satisfied for the Property.

Landmark. (See *Young v. City of Coronado* (2017) 10 Cal.App.5th 408, 427 [applying substantial evidence test in reviewing city's designation of a property as historic].)

Substantial evidence is not synonymous with any evidence. It is evidence of "ponderable legal significance . . . reasonable in nature, credible, and of solid value [, and] relevant evidence that a reasonable mind might accept as adequate to support a conclusion." (See *Young v. Gannon* (2002) 97 Cal.App.4th 209, 225.) In other words, "[w]here findings are devoid of evidentiary support, or are based upon inferences arbitrarily drawn and without reasonable foundation, or are contrary to facts universally accepted as true and judicially known, the administrative order will be reversed as not being supported by substantial evidence in the light of the whole record." (See *Lorimore v. State Personnel Board* (1965) 232 Cal.App.2d 183, 187.)

The substantial evidence test is essentially a reasonableness test and requires that a reasonable person, having weighted the evidence in the entire record, be able to reach the same conclusion reached by the City Council for the designation of the Existing Building as a Landmark to be deemed lawful. (Code Civ. Proc., § 1094.5; *Kirkorowicz v. California Coastal Commission* (2000) 83 Cal.App.4th 980, 986; *Sierra Club v. California Coastal Commission* (1993) 12 Cal.App.4th 602, 610.)

The LPC's Landmark Application failed to meet the substantial evidence test. Accordingly, the City Council would not be able to meet it either.

ii. The Landmark Application Lacks Substantial Evidence Supporting Criterion 1

The LPC determined that BMC section 3.24.110.A.(1)(b) was satisfied because the Existing Building "exhibits significance and meets the architectural merit criterion as an embodiment of early twentieth century commercial development and an exemplar of the Neoclassical architectural style from this period. The building retains integrity of its design, materials, workmanship, location and feeling. Its character-defining design features include: one-part commercial design, single-story massing and horizontal orientation; masonry construction and brick and stonemasonry façade materials; classical architectural design, symmetrical pattern of openings, and decorative details that feature pilasters and an entablature with a beltcourse embellished with a triglyph and dentil string, and a cornice at the wall parapet; and storefronts designed with recessed and splayed entrances, transom windows and large display windows." (LPC's Landmark Designation Approval, Finding No. 2.)

The LPC based this determination on the Landmark Application, which states that the Existing Building is by an "unknown" architect, and "unknown" builder, and has "elements of Classical Revival architectural design." (Landmark Application, p. 3.[5]) The Landmark

[5] The Landmark Application is Attachment 2 to the December 5, 2024, LPC Staff Report, available at https://berkeleyca.gov/sites/default/files/documents/2024-12-05_LPC_Item%206_2500%20San%20Pablo_Combined%20Staff%20Report.pdf.

Application also states that the Existing Building is in "Good," not "Excellent," condition on one page (*id.*) and "fair condition" on another (*id.*, p. 4). Although the Landmark Application indicates that an "assessment of integrity found that the 1907 storefront commercial building [i.e., the Existing Building] retains all seven aspects of integrity, which is detailed within the associated Historic Resource Evaluation 'HRE' report," only a limited portion of that HRE is attached and it does not contain the analysis of integrity. (*Id.*, p. 3) When we asked about the missing HRE, we were sent a link to a March 4, 2021, LPC staff report.[6] But the link for the HRE has expired and there is no easy way for someone to find it.[7] Therefore, the HRE is not part of the record and nothing in the record supports the Landmark Application's conclusory list of features to be preserved. (*Id.*, p. 17.)

Based on the Landmark Application, there is no substantial evidence that the Existing Building can be classified as a "prototype" or "outstanding" example of the early twentieth century commercial development period's "Neoclassical" architectural style. First, the Landmark Application indicates that the Existing Building is in either fair or good condition and is a Classical architectural style. Second, the City and other cities in the East Bay have many similar commercial buildings, including similar buildings on San Pablo Avenue and Solano Avenue, indicating that the Existing Building is not a prototype or superlative example, or an example by a well-known architect, designer, or builder. Therefore, the Landmark Application is not substantial evidence that the Existing Building meets Criterion 1.

iii. The Landmark Application Lacks Substantial Evidence Supporting Criterion 2

The LPC determined that BMC section 3.24.110.A.(1)(c) was satisfied because the Existing Building "exhibits architectural merit as part of the West Berkeley neighborhood fabric that is distinctively represented in the concentration of one-part masonry commercial buildings designed in the Neoclassical style that are extant on the west side of the 2500-block of San Pablo Avenue. The subject building is contemporary with the abutting buildings to the south at 2518 and 2530 San Pablo Avenue,[8] and these buildings feature similar architectural designs and building materials. They form a continuous street frontage of period structures that evoke a

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[6] Available at https://berkeleyca.gov/sites/default/files/legislative-body-meeting-agendas/2021-03-04_LPC_Agenda_linked.pdf.

[7] See https://berkeleyca.gov/uploadedFiles/Planning_and_Development/Level_3_-_LPC/2021-03-04_LPC_Item%205_HRE%20for%202527%20San%20Pablo_Alameda_DPRs.pdf. The link takes you to a page stating, "Sorry, that page may have moved. The services you need are still here," but we cannot find the "services" we need.

[8] The Owner also owns 2530 San Pablo Avenue and prior to the LPC's action was exploring whether to redevelop both that property and the Property with a mixed-use development consisting of ground floor commercial uses and residential on the upper floors.

formative era of Berkeley's historical and economic development through their physical appearance." (LPC's Landmark Designation Approval, Finding No. 3.)

The Landmark Application does not support this conclusion about the West Berkeley neighborhood fabric. According to the images included in the Landmark Application, the West Berkely fabric near the time someone building the Existing Building had many two-story, wood-framed residences along with one-story and two-story brick and stone-faced commercial buildings. (Landmark Application, p. 16.) Nor did the LPC address West Berkeley's important industrial history, which from the Landmark Application appears to be the context that most defined the area in the late 1800s and early 1900s, although the Landmark Application is lacking an extensive history of the neighborhood. (*Id.*, p. 19.)

The Landmark Application is not substantial evidence that the Existing Building adds "exceptional" value to the West Berkeley Neighborhood fabric or can meet Criterion 2. The mere concentration[9] of the Existing Building with other similar style buildings on the one side of one block of San Pablo Avenue is insufficient to support a conclusion of exceptional value to the neighborhood fabric. Likely the most important value to the neighborhood is having thriving commercial uses that add to the area's pedestrian activity. (See Appeal Letter, § 3.c, below [discussing how the west side of the 2500-block of San Pablo Avenue has been designated as "CW Designated Node 4," which is an area identified by the City for future concentrated and intensified pedestrian-oriented development].) The Owner is extremely concerned that the landmarking of the Existing Building will make it harder to sign leases with tenants due to the extra time needed for tenant improvements, resulting in empty storefronts that fray rather than support the neighborhood's fabric.

iv. <u>The Landmark Application Lacks Substantial Evidence Supporting Criterion 3</u>

The LPC determined that BMC section 3.24.110.A.(2) was satisfied because the Existing Building "exhibits significance through its direct association with the East Bay Music Run, which existed along San Pablo Avenue during the 1960s and 1970s. The corner tenant space of the Union Investment Company Building saw a series of night club proprietors, beginning with the Cabale and including the original Long Branch Saloon, which became destinations for revered rock and folk performers and their fans. By hosting venues for live entertainment in this period, the subject property played a functional role in furthering a cultural movement that flourished in clubs and bars of Berkeley and the surrounding area." (LPC's Landmark Designation Approval, Finding No. 4.)

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[9] Notably, the Landmark Designation fails to mention 2546 San Pablo Avenue—the fourth parcel situated alongside the other three parcels listed on the west side of the 2500-block of San Pablo Avenue. The omission could be attributed to the fact that 2546 San Pablo Avenue does not align with the specific narrative the LPC was attempting to construct.

The Landmark Application does not provide substantial evidence supporting Criterion 3, having no evidence supporting the claim that the Existing Building's period of significance extends into the mid-1970s, rather than ending earlier. Furthermore, properties that qualify based on cultural value typically served as *pivotal or central* locations for events or movements that had a lasting impression on the community or region. Such properties are associated by the public as being connected to these influential events or movements. Here, however, the Existing Building does not command such an association. While the Landmark Designation identifies one tenant space as a venue during the 1960s and 1970s music scene, there is no substantial evidence that the public associates the Existing Building with this music scene. Even if a cultural Landmark designation were warranted, it would be inappropriate to apply it to the entire Existing Building (and include the extensive Preservation Conditions) as the activity only related to one tenant space and could be conveyed best to the public by a plaque or other written material.[10] (See, e.g., LPC December 5, 2024, Staff Report, p. 6, Table 2.)

v. The Preservation Conditions Are Not Supported By Substantial Evidence

The LPC adopted the Preservation Conditions, including the following: "[o]ne-story massing and horizontal orientation with a modified rectangular footprint"; "[t]hirteen storefronts bays--eight along San Pablo Avenue and five along Dwight Way" with "[s]ix of these storefronts include a canted corner storefront along the primary façade on San Pablo Avenue (2500, 2504, 2506, 2508, 2510, and 2512), and ~~three~~ five storefront bays along the secondary primary façade on Dwight Way (1094, 1096, and 1098) along with pilasters separating each of the storefronts"; and the "[r]ear elevation partially visible from Dwight Way along the northwest corner of the building consists of a brick wall." (LPC December 5, 2024, Staff Report, Attachment 1, p. 3 [alteration in original].)

The Landmark Application does not support the entirety of the LPC's Preservation Conditions. While the Landmark Application does contain a list of features to be preserved, that list does not include "one-story massing" or a "modified rectangular footprint." (Landmark Application, p. 17.) And there is no explanation how the massing or footprint contribute to Existing Building's "Classical" or "Neoclassical" architecture, which tends to be defined by symmetry, columns, cornices, and similar "classical" architectural elements and often is more than one story. (See, e.g., San Francisco Planning Preservation Bulletin, Architectural Periods and Styles in San Francisco,[11] p. 11 [three story classical revival example]; see also *id.* [the Existing Building appears to more closely align to "Early 20th Century American Commercial," which style the LPC failed to discuss]; see also the two-story brick building across the street from the Existing Building.)

[10] The Owner is amenable to installing a plaque.

[11] Available at https://sfplanning.org/sites/default/files/documents/preserv/bulletins/HistPres_Bulletin_18.PDF.

The Landmark Application's list of features to preserve also includes only nine storefronts along San Pablo and three along Dwight Way, which is less than the thirteen and five, respectively, mentioned in the Preservation Conditions. (Landmark Application, p. 17.) There is no explanation for the change in number between the Landmark Application and the LPC findings, including the Preservation Conditions. The Preservation Conditions themselves contain a cross-out of three, suggesting that they once matched the Landmark Application.

Finally, while both the Landmark Application and the Preservation Conditions include the fact that the rear elevation is partially visible from Dwight Way and is brick, there is no substantial evidence supporting that the entirety of this brick wall, which has had "additions" (*id.*, p. 3), is a character-defining feature worth preserving, particularly the portion not generally visible from the street with minimal to no decorative brick work (*id.*, p. 10). Indeed, there is no analysis of this wall beyond that someone on the street can see part of it, it has alterations, and it is brick.

To determine what should be preserved, a historical analysis must define the period of significance, conclude that the Existing Building has integrity for that period, and then link the character-defining features to that period. (See California Office of Historic Preservation Technical Assistance Series #3, p. 2.[12]) Neither the Landmark Application nor LPC findings did that, providing no substantial evidence for the Preservation Conditions.

While the record lacks substantial evidence to support landmarking the Existing Building or the Preservation Conditions, we acknowledge that the Existing Building is handsome, with an inviting commercial frontage, and for that reason, the Owner does not object to a requirement to retain the facades facing San Pablo and Dwight, such as may be required if the City concludes that the Existing Building qualifies as a Structure of Merit. But given that there is no evidence to support limiting the height to one story or preventing demolition of the utilitarian and altered back wall, the Owner objects to those elements being part of any list of features to be preserved. As discussed below, taking away air rights and the ability to alter the structure's footprint could be an unconstitutional taking.

c. The LPC's Landmark Designation Improperly Alters City Policy and Reduces Housing Development Potential

The Property is in the West Berkeley Plan and is zoned "CW – West Berkeley Commercial," which authorizes mixed-use residential development. (See City's Community GIS Portal; BMC, § 23.204.140.B(2).) The Property also is in "CW Designated Node 4," which is an approximately one-block area identified by the City for future concentrated and intensified pedestrian-oriented development, including a ground-floor commercial requirement. (BMC, § 23.204.140.D; see also BMC Figure 23.204.7.) In the CW Designated Node 4, the *minimum*

[12] Available at https://ohp.parks.ca.gov/pages/1069/files/03%20cal_%20reg_%20q_and_a.pdf.

height of all newly constructed main structures is generally two stories or 25 feet in height.[13] (BMC, § 23.204.140.E(3).)

Accordingly, the City has identified the Property (as well as the surrounding properties) for intensified mixed-use development. The LPC's Landmark Designation directly conflicts with the City's vision for this area. Specifically, the Preservation Conditions mandate "[o]ne-story massing and horizontal orientation with a modified rectangular footprint," altering the applicable height limit. (See Landmark Designation Approval, p. 3; see also BMC, § 3.24.260 [LPC cannot grant a permit that would "adversely affect the exterior architectural features of the landmark"].) The LPC thus *eliminated the potential for increased mixed-use development* because residential cannot be added above the ground-floor commercial while maintaining a one-story massing. Additionally, the Landmark Designation could decrease rather than increase pedestrian activity by making the Existing Building harder to tenant. The City Council should not let the LPC change planning policy. (Cf. *Carson Mobilehome Park Owners' Ass'n v. City of Carson* (1983) 35 Cal.3d 184, 190 ["[a]n unconstitutional delegation of authority occurs only when a legislative body (1) leaves the resolution of fundamental policy issues to others or (2) fails to provide adequate direction for the implementation of that policy"].)

More importantly, the Landmark Designation violates the intent of state housing law. Senate Bill ("SB") 330, codified in applicable part at Government Code section 66300, prohibits local agencies such as the City from "downzoning" (e.g., "reducing the intensity of land use"[14]) of any property where housing is an allowable use (absent a concurrent density increase on other property) and from imposing or enforcing subjective design standards, among other requirements. (Gov. Code, § 66300, subds. (b)(1)(A), (C).) The Landmark Designation effectively eliminates the Property's housing potential by reducing the height limit to one story.[15] Notably, the LPC did not condition the Landmark Designation on the City Council upzoning another property to make up for the housing potential lost on the Property, violating housing law. (See Gov. Code, § 66300, subd. (e)(2) ["[i]t is the intent of the Legislature that this section be broadly construed so as to maximize the development of housing within this state. Any exception to the requirements of this section, including an exception for the health and safety of occupants of a housing development project, shall be construed narrowly."].)

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[13] Much of the recent construction along San Pablo has been much taller.

[14] In this context, "reducing the intensity of land use" "includes, but is not limited to, reductions to height, density, or floor area ratio, new or increased open space or lot size requirements, new or increased setback requirements, minimum frontage requirements, or maximum lot coverage limitations, or any other action that would individually or cumulatively reduce the site's residential development capacity." (Gov. Code, § 66300, subd. (b)(1)(A).)

[15] With the Preservation Conditions, any alteration to the height or back wall of the Existing Building would require the City to override a significant and unavoidable impact. In our experience, cities rarely, if ever overrides a significant and unavoidable impact to a historical resource that is not a substantial danger to the public due to imminent collapse. With more limited character-defining features, a substantial addition could be feasible without a significant and unavoidable impact because such an addition could comply with the Secretary of Interiors Standards.

That historic property designations have been used to deter housing development has not been lost on the Legislature or the Department of Housing and Community Development ("HCD"), the state body with enforcement power over SB 330 and other housing laws. (Gov. Code, § 65585, subd. (j)(5).) Assembly Bill ("AB") 2580[16], effective January 1, 2025, was enacted to address this issue. Under AB 2589, each local agency must monitor how historic property designations impact the agency's ability to meet its housing needs, by reporting such designations to HCD during the Annual Progress Report ("APR") on the agency's status and progress in implementing its housing element. (See Gov. Code, § 65440, subd. (a)(2)(N), as amended by AB 2580.)

In short, the Landmark Designation is inconsistent with the City's vision of intensified mixed-use development for the Property and state housing laws. Accordingly, the City Council should reconsider the Landmark Designation, and especially the Preservation Conditions.

d. The Landmark Designation Interferes with the Owner's Investment-Backed Expectations

As discussed above, the Landmark Designation has effectively eliminated the Property's ability for new development. "[W]hile property may be regulated to a certain extent, if regulation goes too far it will be recognized as a taking." (*Lucas v. South Carolina Coastal Council* (1992) 505 U.S. 1003, 1014.) There are multiple pathways to establish a regulatory takings. Not all takings require a physical invasion of property (*Loretto v. Teleprompter Manhattan CATV Corp.* (1982) 458 U.S. 419) or denial of all economically beneficial or productive use of land (*Lucas* at p. 1015). Beyond these *per se* takings, *Penn Central Transportation Co. v. New York City* (1978) 438 U.S. 104, 124 ("*Penn Central*") provides a multi-factored test for establishing a takings that includes weighing the regulation's economic effect on the landowner, the extent to which the regulation interferes with reasonable investment-backed expectations, and the character of the government action." (*Palazzolo v. Rhode Island* (2001) 533 U.S. 606, 617, citing *Penn Central* at p. 124.)

In fact, *Penn Central* concerned whether a landmark designation caused an unconstitutional taking. In *Penn Central*, the availability of transfer development rights ("TDRs") militated against finding a taking because TDRs "afforded opportunities to further enhance not only the [applicable property] but also other properties." (*Penn Central*, *supra*, at p. 138.) Here, however, there are no TDRs. And given that the Owner was in the early stages of exploring a mixed use project, having engaged an architect to do some test fits by the time the LPC acted, he had investment-backed expectations supported by all then-available planning information. Moreover, as discussed above, the additional time to obtain approvals for the tenant improvements required whenever there is tenant turnover, which can include changing paint colors, upgrading or altering kitchen facilities, and other alterations which would now need LPC

[16] Available at https://leginfo.legislature.ca.gov/faces/billTextClient.xhtml?bill_id=202320240AB2580.

approval, makes the Property less attractive to tenants, reducing its economic output.[17] (See BMC, § 3.24.260.)

Given that a *Penn Central* takings is not a "bright line" rule, we cannot conclude that the LPC's action is conclusively an unconstitutional taking, as that determination (e.g., the weighing of factors) is left to the domain of our (state and federal) court systems. We note, however, that the Supreme Court has been making it easier to prove that regulation of land amounts to an unconstitutional taking, which should factor into any analysis. (See *Sheetz v. County of El Dorado*, 601 U.S. 267 (2024); *Cedar Point Nursery v. Hassid*, 594 U.S. 139 (2021); *Pakdel v. City & County of San Francisco*, 594 U.S. 474 (2021); *Knick v. Township of Scott, Pennsylvania*, 588 U.S. 180 (2019).)

* * * * *

Given that there is no legally adequate basis for the City Council to uphold the LPC's Landmark Designation and considering the Landmark Designation's violation of due process principles, state housing law, and potentially the Takings Clause, we urge the City Council to grant the appeal and conclude it lacks substantial evidence to designate the Existing Building as a Landmark. That said, Owner is aware that the City may nonetheless fix its noticing error and provide evidence supporting designating the Existing Building as a Structure of Merit. The Owner does not inherently object to preserving the Existing Building's façade features that make it noticeable, including the brick dentils and transom windows, but asks that these preservation goals be balanced with the City's vision for intensified mixed use development. It is possible to accommodate both.

We would be happy to discuss this matter with you. We also request to receive both mailed and emailed notice of the date of the appeal hearing at our address, shown in the header on the first page, because, as noted above, the Owner is ill and does not always receive mailed notices.

Respectfully submitted,

Cox, Castle & Nicholson LLP

Linda C. Klein

Linda C. Klein

cc: Hal Brandel

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[17] Although the BMC provides the LPC the ability to make a hardship finding and approve an alteration that is consistent with historic preservation, that provision does not make the process faster. Nor does it permit LPC to approve alterations not consistent with historic preservation. (See BMC, § 3.24.270.)

City Clerk Department

February 20, 2025

Linda Klein
50 California Street, Suite 3200
San Francisco, CA 94111

RE: 2500-12 San Pablo Avenue/1094-98 Dwight Way – Appeal LPC Decision LMIN2024-0004

Dear Appellant:

This will acknowledge receipt of your appeal of the Landmarks Preservation Commission decision of December 5, 2024, approving the following request:

City Landmark designation

Application Author: Landmarks Preservation Commission

Property Owner: West Berkeley Center Partners LLC
C/o Hal Brandel
1913 Francisco Street

Your appeal has been referred to the Planning Department.

The Planning Department will transmit to Council a statement setting forth the reasons for the Landmarks Preservation Commission decision. This report, as well as a copy of the appeal, will appear on the Council agenda of **May 20, 2025**.

This meeting of the Council will commence at 6:00 p.m. and will be held in the School District Board Room located at 1231 Addison Street. The meeting will be conducted in a hybrid model with both in-person attendance and virtual participation. Once posted, the agenda for this meeting will include a link for public participation using Zoom video technology, as well as any health and safety requirements for in-person attendance.

Pursuant to the City Council Rules of Procedure, this appeal will appear on the City Council's agenda as a public hearing. Time shall be provided for five-minute presentations each by the appellant and applicant. Where the appellant is not the applicant, the appellants collectively shall have five minutes to comment and the applicant shall have five minutes to comment. Where the appellant is the applicant, the applicant/appellant shall have five minutes to comment and the persons supporting the action of the board or commission on appeal shall have five minutes to comment.

After the conclusion of the five-minute comment periods, members of the public may comment on the appeal pursuant to the Rules of Procedure in effect for the Council meeting.

The Council will then deliberate and determine to do one of three things: 1) continue the public hearing; 2) based on the record of the Council's consideration and hearing, reverse or affirm, wholly or partly, or modify any decision, determination, condition or requirement of the Commission's original action; or 3) remand the matter to the Commission to reconsider the application, or any revisions thereto submitted after the Commission's action.

Communications to the City Council that are received by the City Clerk pursuant to the following deadlines will be accepted and distributed as follows:

Submission Deadline	**Distributed**	**Packet**
May 5, 2025, by 5:00 p.m. (Monday)	Twelve days before the meeting (Thursday)	Agenda Packet
May 13, 2025, by 5:00 p.m. (Tuesday)	Five days before the meeting (Thursday)	Supplemental 1
May 20, 2025 12:00 p.m. (Tuesday)	By 5:00 pm the day of the meeting (Tuesday)	Supplemental 2

Communications should be submitted directly to the City Clerk to ensure receipt by all Councilmembers. Electronic communications may be submitted to council@berkeleyca.gov for immediate distribution to the Mayor, each City Councilmember, and the City Clerk for inclusion in the official record. Please note that for communications submitted in hardcopy, if the communication includes maps or photos or any other material not reproducible on a copy machine, fifteen copies should be provided to the City Clerk.

Please note that Berkeley's Lobbyist Registration Act (Berkeley Municipal Code Chapter 2.09) is effective beginning on January 1, 2020. Information and resources regarding the Lobbyist Registration Act are available from the City's website at: https://berkeleyca.gov/your-government/lobbyist-registration

If you have any additional questions regarding this matter, please do not hesitate to contact me at (510) 981-6908.

A copy of the staff report and a City Council agenda will be available from this office upon request after 4:00 p.m. on Thursday, May 8, 2025, or can be viewed on our website at: https://berkeleyca.gov/your-government/city-council/city-council-agendas.

Sincerely,

Mark Numainville
City Clerk

cc: Jordan Klein, Director of Planning
Anne Hersch, Land Use Planning Manager
Fatema Crane, Staff Planner
Farimah Brown, City Attorney
Landmarks Preservation Commission (Applicant) c/o Fatema Crane, Commission Secretary
West Berkeley Center Partners LLC (Owner)
Linda Klein (Interested Party)

NOTICE CONCERNING YOUR LEGAL RIGHTS: If you object to a decision by the City Council to approve or deny an appeal, the following requirements and restrictions apply: 1. If you challenge this decision in court, you may be limited to raising only those issues you or someone else raised at the public hearing described in this notice, or in written correspondence delivered to the Landmarks Preservation Commission at, or prior to, the public hearing. 2. Pursuant to Code of Civil Procedure Section 1094.6(b) and Government Code Section 65009(c)(1), no lawsuit challenging a City Council decision, as defined by Code of Civil Procedure Section 1094.6(e), regarding a use permit, variance or other permit may be filed more than ninety (90) days after the date the decision becomes final, as defined in Code of Civil Procedure Section 1094.6(b). Any lawsuit not filed within that ninety (90) day period will be barred.