

# San Francisco Chronicle

## Exhibit offers taste of music's greatest photos

- PHIL ELWOOD, EXAMINER JAZZ  
CRITIC

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PHOTOGRAPHER Jim

Marshall and I first encountered one another outside the Jazz Workshop in 1961-62.

In those days few people actually met Marshall, but many encountered (or confronted) him. Jim's passion for music and musicians, combined with his dedication to the photographing of those musicians and their world, created a maniacal Marshall who was at once a detested, feared presence at any function and the finest and most respected photographer on the scene.

We can recall Marshall pushing his way onto a stage, armed with four or five Leicas (M2s, M4s) during a performance; or seeing him lying flat on an arena floor in front of the stage, clicking away and getting pictures that would end up on album covers (he's done more than 500) or magazine covers, publicity shots, parts of articles, documentaries or anthologies.

Marshall spent the early '60s in New York's Greenwich Village, took some great pictures, then returned home in time to become the most admired photographer of San Francisco's great rock years. Along the way he also shot thousands of pictures of jazz, blues, folk, country music and purely "pop" musicians - and the scene around them.

A monthlong exhibit of dozens of Marshall's wonderful photos opens Wednesday at the Serge Sorokko Gallery, 231 Grant Ave. - an exhibit that coincides with the publication of "Not Fade Away - The Rock & Roll Photography of Jim Marshall" (Bulfinch Press / Little, Brown and Co.), an absolutely gorgeous 130-page volume with 124

black and white prints of some of Marshall's favorite and most honored photographs.

Here are Muddy Waters, Chubby Checker, Chuck Berry, Keith Moon, the Who's first U.S. photo, Skip James, Jimi Hendrix (Marshall took the greatest of Hendrix pictures), Janis Joplin, Buffalo Springfield, Carlos Santana, Jim Morrison, Johnny Cash, Steve Goodman - on and on it goes, through the Stones, Michael Bloomfield, Johnny Winter, Bonnie Raitt, Grace Slick and Linda Perry.

The reproductions are as close to perfect as any photo volume I've ever seen, virtually ready to frame and hang. Except who'd want to snip anything out of "Not Fade Away" ? It's perfect as it is.

Marshall's comments and recollections accompany each photo. John Bowermaster's long biography of Marshall is also included, as is a delightful forward by actor Michael Douglas.

Marshall will have a day of book-signing at the Serge Sorokko Gallery on Saturday, Dec. 20. For information, call (415) 421-7770.

As if Marshall's pictures emphasizing the great years of rock in San Francisco weren't enough, note that the Light Sound Dimension audio-visual jazz group has been reincarnated and will present a show on Friday at SOMAR, 934 Brannan St., at 9 p.m.

Light Sound Dimension was, and is, the inspiration of Bill Ham, the original 1960s Psychedelic Light Show projection-painter, and bass / guitarist Fred Marshall's improvising jazz group, Sound. Ham - at first alone, later with many assistants - improvised his projection-paintings on the wall behind the musicians.

Prior to regularly working at the Avalon Ballroom (and inspiring other "light show" artists at the Fillmore, Winterland and venues worldwide) LSD played in a garage in Pacific Heights and then at the Light Sound Dimension Theater in the space that is now the Lumiere Theater. The Sound, then, included Marshall, saxist Noel Jewkes and drummer Jerry Granelli, among others.