

MOJO-NAVIGATOR RR NEWS

Vol 1. No. 4 ***SECOND*** Muthah Casper!!!**PRINTING** August 30, 1966

THE GRATEFUL DEAD

SAY; "COME ONE COME ALL! HARD-
WORKING HONEYS, WILLING TO TAKE
CARE OF AND FEED A BAND, MUST BE
EIGHTEEN OR OVER, WITH THEIR OWN
CAR AND PLENTY OF \$."

INTERVIEW

MOJO: Let's interview, boys; come
on.

DEAD: Well come on, ask us ques-
tions.

LEISH: You mean we're supposed to
ask you questions? Hey that'd be
a switch.

GARCIA: Where'd you get that coat?

MOJO: What's your favorite color?

LEISH: What kind of microphone do
you like? Would you rather have a
fifteen dollar condenser?

MOJO: Yeah, I would.

LEISH: Oh.

MOJO: I'd feel more comfortable
with it. (Pause) Let's see...How
do you feel about people putting
out...

GARCIA: Wier, quiet.

MOJO: ...newspapers that try hard
but probably misunderstand?

LEISH: I hate 'em.

MOJO: How do you feel about aud-
iences?

LEISH: We love audiences!

(continued on page 2)

EDITORIAL: COUNTRY JOE AND THE FISH

Country Joe McDonald has
been around the Bay Area scene
for a number of years in various
capacities, first as a folksinger
in Berkeley, later as co-editor
with Ed Denson of an excellent
folk music magazine called RRag
Baby, and now as the leader of
one of the best, if not the best,
bands in the area, Country Joe
and the Fish.

The first record I heard by
(continued on page 7)

NEWS, RUMORS, GOSSIP...

Elektra will soon release another
electric blues album - rumor has
it that they are now negotiating
with Columbia to obtain the tapes
cut by the now defunct Rising
Sons... Captain Beefheart is los-
ing his normal voice! --last week
at the Avalon he was in trouble
when he tried to sing in anything
other than his "Howling Wolf"
voice... if you missed the Mojo
boys last week on KFRC tune in to
us at 9:30 next Sunday night,
Steve O'Shea's Perspective.O'Shea
(continued on page 6)

GRATEFUL DEAD INTERVIEW, contd.

GARCIA: Audiences are where it's at. That's what playing is all about... I mean audiences... It's between the musicians and the audience. If we play by ourselves it's one thing. We get into a thing by ourselves but like if there's a few people listening it makes a big difference. It gives us somebody to work against.

MOJO: We got a question that we gotta ask...

LEISH: Oh, the Wolfman, didn't you hear about the Wolfman? (to Wier and Pigpen)

WIER: unuh

LEISH: Oh the Wolfman is really wild, man. He's from Chula Vista, California...

MOJO: He isn't anymore. He's moved to Sunset Strip...

LEISH: Oh no!

MOJO: ...they've commercialized him. He plays soul records now...

LEISH: ...during all his songs he has this wolf howl RARROOH! in the middle of the song and at the end of the song he goes RARRR! that was a record!

MOJO: ...the Wolfman went down bad... he used to put out an album of his own stuff that was supposed to be pretty...

GARCIA: Oh that's a groove...

MOJO: ...yeah he's a really good singer too.

LEISH: Wow.

MOJO: ...he sings just like Captain Beefheart.

LEISH: Oh yeah?

WIER: I heard he was a Howling Wolf freak.

MOJO: Yeah. Lately it hasn't been that much... We got a question we gotta ask Pigpen... Our downstairs neighbor has to find this out. We had a rumor that you are seventeen years old.

PIGPEN: No, I'm thirty-five, man. (laughter from Wier, Leish, and the rest of the Dead)

MOJO: Well, as long as you're not seventeen.

GARCIA: He's not seventeen. He's over seventeen and under twenty-six.

WIER: The only thing you can find out about him is his draft classification. It's the only thing we admit, that we release about him.

LEISH: Also his measurements. We have his measurements.

GARCIA: He remains a man cloaked in mystery.

LEISH: His arms are short.

WIER: He got short arms.

PIGPEN: My arms are short.

GARCIA: Twenty-one inches is enough.

LEISH: So anyone with short arms you might meet...

WIER: But other than that his draft classification is 1A and fit as a fiddle.

MOJO: And did you ever actually live in San Bruno, California?

PIGPEN: Sure.

(Laughter from Wier, Leish and Garcia.)

MOJO: We used to live there too so

....

GARCIA: That's his home town.

WIER: (to Pigpen and Leish): Hey that's right man we don't have to practice here after this week because uh...

GARCIA: I know we'll work one.... anyway that's another point.

WIER: It'll cost us five dollars a day.

PIGPEN: Fuck it.

WIER: Oh man that's nothing.

GARCIA: I know man that's cheaper than renting a studio...

PIGPEN: What about Gene's?

GARCIA: What about it?

WIER: Well he's still busy.

GARCIA: ...yeah he's still building it... anyway we're working for this independent producer who's got his own scene, four track machine.

WIER: Oh yeah you might print in your newspaper that we're looking for a place...

PIGPEN: We're looking for somebody to take care of us.

WIER: A beautiful expensive place, with plenty of land around it so we can practice there because otherwise the neighbors always complain, man, even if they're hip.

GARCIA: Yeah, we have to get an isolated house somewhere...

MOJO: Marin, or something like that?

GARCIA: Yeah, Marin county preferably; maybe out by the coast.

WIER: Somesplace beautiful.

PIGPEN: No, not on the coast man.

MOJO: Lagunitas.

GARCIA: We're in Lagunitas, they won't let us practice there.

PIG PEN: Yeah, don't move to the West, it'll be miserable.

PIER: I don't know, it won't be hard-edge, but it won't be miserable.

PIG PEN: It'll be miserable all the time.

MOJO: There's a lot of people up in Peacock Gap right now.

GARCIA: Peacock Gap? Where's that?

MOJO: It's a country club up by San Rafael.

GARCIA: Oh really?

MOJO: Yeah a lot of people moved from the Crystal Palace to Peacock Gap more or less instantaneously...

GARCIA: Oh I see. Mmmh..(Laughs)

MOJO: So you know... but they're not gonna have the bread...

GARCIA: ...Well anyway we start recording this week. That is when we start recording, and hopefully we'll have something out. I don't know what it'll be. Presumably it will be the best we can do under the circumstances, a single and then probably an album.

MOJO: What kind of titles are you thinking of?

GARCIA: Oh, don't even know. We just... we have a lot of material and we just umh... it'll be between us and the producer whether what'll be first released, whatever one we put out.

MOJO: What was the story behind your record of 'Stealin'?

GARCIA: Well that was with the same producer, but we did it before we rushed off to L.A. and we never got around to.. we never got in on the mixing of it and we didn't really like the cuts and the performances were bad and the recordings were bad and everything else was bad so we didn't want it out.

MOJO: We have the record.

GARCIA: Well, you're one of the few.

PIER: Go burn it.

MOJO: It's a treasure to, you know, like the people who have it.

GARCIA: It's not that bad, but a.

PIG PEN: Bullshit.

MOJO: It's better than a lot of the stuff on the radio.

PIER: Oh the fuck it is.

GARCIA: Well it might be and then again it might not be.

MOJO: It doesn't sound like you 3
though.

GARCIA: Right, yeah right that's the big thing about it is that it doesn't sound like us...

MOJO: Did you ever hear what they did to the Great Society?

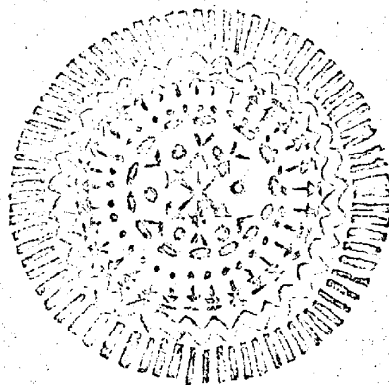
GARCIA: Well that was with Autumn Records the way I heard it... anything I know about that is pure hearsay and Autumn Records folded, I don't know what exactly they're up to now.

PIER: Tom Donahue is working for Warner Brothers now.

GARCIA: It's possible they may be recording for Warner Brothers but I don't know about that, whether it's for sure or not.

MOJO: Why did you change sound systems?

GARCIA: Well, mostly because this stuff is less of a hassle to move around, and we like the sound of it better, in the long run.



MOJO: What would you rather play, the Avalon or the Fillmore? Or is there a difference?...Can we print this?

GARCIA: Yeah, you can print whatever you want. Yeah, there's a difference. But they're.... they both are different; they're different, but they're both good. I like to play both of them. I don't have a, really a preference one over the other. They're both good places to work for. Chet and Bill Graham are both good guys to work for. And, you know, I think they're doing a good thing.

MOJO: What about L.A.? What was happening down there?

GARCIA: Well, we just went down there mostly...we went down with Kesey, not Kesey; he was gone by then. With the Franksters and the Acid Test. And we played down there some, but mostly we just practiced and holed up kind of

you guys and worked out new material and whatever.

MOJO: You played that Trips Festival in Vancouver, didn't you?

GARCIA: Right.

MOJO: What was it like?

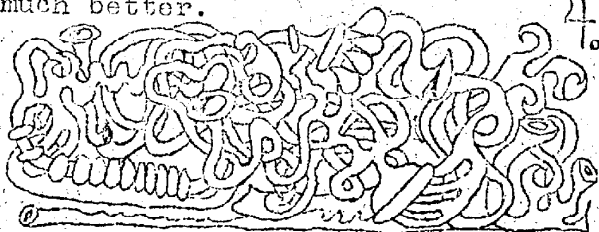
GARCIA: It was kind of funny. Stiff, is what it was. And the people are there a certain kind of reserve.

MOJO: Who was there besides you and Big Brother?

GARCIA: The Daily Flash, and some local band, I don't remember what their name was. The Painted Ship I believe. And the P.H. Phactor Jug Band.

MOJO: How did they react to the San Francisco sound?

GARCIA: Well, actually we did much better on the next weekend, when we played again at another dance, and had a fairly good crowd; but it was really good, you know it was responsive. Much more so than the Trips Festival because the Trips Festival wasn't really a Trips Festival; it was just a light show....a very complex light show, but in terms of what it did with the music it was pretty meaningless also. The whole thing didn't work out, being very together, you know. It was more like, there was one thing happening on the screen, there was another thing happening on the stage; it wasn't very well run, and it wasn't well conceived, and it was mostly done by people who weren't very experienced at it. So it wasn't really...the way I see it is the amount of money they spent they would have done better by, you know, using what they had a little bit in a more intelligent way. They would do things like have every band every night, so a band would only get to play maybe one set a night and it would be a short one. You couldn't really get warmed up, you know, or get any kind of thing going. It wasn't really much fun to play. The next weekend was much better.



MOJO: Do you think there's any possibility, commercial possibility of getting San Francisco sound across in the Top 30 nationwide?

GARCIA: I think it's just a matter of the stuff, the bands being recorded and promoted in a good way, you know. They're all making pretty good music. And Lord knows there've been enough guys, record guys and promoters of one sort or another trying to find some way to package the whole thing up neatly and carry it off to New York or whatever. Actually, right now, all the bands here are on their way to Chicago. Big Brother is leaving for there tomorrow, Jefferson Airplane's there now. Let's see, the Holding Company's leaving tomorrow and then the Messenger Service in about 2 weeks. And then we're going in November.

MOJO: Wow, this is something else. What's happening in Chicago?

GARCIA: There's just clubs there that are finding out about us and all and are sending for us. Contacting our managers.

MOJO: Like Big John's?

GARCIA: Well, clubs is what they are, six night a week clubs.... Yeah, Big John's is one of them I believe come to think of it. I'm not sure. There seems to be a chain of them, maybe three or four, all owned by the same guy, or the same group of guys maybe, and they're sending for the San Francisco groups.

MOJO: I never even heard about that. That's pretty scary.

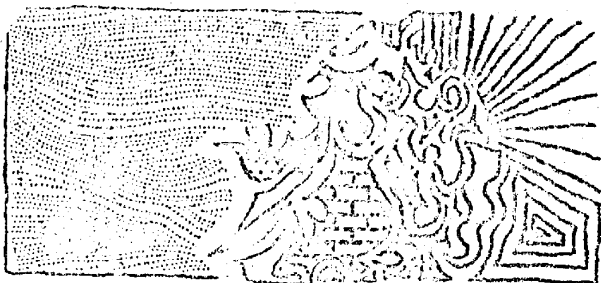
GARCIA: Yeah, it's pretty new. So anyway most of the bands won't be around for a few weeks or maybe a few months.

MOJO: That's funny because Butterfield's coming to San Francisco.

GARCIA: That's right. That'll be good too. With Muddy Waters. Right after the Monterey Jazz Festival. I think the week following the Monterey Jazz Festival Howlin' Wolf will be up here. That's another good thing. Memphis Slim's down at Both/And.

MOJO: Okay, here comes an influence question. What was the first record that really turned you on; hit you between the ears?

GARCIA: You mean, the very first?



MOJO: The first sound that really influenced you. --Not back to the cradle.

GARCIA: Well jeez, that's a.... I don't know man, I've listened to so much stuff and played so many different kinds of things that, I don't know, I couldn't say, I wouldn't want to have to pick one, there's really a lot of them. The first stuff I started playing when I first started playing the guitar was Chuck Berry stuff, and I guess that's when everybody was learning from that stuff.

MOJO: A sort of personal question. How did you form, were you friends or what?

GARCIA: Yeah, we've all been friends for awhile before we ever got together. Me and Pigen and Bob used to be in a jug band together and Phil's an old friend of mine, and Bill was the only really good drummer in the town we were in. We were in Palo Alto you know, around there.

MOJO: Did you play around the peninsula?

GARCIA: Yeah we organized down there and played in clubs mostly and bars....the Pireside, the In Room, stuff like that. We played that stuff for about three or four months, six nights a week, and that's where we really learned how to play. In that kind of grind. That was a really good thing. That's where the best stuff goes down. You know, if the group's energetic enough you know you can get into more.... playing five sets a night you really get hot by the third or fourth set, and you can start playing some really insane stuff.

MOJO: I heard Bloomfield say something about like that. He said the only time he felt he was really playing great was when

drums were falling all over his amplifiers, and all that stuff. GARCIA: The same thing. We used to have that. The place would be real crowded on the weekends and there'd be all kinds of balls and hassle going on all the time.

MOJO: A homey atmosphere...

GARCIA: Yeah right. A family bar..

MOJO: What about the Trips Festival we had last January?

GARCIA: That was a Trips Festival. That was the only Trips Festival. Probably the first last and, as far as I was concerned the only really good one. That was really great.

MOJO: Yeah, I agree.

GARCIA: Well it was fun...

WIER: There was a feeling of unity.

GARCIA: Yeah it was... everybody in the place was having a really good time on Saturday night.

WIER: Everybody got gassed...

GARCIA: Everybody was stoned and all on the same trip and everybody having a good time, and a lot of people who were responding to everything that was going around and doing stuff to change it you know when it was time to change it you know it was a responsive atmosphere the whole thing. So it really worked good, and everybody had a good time. It was a great big party, is what it was. It wasn't a dance or anything else, it was a huge party; it was a very successful one.

MOJO: Remember the New Brothers?

GARCIA: Sure.

MOJO: What ever happened to them?

GARCIA: I heard that they re-organized and...

MOJO: Re-organized? Only two of them?

GARCIA: Well, they got together again...

PIGPEN: Next week..

GARCIA: ...but I don't know how true that is. I've also heard that they were playing around somewhere but I don't know how true that is either.

MOJO: That's funny because they were so...

GARCIA: They're good...

MOJO: Yeah good

GARCIA: ...real good, real fine sound.

MOJO: What about the Trips Festivals they've had in L.A. and other places? Just a gimmick, or what?

GARCIA: Well I think that's mostly what it is, whether that's the intention of the people involved or not that's the result. You know I think it's mostly a matter of...

WIER: A look-at-me thing...

GARCIA: People making money. You know, L.A. is kind of freak-conscious is where it's at you know, they're not really into anything besides that; there's nothing behind it.

WIER: It's just a great big look-at-me thing.

GARCIA: Right. San Francisco is really different from anyplace else. And the result of the things that happen, the way they go... People are better. (laughs) I hate to say that but it seems like it's true. Really good people in this city.

(The second half of the Grateful Dead interview will appear in the next issue of the Mojo Navigator)

NEWS, RUMORS AND GOSSIP

(continued from page 1) is an outta sight cat and the tapes we made with him were a gas from beginning to end... the 13th Floor Elevator failed to show at the Fillmore last Saturday night due to contractual obligations with the Avalon - Quicksilver Messenger Service filled in... The Donovan album is out in New York according to a phone call we received from some freaks located there - fans of J.R.R. Tolkien will be happy to learn that Donovan has some wiggly things directed toward them on it... The Charlatans will soon release a single on Kapp - currently there is some hangup delaying it, but it'll be out within the month - another rumor has it that the song will be "Co'dine"is Little Walter really in town? Has anyone seen him? Please phone and tell us. No lie, we're in the dark on this one... What is Bob Dylan smoking in the photo on the left sand side, top section of the

new Dumas and Papas album will be out soon on Dunhill, featuring, "I Saw Her Again".....

HAPPENING THIS WEEK: at Fillmore, Fri. and Sat. the Jefferson Airplane, the P.H. Phactor Jug Band, and Andrew Staples. Sunday is the Grateful Dead, the Quicksilver Messenger Service, and Country Joe and the Fish (don't miss this one!) and, believe it or not, on Monday, Martha & the Vandellas, Johnny Talbot & the Tangs, and Sam Soul & the Medallions. Next week is the Mothers and the Oxford Circle... Wednesday, tomorrow, rock & roll party at 1090 Page at 7:30 with the Freedom Highway....

It is disappointing that so few people have shown interest in the newest and most interesting thing happening musically in San Francisco; ie, the rock & roll parties at 1090 Page on Wednesday nights. The last one was an extremely enjoyable event, mainly because the Freedom Highway played. This group is developing rapidly and before long you will be seeing them at Fillmore and Avalon, but I think it would be worth your while to see them now; if you don't you will perhaps someday regret the lost opportunity. You can get in for a 50¢ donation and all proceeds will go towards paying for the amplifiers that are being used by the groups that play at 1090. At this price, if you are at all interested in the music scene, you shouldn't be missing these sessions.



COUNTRY JOE AND THE FISH, contd.

from page 1
Country Joe was the talking issue of Rag Baby, which featured a folk singer whose name I rather easily forgot, and two numbers by Country Joe's band, "Feel Like I'm Fixing to Die Rag" and "Superbird". Both of these were in an electric jug topical blues bag, and were quite good considering both the newness of the band to electric instruments and the unavoidable hangups of producing one's own records. In short, they were impressive but not sensational.

Country Joe and the Fish's newest record is sensational. Since Rag Baby folded and Ed Denson moved to the Barb, the name Rag Baby has been used as a record company moniker, the company being under the aegis of Denson and McDonald. The first record they have issued is an E.P. of three songs by Country Joe and the Fish, "Section 43", "Bass Strings", and "Thing Called Love". The record came as a revelation to me, since I am an avid rock fan who considered himself to be abreast of all the developments in the field in the Bay Area, if not in the whole country.

The fact is that the Country Joe and the Fish record is to my mind the best record issued by anyone this year, and that includes any major group you want to name. The organ phrasing, the head guitar work, the half-yelled half-cryd square on pitch singing are just out-of-sight. Country Joe has the only band in the world that can play acid, not just formulate pseudo-hippy lyrics about it.

A word on Country Joe's voice and harp playing (I assume the harp on the record is his). His voice has a crying, bitter edge that does for me what Marty Balin of the Airplane does for other people. He is the only harp player I've ever heard who can play in what I've always called the "get along little dogies" bag of cowboy harp that I dig. To sum it up, just about everything about this band is original, rewarding to the listener, and in the words of Country Joe himself, a stone groove. Dig them at the Fillmore this weekend by all means. —D Harris

BILL GRAHAM REVISITED

From our rather strongly-worded editorial in the last issue, many have drawn the conclusion that we are totally against Bill Graham. Nothing, of course, could be further from the truth. In our opinion, Graham has been the single most important innovator in the SF rock scene, and the most courageous if not quite the most creative promoter around. The Mime Troupe parties which were the epitome of the SF dance happenings; Lenny Bruce; the Beard; the recent 10-hour Day Camp benefit for which he was generous enough to donate the use of the Fillmore. This month, with projected appearances of the Yardbirds, Butterfield, and Muddy Waters, he will have the corner on interesting shows. Our point was not that Graham does not present interesting shows, but that he sees fit to intersperse them with rotten shows. There is no need for bad out-of-town big time bands between the good ones; I'm sure no one objects to the appearance of local groups. Anyone with musical taste, and by this I include Graham, must know that what groups like Paul Revere are doing is not art, and since the music at Fillmore has traditionally been of a type that I would call art, I object on these grounds to mere entertainment being presented at the Fillmore.

It has been said that there is an interest in and a market for this type of music, and I will agree. But it is not the responsibility of Bill Graham to cater to this interest in bad music; there are other places and other promoters in town, such as Longshoremen's Hall, for which these bands are more suited.

So what it boils down to is that, like we said before, Graham is trying to play both sides of the record by catering to the fans of both good and bad music. Why can't he leave the crud where it came from and where it belongs and attempt to retain some measure of his once unequalled integrity?

--- Greg Shaw

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Unsolicited contributions will be considered. Anyone seriously interested in anything is welcome to drop by or give us a phone call.

Available from the Mojo Navigator: Posters; tapes of Bob Dylan, Travis Wammack, other rare and obscure R&R stuff. We will trade for interesting stuff and tapes you might have.

RECORD REVIEW:

Manfred Mann/ Pretty Flamingo
(United Artists)

Manfred Mann's newest album evidences the continuing musical advance of what has been to many people England's most interesting group. On this L.P. the Manfred's use an augmented brass section of trumpet, saxophone and trombone tacked onto their usual lineup; as such they emerge as one of the few white bands to convincingly put over a soul sound.

The standout performances are "Tired of Trying, Bored with Lying, Scared of Dying", a hard-driving original by Paul Jones with some real deep down guitar and harp work (Paul Jones has always impressed me as being the one English harp player who can really blow), and "Eriya Kan", a Tex-Roach-Oscar Brown Jr. composition which could probably score a hit if it were released and promoted properly.

The only complaint one can voice against this album is the inclusion of two songs which other groups have had recent hits with ("I Put a Spell On You" and "Let's Go Get Stoned") and one tune ("Tennessee Waltz") which is extremely tired both lyrically and musically. However, even on these numbers the band generates considerable excitement. On the whole, the entire Pretty Flamingo album is worth having whether you are a long-time Manfred Mann fan or someone who just became acquainted with their music through Pretty Flamingo and wishes to hear some more sounds along the same line.

ADS FROM THE PEOPLE

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news reviews and comments
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(AND TREATS ??)