

I.D. MAGAZINE

T E N C E N T S

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THE I.D. BAND BOOK

The second issue of I.D. Magazine, the San Francisco Band Book, came out Thursday and is on sale all over the Bay Area. It is an outstanding production by any standard of judgment and especially compared with Doyle Phillips' first Band Book, published earlier this year in Denver. This one has two to four pages devoted to nearly every good band and promotional group in San Francisco, and a few of the poorer ones. The bands designed their own material, and the quality varies in direct proportion to the quality of the groups.

This is an extremely useful magazine to possess if one is interested or involved in the scene, both for the fine photographs and for the addresses and phone numbers of the managers of all Bay Area groups.

I.D. magazine is a publishing novelty which for some reason comes off perfectly in the context of the San Francisco scene, and it should sell pretty well here, and help to erase the memory of the Denver book, which didn't come off except as rather pitiful camp humor. It is an unusual idea for a magazine in that the bands produce their own material and pay Phillips to use it. Six-issue subscriptions are offered, so I assume that he

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NEWS, RUMORS, GOSSIP

The Mystery Trend are currently producing a single for Frank Werber's Trident Productions. Plans are to release it on MGM-Verve. Four titles are being cut now; an album is in the offing ... the Final Solution has just returned from a six-week stay in Virginia City--they've signed with Mainstream Records.... other local bands signed by Mainstream: The Wildflower, the Harbinger Complex, the Other Half Barry Goldberg, formerly leader of his own blues band, has disbanded it and is now playing in Bob Dylan's road band... the Velvet Underground has released a lousy single on Verve Records - Andy Warhol produced it, Nico sings (hah-hah) on it. It's the musical equivalent of a painted Brillo box which sells for \$400 ... the Great Society has broken up ... the Count Five's record of "Psychotic Reaction" was released four months ago - it took that long to get any airplay. As soon as the stations picked up on it, the record jumped into the top twenty immediately ... the Daily Flash's single, Jack of Diamonds/Queen Jane Approximately, is an excellent record. It has strange and groovy feedback action... the reason why the Jefferson Airplane's album sounds so relatively poor as compared with their recent live performances is that RCA Victor re-mastered all the

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REPORT FROM N.Y.: THE RADIO SCENE

The r&r scene on radio has changed a bit here. Since WINS went to an all-news format about a year ago, only WABC and WMCA have broadcast steady rock-and-roll. In both cases the format was standard: heavy emphasis on the dj, many commercials (four between records is not uncommon), great emphasis on playing "solid gold", some of which was only a year old. Some of the suburban stations, such as WGBB-Freeport and WKER-Pompton Lakes played r&r, as did some programs on college stations such as WFUV-FM (Fordham) and WSOU-FM (Seton Hall) and the various campus-limited AM stations. (I played r&r on my WKCR-AM show "Hottentot Varieties".) And of course there are the out-of-town stations, though only WBZ-Boston and WKBW-Buffalo and CKLW-Windsor ever had much of a listenership hereabouts, mostly on Sunday nights when the local stations are on a public-service and religion kick. The Negro stations, WWRL and WNJR, attracted some soul and r&b fans.

The big change came on July 30th, when WOR-FM went to a rock format. As you probably know, the Federal Communications Commission ordered FM stations in large cities to discontinue full-time duplication of AM programming. Though the order is not in effect yet, many FMs have jumped the gun, presumably to attract a more-or-less faithful audience ahead of the others. In many cases, stations took the line of least resistance, and began playing straight music, with interruptions only for newscasts and commercials. Others, such as WNEW-FM-New York, went in for exotic formats. (WNEW-FM hews to the same KSER-like format as its AM affiliate, except that it employs only female disc jockeys.) The FM stations owned and operated by CBS, including KCBS-FM and WCBS-FM, will soon begin a "young sound" format aimed at the 20- to 30-year old listener who has grown up with r&r music. This format will not employ djs; just straight music, news, and commercials.

WOR-FM had planned to be just another r&r station, with djs (Scott Muni and Murray the K had been signed) but without the screa-

GOSSIP, continued from p.1

Dynagroove process which eliminates the highs and lows in a record, producing an extremely bland sound. That is why the single version of "It's No Secret", which was not remastered, sounds much cleaner than the album cut. The entire lp would have sounded as good had RCA Victor powers-that-be not decided to junk an excellent test pressing and remaster the whole record....

NEW YORK RADIO, continued

ming of its AM counterparts. However, union negotiations have fallen through, and the station has been playing solid music with a few commercials, often segueing several songs between announcements. Headline newscasts at :20 and :40, and an AM simulcast from midnight to 10:00, are the only interruptions. The results have been phenomenal: all over the New York area, people are deserting their AM standbys for WOR-FM. Of course, not everyone has an FM radio, and some kids like to listen to Cousin Brucie and his quadruple-spotting of commercials, but here in E.P. a considerable number of the high school crowd have kept tuned to the new FM. Many stores and similar places are doing likewise. Two features are especially popular: first, the amount of music played, which is twice the amount played on the AM stations; and second, the nature of the sound. WOR-FM seems to shun the older r&r records for the latest discs of the newer groups: the Liverpool sound is favored over the motown, or so it seems to my untutored ear. At any rate, as a folk and neo-folk music fan, I find more that pleases my taste on WOR-FM than on WABC, WKER, or WMCA.

Whether WOR-FM will keep its present format, or try to negotiate a contract with the disc jockeys, I don't know. If they're smart, they will keep doing just what they're doing; if they do, they'll attract more of those listeners who want to hear music rather than yap. If they do go over to a standard format, I suspect that much of its new-found audience will go over to WCBS-FM or some other all-music station.

FRED LERNER
EAST PATTERSON

RECORD REVIEWS

The Troggs/ Wild Thing (Fontana)

Without a doubt this is the worst album I've heard in many a month. There's a gimmick every fifteen seconds on this one, and they all fall flat. This is about what the Seeds would sound like if they were a really bad group. It's amazing that any record company would put this out, except as a comedy record.

Donovan/ Sunshine Superman (Epic)

This album marks Donovan's emergence as a distinct musical entity. The elements of his style which I found to be imitative are almost totally dropped here; Donovan sings well, in a quiet, pleasant voice. The pseudo-Dylan husk which marred both of his first two albums is gone; for the first time Donovan holds one's interest throughout the entire L.P.; rather than for just a few select tracks.

The selections on this album alternate between three bags; a peaceful, madrigalish sort of English ballad music; an Indian melodic sound with ballad lyrics, and a hard rock sound. The three stand-out performances are "The Season of the Witch", "The Trip," and "The Fat Angel (Ride Jefferson Airplane)". On "The Season of the Witch" and "The Trip" Donovan's backing group comes up with a tight, rocking sound which is really unusual for a studio band, even for a group containing top quality musicians (as buyers of Verve-Folkways L.P.'s will attest to.) "The Fat Angel" contains some of Donovan's best poetry done against a sliding Indian background. This album is a must. One hopes that Donovan can continue to produce records like this one.

Lowin' Spoonful/ What's Up, Tiger Lily? (Kama Sutra)

This is a strange album in many ways. The Lowin' Spoonful is the last group one would think of as doing the background music for a film, but this is exactly what they have done. Essentially, this
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Golden Apples of the Sun

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I.D. BAND BOOK, continued from p.1

is planning to continue publishing for some time. Phillips' plans include at least one more band book in San Francisco, then on to New York and maybe London.

Groups interested in appearing in the second SF Band Book can contact Doyle Phillips at 2141 Powell, 421-0866 for information.

GREG SHAW

HAPPENING THIS WEEK:

Fri & Sat, Sep. 16 & 17

Fillmore: the Byrds, the Wildflower, the Dutchman (a play by Le Roi Jones).

Avalon: Grateful Dead, Oxford Circle.

Matrix: The Second Coming (all this week)

F.W.Kuh Memorial Auditorium: Dino Valenti thru Sat. the 17th.

Pauley Ballroom: (Sat) Quicksilver Messenger Service, Loading Zone.

321 Divisadero (Fri): the Fabulous Fascinations, the Demon Lovers 9:00. \$2.00

Wed. Sep. 21

1090 Page: the Freedom Highway, 8:00, 50%.

COMING TO FILLMORE: Four Tops, Otis Rush, Otis Redding, next week Paul Butterfield; COMING TO AVALON: next week, Howlin' Wolf and Big Brother.

avalanche

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a few months, will be a special rock & roll issue. with interviews, songs, photographs, about the groups, & articles by such experts as the mojo navigator, the family dog, etc.

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Both/And Benefit at the Fillmore

Last Sunday night's benefit dance at the Fillmore Auditorium to raise money for the Both/And was a resounding success both in terms of the music performed and the audience turnout. Not since the Mime Troupe parties has any audience at the Fillmore reacted with such enthusiasm to the music, nor have the musicians played with such fire and brilliance. Perhaps because a benefit is less of a commercial venture some bond is essentially contributing to a cause, and a group of musicians who are contributing their talent to the same cause. At any rate, everything swung well.

The jazz which occupied the first five hours on the bill was excellent music and well-worth listening to, but the packed and hot atmosphere of the Fillmore was not the place in which to listen to it. Once the rock bands came on the audience, which up to that point had been desperate to dance, relaxed somewhat and made moving

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art is life is what's happening in & around the mind/soul/heart of the artist of the liver the alive one the capture of life on canvas, on paper, on wood, steel, in music, in the dramatic arts. the artist who pounds the drums sets pen to paper, paint to canvas, sets the soul stirring to new awareness, to new areas of the inner landscape.

the undermine press/ 1800 acton st. berkeley 2, calif.

the artistic revolution is here! we are going to record the avalanche;

is a first rate movie soundtrack and a second-rate Spoonful L.P. Thus your interest in this album should be gauged by either your degree of enthusiasm for the Lovin' Spoonful, or your degree of enthusiasm for movie soundtracks. I suppose it is some sort of breakthrough for a rock group to do the entire background for a movie in which they do not appear.

Much of the music on this album consists of first takes of things the Spoonful later did better, like "Fishin' Blues", or else rather pleasant but also rather aimless background music. On the whole, the Spoonful comes off somewhat poorly, since they are basically a vocal group and the only vocals on this album (two) are garbled technically. The instrumentation on this album involves somewhat more over-dubbing (I suspect) than does that of a normal Spoonful L.P. I can't really recommend this album, but if you have the money it isn't the worst thing around that you could spend it on.

Butterfield Blues Band/ East-West
(Elektra)

Butterfield's band presents quite a different face on this L.P. than they showed either in their first album or in their appearances in San Francisco last spring. Although most of the songs on this album were done live during those dates, the music is quite different here than it was at the Fillmore. For one thing, Bloomfield seems much more restrained here; on the first album it sounded almost as if his guitar was like a giant flood; little notes would dart in throughout the song. It was as if Bloomfield had just discovered something really valuable and realized that he had only a short period of time in which to get it across. The album was packed full, jammed to the hilt with guitar sound.

The whole band is tighter here, and everyone is better featured in the sense of individual solos and performances, (with the exception of Bloomfield). Butterfield's singing is more relaxed and natural here than I've ever

heard it before, Mark Naftalin gets more space here than on the first one and uses it well, Jerome Arnold is still an excellent bass player, and Willy Davenport's drum work, while lacking the blazing speed and volume of Sam Lay, is tight and good.

Perhaps it is not the band but the changing character of the general level of music which makes this album less exceptional than the first. At any rate, the only songs on this L.P. which are really impressive are "Walkin' Blues", "Mary, Mary", and "East-West". The latter is a 13 minute mind-blower on which Bloomfield puts together what will probably become a classic R&B solo. The one thing on this L.P. which I can really find fault with is the ridiculous version of "Two Trains Running". The rest is top-quality music by any standard. Buy this album for sure.

DAVE HARRIS

Both/And Benefit, continued

around the auditorium a bit easier. The Wildflower sounded better than ever before; although I must admit they have never been my favorite group. It will be interesting to see them on the same bill with the Byrds. The Jefferson Airplane and the Great Society turned in the two best performances by either of those groups which I've witnessed in the last month or so. The Grateful Dead, who were not billed, closed the show with a set played on other people's equipment. The first few songs were a bit loose, but the Dead rounded into form with a good version of "Happy Home", then did one of the best "Midnight Hour"s I've ever heard by them. Pigpen was in excellent voice, as was Bob Wier. With their own equipment, they might have put on a classic show; as such it was good.

In short the Both/And benefit was a complete gas. I wish that the same sort of thing could happen more often. For some reason Fillmore benefits are always a stone groove; regardless of whether they're held on a Sunday or any other night of the week.

DAVE HARRIS

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Advertising is \$10 per page, \$5 per 1/2 page, etc.

Posters for sale at \$1. If there's one you need, check us out.

We can still use a good nymphomaniac.

More stuff coming in the Mojo: interviews with the Only Alternative, Tommy Saunders, the Mystery Trend, the Messenger Service, Country Joe & the Fish, the Charlatans. Subscribe now.

Managers of bands and small-time promoters: for best preview coverage, please notify us a week in advance of all your activities.

Now! Big Opportunity for some enterprising little chick. Start the first chapter of the Mojo Navigator Fan Club! We guarantee official sanction and cooperation to anyone who wants to try it.

Last Gasping Notes as this one goes off the mimeo: (1) Sorry about last week's reproduction. Sometimes the mimeo just don't cooperate like a good machine should. (2) To everybody I said I'd call: Sorry, Pacific Telephone jacked us up. Disconnected the phone..... (3) Subscribe and send me through school, please. \$5 yearly. (4) Buy a fishdisk - \$1 to Country Joe. Box 2233, Berkeley dh

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