

BRAMP! NEWS

Vol. 1 No. 2

BRAMP!

Tuesday, August 16, 1966

REPORT:

THE STRAIGHT THEATRE

Behind the Straight Theatre is a group of people who, like the Calliope Company, want to do things that nobody has done before, and things that are already being done as they should be done.

The Straight Theatre is the perfect place; big enough to hold all the people who are really interested but not all the clods looking for a Saturday night kick, and small enough that the things happening will fill it completely and create a total environment.

It will be about six weeks more before the Straight is ready to open. For its opening there will be a sort of festival, probably lasting an entire 3-night weekend, with rock & roll, movies, lights, and almost everything. This festival may possibly extend into or even through the following week.

The plans for the Straight include a show every weekend, mainly R & R, using all sorts of different groups but predominantly local bands. There will also be activities on weekdays; things such as film showings, serious drama, children's theatre, classical or electronic music. The Straight may be doing some very new and interesting things with electronic music. Their plans include the area's first electronic music 'garden,'

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news and gossip

Jim Gurley (Big Brother of the Holding Co.) moved to Ross last week. The local people got very paranoid and called an emergency town council, at which they passed some kind of law against him and had Big Brother kicked out of town...The San Francisco Calliope Company's San Jose dance has been temporarily postponed because they cannot get the use of Civic Auditorium; there's some kind of law against long-haired people there too...The lead guitar and bass player for the Great Society are studying under Ali Akbar Khan...Hit Parader magazine is an interesting publication because it serves to inform people on the West Coast about the very lively rock scene in and around New York. Recently they have had some things on the Blues Magoos, a really different-sounding group...Along the same line, one of the worst publications to read if one wants to dig New York happenings is Sing Out! Magazine, which consistently has mis-information and argumentative propaganda (musical) in its so-called news columns. Apparently they figure that if they get Paul Nelson to write an occasional pro-Rock article they are presenting a balanced point of view. I do believe they think

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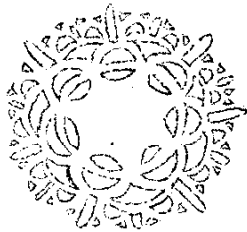
STRAIGHT THEATRE (continued)

if things work out right.

The main interest of the Straight Theatre people, however, is lights. They are sparing no expense to have the best light experimentation setup around. The light shows here have evolved greatly in the past few months, but Reginald, director and light man for the Straight, feels that there is still much that can be done with the medium.

The Straight Theatre, formerly the Haight, is a regular movie theatre from which about half the seats have been removed to provide room for dancing. Five high walls of the Theatre will be covered with lights during shows, and they have a screen which is forty feet high. Beyond the literal fact of the lights themselves, Reginald and the Straight Theatre believe that there is something basic and primal in light, and in particular the variety of light that we experience at dances. The light show may be the most important facet of this whole dance-concert scene, and I eagerly await the opening of the Straight Theatre and what they will do with it.

--- G. Shaw



LOCAL D.J. SOUNDS

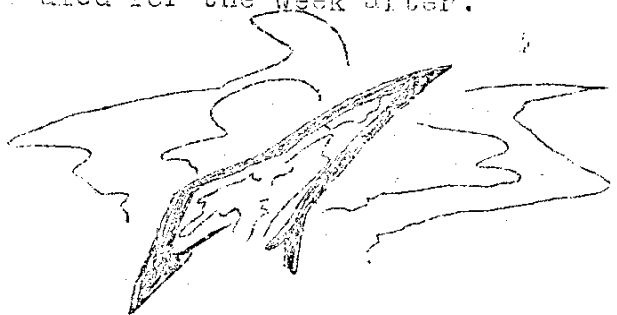
Mostly unthrilling they are; that is, the local D.J. sounds. The strangest of them all is KFRC, which seems to think that it can run a Top 30 D.J. radio station without D.J. announcements. Perhaps there is some dictum at KFRC against the Disc Jockeys coming across with a disfigure, embodied personality -- anyway none of them do except Bobby Dale and he doesn't either; it's just that I remember the way he used to be on KEWB. When the really good music started coming in, many good Bay Area D.J.'s fled the scene either musically or geographically. KZA really used to be a station when it had Big Daddy,

GOSSIP (continued)

the whole new thing with Rock is merely some new form of creeping Peter, Paul and Maryism... JACKUP! On the wall at Fillmore, 2 weeks ago at the Day Camp Benefit, was the following poster: Muir Beach Dance God Mother & Country Starting at 2:00 next Wed. Aug 10 ten \$1.00. I know because I jobbed it as I left. It was a handmade poster, and it looked believable, but it was evidently a hoax. I called Muir Beach Wed. morning and they didn't know anything about a dance. I hope nobody went over there... A week from tomorrow, August 24, will be a rock & roll party at 1090 Page, the first in a planned weekly series. There will be four bands. More details next week...

Not to be missed this week is the Mod Hatter's soiree at Fillmore Wednesday the 17th, from 8:30 till 1. Music will be provided by The Only Alternative and His Other Possibility, one of the best new groups around, the Quicksilver Messenger Service, Jefferson Airplane, and Mimi Furina (and don't be surprised if Joan Baez shows up). The other part of the event will be a fashion show utilizing light and sound collages, presented by the Calliope Co., which means it will be good. There will be incense, Tarot cards, and all sorts of unexpected goodies. Rings will be given away. The fashion show will be a half hour long and the word is that some really unusual clothes will be exhibited. Advance tickets are available.

HAPPENING THIS WEEK: Wed. at Fillmore, the above, Fri. and Sat. the Young Rascals with the Quicksilver Messenger Service. At Avalon the Grateful Dead with the Sopwith Camel, and Howlin' Wolf still scheduled for the week after.



LOCAL D.J. SOUNDS (contd. from p.2)

Bobby Mitchell, Jim Washburne, Tom Saunders, and the Moose. KJWB was taking it on the chin, but they had good people too--K.O. Beachin, Bobby Dale and Jim Thorpe. Unfortunately only Bobby Dale and Tom Saunders are still around, and Bobby Dale really can't say anything under KPRC's format -- Tony Bigg fills up some of the gap but he doesn't seem to be too aware of what's going on locally (or maybe he doesn't feel like talking about it).

The soul D.J.'s are something else totally. Sly Stone has a good knowledge both of the straight soul records and of rock--he's also an excellent musician (not above stealing one song from the Stones). John Henry (The Soul-drivin' Man) and Doctor Soul are pretty good--KDIA has some solid cuts but the whole lot is rather unexciting, and like much good soul music rather boring after a while because of the stolid, unvarying beat of the programs they present and the music they play.

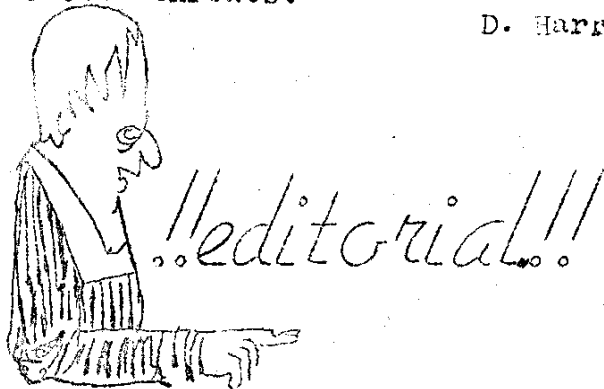
Tom Saunders deserves a specific mention, for it is he who more than anyone else has made the radio scene worthwhile. Some of his shows, especially the Sunday night ones, have been classic and he really knows what's happening. It's a groove to hear someone on the air that doesn't have either a good career in jacking people up ahead, or greasy hair in his voice.

The outlying provinces are mostly pretty dismal. KLIV is super-surf and sort of an ad agency for the Syndicate of Sound (a really depressing band); KXOA and KROY in Sacramento are on it but mostly they are trying to pull a "little England in Sacramento" scene -- they have little relativity to the USA and are "Mod" in outlook - the newspapers are funny and depressing in that they are filled almost totally with stupid things about the US and interesting things about England--the wrong way around if one listens to the English, almost all of whom say what a drag England is and how they would rather be here.

KKIS in Pittsburg is the only station in Northern California that played Paul Butterfield records on the air--last summer "Born in Chicago" and "Shake Your Money Maker" were on their playlist for a month. Their air personalities are just that - personalities mostly and hardly people, but their program director has some taste and imagination.

The major hangup on D.J.'s is not what their tastes are but the hideous crap and horseshit which the program managers and station execs get paid off for putting on the air and so shove down the D.J.s' throats.

D. Harris



The rock scene in San Francisco is now suffering from a financial, musical, and social hardening of the arteries which could conceivably kill it off despite a fantastic level of ability among the bands and a large and responsive audience.

Just about everyone involved in the scene is in a bind. The musicians are burdened down with expensive equipment payments, plus the normal human costs of living. Some promoters seem to want to do different things, but they lack either the intelligence to formulate shows which are unique and lucrative or the guts to take a loss on a good show. For example, why hasn't someone brought back the Rising Sons from L.A.? Their appearance here in May was the most interesting dance to happen since the early mime troupes parties. Instead of hearing them again we get repeat appearances every three weeks by Love, in my opinion an excellent, but imitative and limited group. Finally, some journalists seem to care, but even they get hung up on talking about the same things every

day -- Ralph Gleason has written at least ten columns on somewhat different things about the Jefferson Airplane, yet he has never to my knowledge specifically mentioned Big Brother and the Holding Co. in one of his pieces although they land in the Ad Libs quite regularly. Which group is saying more, Big Brother, or the Airplane? And that is not even the point, for perhaps Gleason won't write about anything which the mass audience could not relate to in even the most basic way. How does the mass audience start relating to something? They read about it in Gleason's column.

The real point of the whole thing is that a good review of Big Brother a few months ago might perhaps have prevented their recent changes in repertoire and instrumentation, most of which were not for the better.

To sum it up, a few seem to have the power to change things, and I believe they are being solidified against their will into a role which they must play, a program which they must provide. Thus Gleason writes Gleason-style columns, and Graham presents a Graham-style show, etc.

The only answer will be promotional groups who are willing to present good and different bands in San Francisco -- and take a loss if necessary. It was this sort of courage that produced the original Family Dog dances and the Mime Troupes parties; in other words, produced the whole basis for today's less interesting, in fact rather bloated scene.*

*I suspect that the musicians are getting much less than their rightful share in the fat of this bloated scene.

D. Harris

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ANNOUNCEMENTS

Anyone witnessing the arrest of Raphael Pollack in front of the Pond of Enchantment in Golden Gate park last Saturday, please call 921-3783

The San Francisco Calliope Company is looking for a station wagon or a panel truck. Phone 621-8967 or 921-3783.

The Calliope Co. is also interested in finding production money for Max Frisch's 'Firebugs'. They also want original theatre material.

We at the Mojo Navigator still got a lot of posters for sale.

The Mojo Navigator R&R News needs:

HUMOR!!
CARTOONS, SMALL DRAWINGS, AND
ADVERTISEMENTS

