

MOJO MAGAZINE ROCK NEWS

TEN CENTS

Vol. 1, No. 8 Wednesday, Oct. 5, 1966
"We are going to have some burgers" - John Christgau

BIG BROTHER AND THE HOLDING CO.

IN INTERVIEW WITH JAMES GURLEY,
PETER ALBIN, DAVID GETZ, SAM AN-
DREW, AND JANIS JOPLIN.

MOJO: Okay, why don't you just tell us about what happened in Chicago from beginning to end.

PETER: All right. After arriving in this, in this airport we drove down this immense freeway. It just seemed, you know, like smokestacks and smog and...

JANIS: It's a dirty town.

PETER: All this kind of crap...

JANIS: A very dirty town.

PETER: Oh, it was filthy.

JANIS: There's no air there.

PETER: Well, you know, you walk down the street, and you can hardly see the sides of the buildings; it's pretty terrible. So then they drove us into this Mother Blues place, which is where we performed, and it's like a high-class kind of folk-place, and it used to be a Judy Henske, Chad Mitchell place.

MOJO: Like the Village Vanguard in
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STARTING THIS ISSUE, WE WILL BE PRINTING, FAIRLY REGULARLY, NEWS AND GOSSIP GATHERED BY OUR L.A. CORRESPONDENT, DAVE THOMPSON.

Rumor has it that the Trip is changing policy, format or something again. Originally a folk-rock club, Trip closed for awhile and reopened with a Motown format. A Las Vegas show producer has just been signed as the Trip's Entertainment Director. The Mothers at the Whiskey A Go Go. Next is the Beau Brummels with the Daily Flash... Thank heaven for the Daily Flash (who are working with Stone & Greene)... the Jefferson Airplane dropped from the Pacific Jazz Festival Blues Concert, otherwise lineup same as Monterey... The Family Tree did a couple of nights at the Whiskey with the Daily Flash... Stevie Wonder at the Trip... The Byrds' "Mr. Spaceman" is getting lots of play in L.A... The Doors, former Whiskey house band and a good local group, are recording a single and an album for Elektra.
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New York, sort of? Village Gate?
PETER: I don't know; I've never been there.

JANIS: Like Bob Gibson, you know, a real adult folk music audience. But they were losing money so they decided to go folk-rock.

PETER: So they had the Jefferson Airplane, before we were there, and they had good response, so they had us in there, for four weeks. The first about two weeks was fairly good reception; like some of the people that were in there didn't know who they were coming in to see, they were like the audience that had been there before, they were just returning, mostly. After ten o'clock, after the teenagers had to leave, cause like it was like eight o'clock to ten o'clock was teenagers and they didn't serve drinks... At ten o'clock they served drinks and the older crowd that used to come to the place came back, without knowing what they were coming to see, they were just, like regulars. And like they're white-cellar drunks and all, and... a bad scene.

JANIS: We finally unearthed some hippies in Chicago, though, and they started coming. They were there for about the last week and a half.

PETER: Yeah, when they first started coming, we talked to a couple of them, about the fourth week, and they said they were there at the beginning and hated us, you know, just couldn't understand the music, couldn't dig it at all, but after they came back a couple of times, they started digging it.

JANIS: Little Boy Blues? Those people?

PETER: Yeah, when they first heard they thought it was kind of strange...

JANIS: It's a band.

PETER: What's happening in Chicago as far as rock 'n' roll is, in the suburbs they have all the teenage night clubs, that like open about seven o'clock and close about ten thirty, eleven. In the city there's a curfew, so the teenage night-clubs aren't too profitable. And

they've only got... and on Wells Street, where we played, which is like a Broadway scene, it's got maybe about three teenage night-clubs and the rest of the places are like jazz, dixieland, rock 'n' roll, and a couple of semi-topless things. And the rock 'n' roll bands that played in those places were like mimic bands, didn't do their own material. But there are groups, that we heard about, like the Little Boy Blues, and the Shadows of Knight, and Saturday's Children, that do their own original material, but it's like copying out.

JANIS: They're really blues-oriented there, you know, even like the young bands don't do any...

PETER: No folk-rock; don't do any at all.

MOJO: Do the white kids, teenagers, in Chicago, when they want to hear blues, do they go to listen to the Shadows of Knight, and then move on to the blues like, the ghetto blues?

JANIS: Well, they're too young.

PETER: Yeah, they can't see any blues. The place that... it closed before we left, but Big John's was like the blues club in north Wells Street.

MOJO: It's closed now?

PETER: Yeah, it's closed now, and it'll be closed probably for a year; this is what the manager told me. That was like the club in Old Town, that was the name of the place, the area, that had like Muddy Waters, Otis Rush, Howlin' Wolf, Jimmy Cotton...

JANIS: You had to be 21 to go there.

PETER: Yeah you had to be 21. The only other blues clubs that were around were like in the South Side you know, and like you don't travel to the South Side, unless you have a spade friend or something with you. And if you do, you have to be, if you just go alone, you have to be straight. They went, I didn't go, they saw Junior Wells down there...

JANIS: They asked Jim to dance
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one time while we were there...

JIM: About three times... (Laughter)... they just wouldn't take no...

PETER: Anyway, the teenies just stick mostly to the suburbs. Now we didn't go into, we lived out in the suburbs, we like commuted, that's where my uncle has his house, where we stayed. And it was like beautiful out there compared to the city, you know trees and everything. But the teenagers out there went to those clubs. I didn't get to see them, but my cousin was in a rock 'n' roll band, like they used to go to places like the Pit and the Callar and they like have, good music for low price.

MOJO: Has anybody tried to take Howlin' Wolf and Otis Rush and put them into the teenage night-clubs yet?

PETER: Not that I know of.

JANIS: I doubt it.

PETER: Since Big John's closed, the manager, Bob Wittenhofer, is now co-manager of Mother Blues, so they got an agreement to take talent from Big John's and put it in Mother Blues, and that means the teenagers will be able to hear it between eight and ten. Otis Rush I think started out...

JANIS: They just initiated that teenage matinee for folk-rock.

PETER: They did?

JANIS: Yeah. Just for rock 'n' roll.

PETER: What, for Sunday?

JANIS: No, that thing from eight to ten was just for rock 'n' roll.

PETER: Now they've put a pool table in there. To get more people in there.

MOJO: Well, how were you promoted? What kind of promotion...

JANIS: Ugh.

PETER: We weren't. We had one sign outside the window.

JANIS: There was nothing in the papers?

PETER: There was like reviews. The first night we played was like a Tuesday night, and that was the night the reviewers were supposed to come in. There weren't the type of reviews like out here, you know like columnists, that go for spec-

ific things, they just talk about night life, where to go and what to see. And the only review that we got wasn't the most beautiful thing in the world...

JANIS: They said we were ugly.

PETER: They said we're an ugly group; exciting, but very ugly, and that our drummer had corny legs.

DAVID: Can't argue with that.

JANIS: They said we weren't as ugly as the Grateful Dead but we were pretty ugly.

MOJO: Heh heh heh. Have they seen the Grateful Dead out there?

PETER: No, they've heard about them.

MOJO: Oh, like an impending horror rather than... they're preparing for them.

PETER: Well as far as I know the Grateful Dead will be out there. We were trying to discourage them but ... Pigeon was horrified.

MOJO: Oh really?

PETER: Yeah, he doesn't want to go, I think.

JANIS: I don't think anybody's going to go.

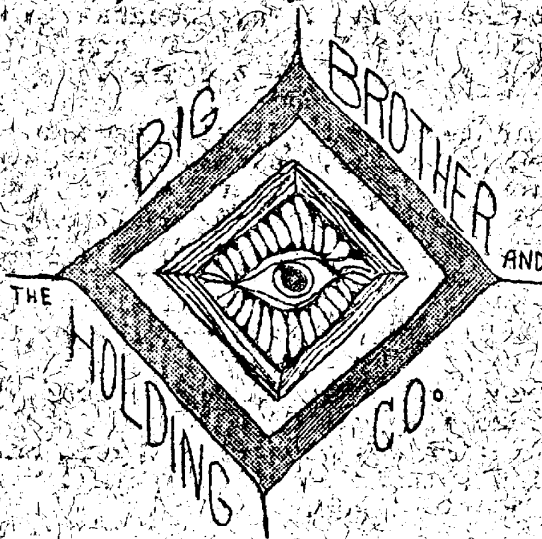
PETER: No, they're gonna go for sure, they've got the contracts.

JANIS: No shit? They're gonna...?

MOJO: When we talked to them they were very... "Let's go out to Chicago and spread our music around."

JANIS: I don't know, I can't see...

MOJO: Did anybody bother to look past the appearance which must have, you know, to really hear the music?



PETER: I'll tell you, the situation in the club was kind of funny, like they have a big window which, like people could look in from the street and see the bands you know. Of course there were the obvious things we heard you know, like 'Is it a boy or a girl', that kind of crap all the time but like we did get people who came in from looking in the window. Mostly white-collar people like came because they'd just been there always you know.

JANIS: There were some people who came in that didn't really know what they were coming for but that were very appreciative once they got in that came back several times. Like I remember seeing several like, grown-ups, that would come back, you know, which was very surprising.

PETER: The last week was really surprising. A lot of people that we'd seen before came back, one guy brought his family, his whole family along.

JANIS: Somebody brought six little kids, man. You know, eight years old.

PETER: Yeah, we had one guy stay in there, every single night this guy Darnell would come in...

JANIS: Oh, Darnell. Ha, ha.

PETER: ...and after the week was over he told me he came in so he could steal our material.

JANIS: We had a lot of rock 'n' roll bands, local rock 'n' roll bands would come, because we were doing original stuff and it was a change for the area.

PETER: They just had a dance floor in there and the kids were supposed to dance, but the teenagers would not dance, they just wouldn't dance, they'd sit there and they wouldn't cheer or anything, or hoot or holler or anything, they, wow, just sat back and clapped.

JIM: Nobody gets stoned.

JANIS: They don't get stoned. Nobody was having any fun, man, they were all just drunk.

JIM: It was like they were watching television or something.

MOJO: Oh, wow.

PETER: They come in at 8:00 and they go out at 10:00.

MOJO: You could have put a frame around the stage...

JIM: Let's try the other channel you know.

PETER: We had to start developing a stage show, you know, with me doing a lot of witty remarks. But it still didn't come off. And finally, the last week, we had to try to bring people in there, so we got a go go girl. (laughter) We named her Miss Proton...

JANIS: Miss Proton the Psychedelic Girl.

PETER: Yeah, some chick from New York, used to be a go go dancer or something like that. And, we painted her up, put hats on her...

JANIS: You can't imagine what it's like trying to sing. You know, little tiny stage, it's real small and real long like this and you can't move at all, and I'm standing there singing and the dance floor's right in front of me like this, and there's this half-naked chick dancing there right in front of me, and I was really cracking up, it was hard, very hard to sing.

PETER: At first she had just leotards and the whole thing was just leotards which I, I sprayed her with paint and all this kind of stuff, put glitter on her, weird makeup. I tried to make a hat for her, it fell off. Veils of saran wrap. It just didn't work. So finally she took off all her clothes. And then people started coming in. (laughter) That's the kind of thing they're used to back there.

MOJO: No dances or anything?

PETER: No dances whatsoever.

JANIS: They don't have any big dances at all.

PETER: The only dances, things that I heard about, was like the spade dances in the South Side. I know the Regal Theatre had, like the Regal Theatre was like the Fillmore Auditorium used to be, you know, it had the spade bands. I don't know if they have any dances there or not, but there've been a couple of people said that

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they were going to put on a dance but nothing ever came of it.

JANIS: It's really different than here.

PETER: Yes. Like, when we first came out there I noticed on the radio especially, like the new records I hadn't heard were all by local groups. The records that I did hear were like from maybe five weeks ago. They were like one album behind every major group. When we came out there, they had just started playing "Revolver". They were like only playing the 45 that was released from it, maybe once in a while some other songs from the album but very seldom. And, it was really freaky. They didn't play too much of the Rolling Stones, either. One station was WCFL, which was like the AFL-CIO, a labor station, "the Voice of Labor", you know. Like, every night at seven o'clock the rock 'n' roll would go off and the baseball game would come on.

JANIS: Strange town... it's really the midwest.

MOJO: What about the record that you're doing for Mainstream? Have you recorded it yet, or what?

PETER: Yeah, we recorded one, four sides, two sides will be released, you know one record. It will probably be released within maybe 15 days but you can't be sure, because I don't know how the music business really runs.

DAVID: It will be released, but we don't know about getting it played, so you should tell everybody to call up their local radio station on October 10....

JANIS: What's that date again?

DAVID: October 10.

MOJO: What's the title going to be?

DAVID: "All Is Loneliness" and "Blind Man".

JANIS: We don't know which one's the A-side.

PETER: One's a Moondog song and one's a folk-rock.

DAVID: Moon-rock.

MOJO: How did Big Brother and the Holding Company start? What was the whole history behind it?

PETER: Well, let's see. We started at 1090 Page St., of all places, during their weekly jam-session, hootenany kind of things, and we started out with a guy named Paul Beck, who's now in Chicago, who like got the group together with me and Sam Andrew and Chuck Jones and a guy named Dave, I can't even remember his last name, didn't know him that well, and Paul Beck playing harmonica. Paul Beck was OK, his songs weren't very good, finally we just got a new manager; we got Chet Helms, and we got rid of the guitar player, Dave whatchamacallim, he was too young, about 18, and the drummer, Chuck Jones, that was about six months ago....

JANIS: Jim started in November....

DAVID: Jim started in November, I started in March, the beginning of March, and Janis came in June....

MOJO: Do you consistently get paid for your work?

DAVID: We've gotten burned probably more than any other band in San Francisco.

MOJO: Explain, at length.

DAVID: First one was at Harmon Gym, with a guy named Larry Nelson, and we're trying to get hold of that guy, and once we find him, his money or his life. (Grim laughter in background).

PETER: The second one was, actually two, Sacred Cow...

MOJO: Was that a burn?

PETER: Yeah, that was a burn.

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MOJO: That's really bad, cause that was a good show, from the standpoint of the music that was played.

DAVID: We only got 50 for that. Then there was like Losers North in San Jose where we played three days with the Airplane through Howard Wolfe, which we never got the money for, and the Great Society got paid and the Airplane got paid.

JANIS: No, the Airplane didn't.

SA: Yes, they did. I talked to Marty Balin, they got paid right after the thing was over.

MOJO: I understand they lost a lot of money on that Sacred Cow dance.

PETER: Oh, yeah.

MOJO: Like a turnout of about 200 people.

PETER: It was running against Butterfield, wasn't it?

MOJO: No, the Airplane and the Family Tree at Fillmore.

PETER: Oh.

MOJO: Specifically, what does some promoter say, like does he promise large sums of money, or what?

JANIS: He just doesn't have it. And if he doesn't have it he can't give it to you.

JIM: Or else he's not there.

PETER: After the first burn, we went to the Labor Commissioner, after we went to the Union. Like, the guy phoned up his house and the guy's old lady or some chick there says like, 'Oh, he's split', and 'We're gettin' a divorce', don't know where he is,' you know?

MOJO: Oh, wow.

PETER: They couldn't find him so they went over to try to find his house and the street address was non-existent.

JANIS: We got burned in Chicago too, for half the salary.

DAVID: We got burned in Chicago for half, two weeks of the four weeks. That was the last burn.

MOJO: What did the union do?

PETER: All the union can do is close them. But you have to go through the AF of M in New York and it takes about two weeks to do an official complaint, and what happens is, they close 'em. You just don't get your money at all.

Now we've got an agreement that can get it on a monthly basis, but even that is not gonna hold water, because it's not a union agreement. The union wouldn't go for it, so it's not legal.

JANIS: The union made Peter sign a thing that he got paid so that we could play there, and that discounts any claim we've got against the club.

PETER: Yeah, if I didn't sign it we wouldn't have got our plane fare and we wouldn't be back out here.

JANIS: We had to work the last week for the gate just to get the money to get back to California because we didn't have a fucking thing.

MOJO: I don't quite understand about this agreement you had to sign.

JANIS: We had a problem, when they first told us they couldn't pay we went down to the union to see what the union could do we found that all they could do was close the club and we wouldn't get our bread anyway, so we decided to work, and just let the cat pay us when he got the money. But then the local hoodlum from the Old Town area came down and made us sign a thing that we'd gotten paid, so that we could keep working.

DAVID: It's hard to explain. The thing was, the guy from the union came down and heard that we hadn't gotten paid, and like under the pretext of protecting us, said, "You guys have to sign a thing saying that you have gotten paid otherwise I'm gonna have to close this club down, by union rules." And we didn't want the club to get closed then because we didn't even have plane fare to get back to San Francisco and at least, if we worked the last week for this guy, and got our money back, we knew we could get him to sign an IOU. So we had to sign this thing with the union, which fucked us. In other words, the union was really fucking us for the sake of legality. And then, you know, we got the IOU from the guy, but in a sense the IOU doesn't really hold water.

JANIS: Yeah, because we already

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signed a thing that we had gotten paid and now we're saying we didn't, we just said that.

MOJO: Sounds like the union was working with the promoter to jack you up.

JANIS: No, the union was just hung up in their own...

PETER: They're hung up in their own thing.

MOJO: What about the local scene; where would you rather play, in terms of a local dance, the Avalon or the Fillmore, or would you rather play clubs?

JANIS: I like the acoustics of the Avalon better.

PETER: Yeah, the acoustics are better. I like the audiences there now, too. We played Fillmore about two months ago, it was a pretty poor audience. There were a lot of people, but it wasn't very receptive...

JANIS: They weren't really into the music so much, you know? They would walk around trying to pick each other up, sailers and all that... it's better than Chicago.

MOJO: Last Friday and Saturday nights seemed to be, from the standpoint of the audience, to be pretty good.

JANIS: Oh, were you there? We were at the Avalon.

MOJO: Yeah, the Avalon, that's what I'm saying. The Avalon seemed to be pretty good.

JANIS: Yeah, I enjoyed it a lot. We were really glad to play there again.

MOJO: Yeah, it looked like it.

JANIS: No shit, it was fun.

MOJO: What about the old Firehouse dances?

JANIS: They were good.

DAVID: That was...

PETER: I really dug playing that. We only played one, you know, and it was really groovy. And the same with the Open Theatre. We played one of those dances; they were really out of sight.

DAVID: We played two of those.

MOJO: Oh, was there a second one?

PETER: Yeah, right after the first one.

MOJO: How about that.

SAM: Ask Jim Gurley what he thinks of Jerry Garcia's guitar playing.

(Great laughter from all.)

MOJO: Jim, what do you think of Jerry Garcia's guitar playing? Or were you too bombed the first time to understand it?

JIM: Yeah, something like that....

MOJO: What was the idea of using the violinist that night at Avalon?

PETER: I've always worked with Ed. I was, you know, in a folk music group and Ed used to play fiddle with us. I always knew he was really a groovy violin player, and he plays with the Oakland Symphony, and he's really got some far-out ideas. He's also kind of a jazz cat; kind of a weird musician. He had done some songs for us that never really came off, but, we used him a couple of times before at Avalon, I don't know where it was. We used him once at San Francisco State, I think.

MOJO: Country Joe & the Fish now are using recordings as backup sound, using tapes on stage.

JANIS: Yeah, we were gonna do that....

PETER: Yeah. I dunno, I personally don't dig gimmicks. We use like a reverb maybe once, hitting it or something, but we don't use that much feedback, and I think it's, feedback is noise. And you really have to like work your ass off on it, spend a lot of time, trying to use it correctly, when there's so much more possibility in using music, you know, correctly, and doing that, instead of wasting time with mechanical crap.

MOJO: Suppose your record should start to make it and you have to, like play tours? Then what's gonna happen?

JANIS: It's all right. It's all right with us.

PETER: Yeah, it was a drag in Chicago because we just weren't getting paid enough money to compensate for the bad times we had.

JANIS: Cause if our record makes it you see, we won't be in losing clubs.

PETER: We'll get paid....

MOJO: Jim, when did you start playing guitar, and when you started, what was your basic influence, your first influence?

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JIM: Well, I've been playin' about six years. Folk Music. "Goodnight Irene", "Someone's Rocking My Dreamboat", that's actually an old psychedelic song.

JANIS: What's that band....? Spike Jones....

MOJO: Spike Jones, yeah. That's interesting. No one's ever, you know.

JIM: Shhhhh....

MOJO: OK. What rock 'n' roll sound influenced you, or was there any particularly, before you started, when did you start playing electric instruments, too?

JIM: About, last December.

JANIS: Somebody gave him one.

MOJO: Essentially, Janis, what were you doing before you started playing rock music?

JANIS: I was a blues singer, folk-singer, folk-blues singer.

MOJO: Supposing the record doesn't click, and the scene more or less just stays the same in San Francisco? Are you going to just continue playing and see what happens, or what?

JIM: Yeah.

JANIS: Something's gonna happen. It isn't just gonna go on. Something's gonna happen. Either we're all gonna go broke and split up, or get rich and famous.

PETER: If this record makes it, you know, people start digging what we're doing, then we'll lay it on them thick, with some freak-rock things. I dunno, it's always good to drop new things on people. I don't know if we're going to keep up, be the newest thing, or what. We've just got to see what happens when it comes around.

DAVID: There's like a lot of rock bands coming up that are like really good, all over the country really, and, that worries a lot of people, but at the same time the audience is getting bigger and bigger and if the audience keeps growing there's really no limit to how big the thing could become, in this country.

MOJO: As far as audience response, if you're confident in your music, and it's ahead of the audience, and they're not responding, how does this make you feel, discouraged or what?

PETER: Back in Chicago we had audiences like that. Consistently we were playing music that was like nothing they had ever heard, and like we thought that we were ahead of them, that they just hadn't come around to it. Eventually they did, some of them kept coming back to hear it, we had people writing down the names of the songs that we did just so they could remember them, you know?

DAVID: There was a guy who came over to us like the last night we were in Chicago, this old cat. And he really started to put us down. And it was really funny. His first comment was: 'I've been here three times...' he'd been there three times to see us, and he just couldn't understand what we were doing. What kind of music was it. Was it blues, was it rock 'n' roll you know, he just wanted to classify it, but he had come back 3 times in order to, so he could really like not understand it.

JANIS: He was trying to find out where we were at, what little bag we fitted into, and he could just never quite make it.

MOJO: I read somewhere that there are about 2000 bands in the Bay Area, and like 1950 of them must be absolutely classifiable, beyond any shadow of a doubt. What are the bands around here that you find interesting?

PETER: Let's start with you.

DAVID: Start with me? Let me think for a second. The Dead are real good. They're really very good. The Quicksilver for certain reasons. It's hard to explain like, they turn me on sometimes really heavy. Their songs are so nice.

MOJO: Sam, what bands do you like?

SAM: Same two.

JANIS: Oh, Sam.

MOJO: Sam, what's your comment for the interview? Say something. You would really complete the interview by saying one thing that would stand out, like Pigpen's comment.

SAM: What was Pigpen's comment?

MOJO: 'Fuck it'. The only thing he said.

JANIS: He's a good blues singer but he has terrible taste in wine.

A PROPHECY OF A DECLARATION OF INDEPENDENCE

When in the flow of human events it becomes necessary for the people to cease to recognize the obsolete social patterns which have isolated man from his consciousness and to create with the youthful energies of the world revolutionary communities of harmonious relations to which the two-billion-year-old life process entitles them, a decent respect to the opinions of mankind should declare the causes which impell them to this creation * We hold these experiences to be self-evident, that all is equal, that the creation endows us with certain inalienable rights, that among these are: the freedom of body, the pursuit of joy, and the expansion of consciousness * and that to secure these rights, we the citizens of the earth declare our love and compassion for all conflicting hate-carrying men and women of the world. We declare the identity of flesh and consciousness; all reason and law must respect and protect this holy identity.



THE FIRST TRANSLATION OF THIS PROPHECY INTO POLITICAL ACTION WILL TAKE PLACE OCTOBER 6, 1966 (666...The mark of the ascension of the beast.) The date that the California law prohibiting the possession of L.S.D. comes into effect, the day of the fear-produced legislation against the expansion of consciousness. AT 2:00 P.M. in the PANHANDLE at MASONIC and OAK we will gather IN A LOVE-PAGEANT RALLY ... to affirm our identity, community, and innocence from influence of the fear addiction of the general public as symbolized in this law. Copies of the prophecy of our Declaration of Independence, living morning glory plants and mushrooms will be presented at 2:00 to San Francisco Mayor Shelley at City Hall, Cecil Poole, United States Attorney General for Northern California at the Federal Building, and Capt. Kiely of Golden Gate Park District Station. Similar demonstrations will be held at the same time in New York, Los Angeles, London, and Amsterdam.

Brind

BRING THE COLOR GOLD ... BRING PHOTOS OF PERSONAL SAINTS AND GURUS AND HEROES OF THE UNDERGROUND ... BRING CHILDREN ... BANDS ... BEADS ... BANNERS ... FLAGS ... INCENSE ... CHIMES ... GONGS ... CYMBALS ... SYMBOLS.

COSTUMES

COSTUMES

Joy

L.A. GOSSIP, continued from p.1

engineer on the album is supposed to be the Stones' Dave Hassinger at RCA. Oct. 1st Billboard has a full page pic of the Stones in drag. It's an ad for the new single. The Stones' original version of "Out of Time" from the English Aftermath album is getting lots of airplay in L.A. on KBLA with Humble Harvey Miller playing it the most. Eric Burdon out some songs on his own with backing by other musicians at the Animals' last recording session in L.A. ... Frank Zappa of the Mothers was present. ... Love's new single features a rage sound. ... The Spoonful's new single is a disappointment after "Summer In the City". ... Muddy Waters is coming to the Troubadore. ... Flatt and Scruggs are playing a C&W concert in Long Beach! ... I await Donovan. Donovan is coming! L.A. needs the Grateful Dead. ... Local group called the 13th Floor, mad because of S.F. group with the same name. ... Little Richard was at an L.A. airport bowling alley niteclub recently. ... Special report from a friend from London: The Royal Navy may go to sea at any time to sink Radio Caroline, the pirate radio station in the English Channel. This is for real? A pirate radio station is about to go into operation off the coast of Santa Monica!! More info soon. Dave Thompson

LOCAL GOSSIP

Jefferson Airplane's new single, You're Bringing Me Down / Let Me In - it's breaking big in Sacramento. The Harbinger Complex Record is out on Mainstream Records. Copies at \$5. ... Big Brother & the Holding Co. single, Blind Man / All is Loneliness is due out Oct. 10. ... It won't get played on the radio unless you call in and request it, so do so. ... The Mystery Trend are hard at work on their new single which should be out soon. One side is already almost completely done. ... Darby Slick of the Great Society, has left for Calcutta to study under Ali Akbar Khan along with Peter, bass player

with the same group, and Oscar.

RECORD REVIEWS

The Seeds/Web of Sound (Crescendo)

The Seeds' new album on Crescendo is a decided improvement over their first L.P. Everything is recorded much more clearly, for one thing; the arranging is a lot more coherent than it was first time around. The basic sound of the group is unchanged; there is a heavy emphasis on the vocals of Sky Saxon and the main instrumental load is carried by the piano player. The material is more subtle this time, especially lyrically, but the powerful driving sound which all the things on the first L.P. had is also present here.

This is a very good album, and I suggest that you buy it in stereo (Seeds albums invariably sound less cluttered and more interesting when the sound is separated.)

Slim Harpo/Baby Scratch My Back (Excello)

The album from Slim Harpo which I expected to see a long time ago as the follow-up to his hit single of "Baby Scratch My Back" is now here, and while this L.P. is not as good as much of the material in the Excello catalogue it is pretty good. I think the essential hang-up behind this record is that Harpo's backing group varies between hard R&B ("Miss You Like the Devil", "Shake Your Hips") and a kind of soul blues. The R&B is exciting and well-done, but the soul stuff is just a rehash of the styles of other people who really know how to do that thing. When Harpo sticks to the tried and true Excello "sound of the swamp" he makes it. When he ventures into a soul bag, the results are not totally satisfactory. Pick up on the rest of the Excello catalogue before you pick up on this item.

DAVE HARRIS

HAPPENING THIS WEEK:

Wednesday, Oct. 5

1090 Page St.: The Freedom Highway, the Flying Circus, 8 PM, 50¢

the Matrix: Blackburn & Snow, thru the 6th.

the Jabberwock: Lightning Hopkins, thru the 6th.

Friday, Oct. 7

Avalon Ballroom: Jim Kweskin Jug Band, Big Brother & the Holding Company, the Electric Train, 9 PM \$2.50

Winterland: Butterfield Blues Band, Grateful Dead, Jefferson Airplane, 9 PM, \$3 in advance, \$3.50 at door.

the Matrix: Lightning Hopkins, thru the 13th.

Auburn Fairgrounds: the Loading Zone, Uncle Ben's Converted Rice, 9 PM, \$2 single, \$3 double, at door

Civic Auditorium: Mamas & Papas, Association, others 8:30 PM \$2.75-\$4.75. Sherman Clay Box

Saturday, Oct 8

Greek Theatre, Berkeley: Total Experience, Quicksilver Messenger Service, Only Alternative with Mimi Farina, Circus Maximus

Having a dance, party, riot, or whatever? Mojo would like to know about it. Free copy for really good news tips. Free copies for contribution too, and unsolicited manuscripts are welcome. Reviews, opinions, letters to the editor, etc. Got tapes of any good music by local or professional groups that hasn't been recorded? Got obscure, interesting, unusual records of any kind? Mojo is interested.

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Copies of the Mojo Navigator are available at the Psychedelic Shop, M5 Records, Cosmo's Grocery, Bally Lo, HQ, the Blushing Peony, Moe's Books (Berkeley), Shakespeare & Co. (Berkeley) and from us. Subscriptions are \$5 per year, \$10 per lifetime.

Advertising herein is \$10 per page \$5 per half page. Circulation is 1,000. Design, illustration, and layout included in cost.

There will be no Mojo-Navigator R&R News next week because we are taking a week off to introduce certain innovations to our product and to conduct a much-needed advertising campaign. The Mojo will return in two weeks, bigger than ever, with the second part of the Big Brother interview, and some new and improved publishing techniques. Don't panic! Mojo is not dead.

Mojo needs an elite typewriter which will cut clean stencils. Will accept in trade for our old Royal or take as gift or arrange to borrow on our weekly stenciling-day. Other unusual typefaces we would like to borrow also. Mojo office is open all hours of day or night. Posters, records, tapes for sale. Handbills free. More detailed information on local happenings is available at anytime by phone. Our fanclub has disappeared. Maybe they chickened out. Anyway we would still not be averse to having one.

Recommended Discography: "The Best Vocal Groups In Rock 'n' Roll" - Dootone L.P. 224, featuring: The Pipes, The Meadowlarks, The Roman-cers, The Penguins, The Medallions, The Calvanes, The Cufflinks, The Birds, and the Souvénirs.

"Rhythm And Blues Hit Vocal Groups" -Dootone L.P. 501, featuring: The Medallions, The Birds, The Roman-cers, The Penguins, The Cufflinks "The Best Vocal Groups In Rhythm And Blues"- Dootone L.P. 204, featuring: The Penguins, The Meadowlarks, The Medallions, The Doo-tones.

Next Week: Little Richard
Forthcoming: Elvis Presley, Chuck Berry, Fats Domino, etc.

"Psychedelic Rock? You can shove it up your nose." --James Gurley

NEWS + GOSSIP

The Charlatans record, "The Shadow Knows" is out on Kapp- call KYA and KFRC so it will get played.... The same goes for Big Brother and the Holding Company's record, "Blind Man", which will be out soon on Mainstream. Call the stations! ...The Grateful Dead are about to sign with Warner Brothers ...currently the contracts are being worked out; plans are for the group to record in L.A. during November, with an album and a single following the sessions.... The Mystery Trend have finished three instrumental backgrounds so far at their sessions and totally completed one song, "Carrot On a String" ...their single will be out fairly soon...The Outfit are having a rather rough time - their organist and their backroll split. Right now they are trying to work something out using a harpsichord player who recorded with the Daily Flash....According to Peter Albin of Big Brother & the Holding Co., when Howlin' Wolf plays in Chicago clubs, he's billed as a "Howlin' Wolf and the Killin' Floor Byst". they have real estate ads and a great big painting of a palm tree

on their bass drum!.... Ed Denson's column in the October 14th Barb has a very interesting and complimentary review of the Holding Co. It's one of the most perceptive descriptions of a group's sound that I've heard in awhile.... There's a new version of "Hey Joe" out which is by far the best yet recorded. It's by a cat named Tim Rose, on the Columbia label (who sounds suspiciously like Dino Valenti, who wrote "Hey Joe") and was released about six months ago. The record got played by some station out in the boonies (probably KKIS in Pittsburg-Antioch, the only station around here with halfway groovy programming), immediately jumped onto the Nor-Cal Top 50 chart and has been picking up airplay steadily. This is quite similar to the pattern initiated by the first popular version of "Hey Joe" which the Leaves released in December of '65 (incidentally their version was an imitation of the Byrds' club performance of the song). The Leaves' version didn't take off until April, about five months after it was released. If Rose's version takes off around here and gets any kind of airplay elsewhere it should be much bigger than the Leaves' record as it is much better...Any existing Bay Area fans of Little Julian Herrera and the Tigers contact the Mojo Navigator in reference to starting a fan club for this now defunct group...Mike Daly, who does our new column "Recordman's Platter Chatter", is in real life (after he rips of his plastic vinyl tights), the manager of the Mystery Trend... George Harrison of the Beatles is currently in Bombay, India studying sitar for a few months - perhaps he'll run into Darby Slick of the Great Society on the way to Calcutta... Eric Clapton and the Powerhouse have split up - Eric and the bass player, Jack Bruce, who by the way is the best on his axe in England, have formed a group with the fantastic drummer Ginger Baker called "The Cream". This should be one of the most interesting English bands very soon as all three of these cats are almost legendary on

(Continued on page 6)