

THE NAVY  
FOR NEWS

no. 9



10¢

Monday, October, 17, 1966

GOSSIP, continued

their respective instruments....Bob Dylan is not dead, hairless or decapitated. He will play the Festival of Roses in New York city with Joan Baez in the near future...Chip Taylor, former Modern Folk Quintet bass player and author of the very good Jackie DeShannon number "I Can Make It With You", has copped out and joined the Turtles....The Grateful Dead now have a fan club, send goodies to P.O.Box 31201, San Francisco, Calif.. I'm sure all of you will be happy to learn that the Dead will soon market a fantastic new item: the Pigpen sweatshirt. Available on October 21 & 22 at the Fillmore Auditorium. Friends, buy one and love it...Doyle Phillips of the I.D. Band Book is starting an R & R newspaper called "The Deadly Excess" which will be out sometime in November....Mercury Records is currently running wild on record signings. Chuck Berry has dropped Chess for Mercury, and they are dickering with Bob Dylan who has not yet re-signed with Columbia....Peter Quaife is no longer with the Kinks; he's been replaced by John Dalton...Barry Jenkins, formerly the Animals' drummer, will remain with this group. Hilton Valentine has already released a single on the MGM label called "My Friend".... John Lee Hooker will record a live L.P. at the Cafe Au Go Go in New York with the Muddy Waters band doing backup....A great new soul performer is a dude named Albert King whose first two records on the Stax label have been, respectively, "Laandromat Blues" and "Pretty Woman." King has combined a really hard blues sound with a sort of a soul background of modern soul vocal and loud, fast bass line. King's own guitar work is as fast as Bloomfield's but in many ways more original. If the commercial winds blow the right way and nothing untoward happens King could be another Chuck Berry or Bo Diddley....Hit Parade magazine is cur-

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JAMES GURLEY AND DAVID GETZ OF BIG BROTHER AND THE HOLDING COMPANY

# AN INTERVIEW WITH JIM KWESKIN

MOJO: How do you feel about the San Francisco scene from what you've seen of it?

KWESKIN: I think it's great, I think it's fantastic, I think it's developing, but it's still got a ways to go. I think most of the music is right now not as exciting as I like music to be, but I think the whole scene is a fantastic scene.

MOJO: What bands have you heard so far?

KWESKIN: I've heard Jefferson Airplane, Blackburn & Snow, the Electric Train, Big Brother & the Holding Co., the Butterfield Blues Band, Muddy Waters, and Country Joe & the Fish.

MOJO: What are your individual impressions of some of the local ones?

KWESKIN: Well, I think that each one is into their own thing, and most of them have not completely developed to the point that pleases me you know, really pleases me. Like, the one I enjoyed most was Muddy Waters, because he's been doing his thing to a point now where he really excites me, cause he's really into his own thing. Most of these bands are still developing and don't quite know what their own thing is yet. I'll be more interested to hear them when they've really got their what it is that they really want to do going. If that makes any sense.

MOJO: How does what's going on around here compare to the way things are in Cambridge?

KWESKIN: Nothing like this anywhere in the country. I've been all over the country, and the closest thing to this is fancy discotheques in New York, and that

isn't even close.

MOJO: How do you feel playing a large dance?

KWESKIN: I dig it here. It's a little hard for us to get into our more subtle things because people are so used to really loud music, and lots of distracting strobe lights and color shows, that it's very hard for us to get into our things, you know to work with an audience. But nevertheless I still find that I have a good time on the stage.

MOJO: It may surprise you, but almost every song that you did has been done not only by a national group but by a local group. Have you had a chance to hear the Grateful Dead yet?

KWESKIN: Why, do they do one of our songs?

MOJO: Yeah, "Viola Lee".

KWESKIN: Oh they do, huh?

MOJO: Yeah. Wild version of that. If you get a chance to pick up on it.... How did Jim Kweskin Jug Band get started?

KWESKIN: Oh, we got started about 3 $\frac{1}{2}$ -4 years ago. I was just fooling around with folk music and jazz, old time jazz and stuff, and somebody from a record company asked me to make a record and I said, let me put a band together, and I did, and that was it.

MOJO: How do you feel when you hear a rock 'n' roll group doing a song that you, not originated, but you've done, and do them in a manner that's relatively similar? Like what the Lovin' Spoonful did with some of your stuff.

KWESKIN: Well, if they make a lot of money from me, I dig it. I dig it anyway, I think it's great. It depends on how well they do it. The Spoonful did one of the tunes that

(Continued on page 2)

## RECORD REVIEWS, continued

is one of Berry's least interesting albums; although different parts of all his L.P.'s have at times been unpolished, the overall sense of the brilliance of his music came through; there was always something worthwhile. This album is, with the exception of "It Wasn't Me", quite lacklustre. Part of the problem is that Berry's guitar style has changed little (at least the style of what he plays usually for the mass public has changed little) and in the wake of people like Bloomfield and Kalb, that style is no longer avant-garde or really interesting in the sense of being new. It is comforting, because it is unchanging, but it is not exciting, at least on records. Another factor is that Berry apparently feels compelled to fool with 1940's popular music and to inflect some rather ill-advised "Latin" vocals on his audience. In some ways Chuck just sounds tired on this album--his "originals" here are just not that original and on the whole the Berries are rather unfresh.

If you want to hear something that will really make you appreciate what Chuck Berry is, listen to the older records. Those will blow your mind. One last note: there is some hope left, for the lead on "It Wasn't Me" is extremely fast and quite distinct from the repetitive boogie pattern which Berry has used until it is almost a cliché. On "It Wasn't Me" it seems to me that Berry decided to give a free guitar lesson to some of his ardent imitators on what the next step in technique is after one has mastered "Around and Around". The lyrics are also fascinating, for they are the first words to any Berry song I've ever heard which indicate any degree of cynicism or imply any criticism of the way things are done in this country or specifically the way Negroes are treated. If you can find the single of "It Wasn't Me", buy it.

DAVE HARRIS

## THE SCENE

### Onward 1090

The scene at 1090 Page has changed a good deal since our last mention (or gratuitous plug) of it. For one thing, an excellent new band, the Flying Circus, has joined the Freedom Highway in playing there recently. The Circus have one of the tightest rhythm sections around, featuring excellent drum work and fantastic bass playing. They really stay on the beat and their arrangements are as solid as a rock (ho-ho, little pun there). The lead guitar is imaginative, and their original material is interesting. They will undoubtedly continue to grow in the future.

The Freedom Highway is going through somewhat of a transitional period. They are looking for another bass player, and may add an electric piano if a few things can be worked out. The Highway continue to improve as they keep on playing, and if a few things go properly they will probably emerge onto the scene in a major sense shortly.

By all means drop by 1090 Page any Wednesday night and pick up on some of the best of the younger and rising sounds around. DAVE HARRIS

There have been a lot of exciting things happening on the scene in the last couple of weeks. Paul Butterfield has been at Fillmore, and has finally gone. The last weekend there, with Big Mana Thornton (who brought down the house) the show ran over until about 3:00 AM, with the Butterfield Airplane jamming. At Avalon, Big Brother has been playing just about every week and sounding better every time. The group is sounding tighter and cleaner, and they are adding new songs every time they play. The Jim Kweskin Jug Band was at Avalon and will be returning in a couple of weeks. On the 6th of October there was a rally in the Golden Gate Park Panhandle with the Grateful Dead, Big Brother & the Holding Co., and the Wildflower, followed last Sun-

they learned from us, it was our arrangement, and we get the royalties from it. We'd like to give the royalties to the guy who wrote the tune, but he's dead, and we're next in line, so we take it. But other than that, I think anything that can advance the popularity of jug band music and jug bandy-type music is great, because it means more people digging my kind of music.

MOJO: What sort of atmosphere is there in the folk clubs back east and what's the attitude of people who are generally involved in folk music back there to rock 'n' roll?

KWESKIN: I think most of the people now who are involved in folk music are pretty much involved with electric music also. There aren't too many people left who are anti-electric music. The few that are are slowly dying out, or maybe quickly dying out. Other than that, I think they're very compatible with one another. Lots of clubs play both. Club 47 in Cambridge, which has been a folk club for years, has Muddy Waters, Paul Butterfield, Howling Wolf, and so forth. I think it's pretty well accepted.

MOJO: What kind of local bands do you have back east? Are there any particular ones that are impressive to you?

KWESKIN: Not that I can think of, offhand. I'd have to think about that. No, I wouldn't want to say anything. The main reason I can't answer that question is I never spend enough time in one place. Not in New York, or Boston, or Cambridge, which is supposed to be my home. I've had a new apartment there for six months, and I've been in it for 3½ weeks. We're on the road all the time. I've spent most of the last month and a half on the west coast, before that we were in Chicago and Detroit. So I don't know what's happening really on the east coast.

MOJO: What kind of reception have you gotten in the other cities that you've played in?

KWESKIN: Usually very good. Occas-

ionally... when the people do come, which is most of the time, they enjoy it. A few times we go to a town where they've never heard of us, or we're not really well-known, and then not too many people come in the beginning, but usually everybody seems to like it, and by the end of the engagement it's doing a lot better business, so that we know the next time we go to that town we'll do a lot better. Our reception is generally very good.

MOJO: What sort of scene are you playing, is it mostly clubs, or dances like this, or what?

KWESKIN: Mostly clubs and college concerts.

MOJO: You were just in Los Angeles weren't you?

KWESKIN: Yes.

MOJO: What did you think of Los Angeles in general as far as music?

KWESKIN: I find that any town that I go to has a certain amount of good music and a certain amount of music that I don't like. There were some things happening in Los Angeles that I enjoyed a lot just as there are in almost any town. New York has fantastic things, New Orleans has fantastic things, San Francisco, Los Angeles, Chicago.... I can't judge one town over another. If I come to San Francisco and see Muddy Waters I think San Francisco is great, but Muddy Waters is from Chicago, you know? So, I can't judge towns. I had a good time while I was there, I'll say that much.

MOJO: What kind of plans do you have for your next record, anyway? What sort of songs, and about when's it going to come out?

KWESKIN: There's a new album coming out in the next couple of weeks entitled "See the Reverse Side For Title". It's on Vanguard.

MOJO: What sort of titles are on it anyway?

KWESKIN: "Buy You A Chevrolet", "Blues In the Bottle", "Christopher Columbus", "Richland Woman", "Downtown Blues", "Viola Lee", "Fishin' Blues", "Never Swat a Fly".

MOJO: And the people on it are the same people that played here at the Avalon?

day by another Panhandle festival, the Artists Liberation Front's Free Fair. Bands appearing were the Quicksilver Messenger Service, the Grateful Dead, Country Joe and the Fish. It was a fine affair on a warm afternoon and a good crowd of people was present. Free food was given out and large walls were put up and paint provided for people to express themselves artistically. The music came across fairly well, though the sound system was poor, and this weekend the Free Fair will continue at Hunters Point. After the Fair the Family Dog held its first anniversary dance at Avalon, with Big Brother & the Holding Company, sounding great, the Sir Douglas Quintet, sounding terrible, the Oxford Circle, the 13th Floor Elevators, and a couple of jam-groups. Jerry Garcia played one song with the Holding Company, which came off extremely well, then a group called "The New Peanut Butter Sandwich" composed of Pigpen and Garcia of the Grateful Dead, David Getz of the Holding Co., David of the Messenger Service, and the rhythm guitarist from Sir Douglas, later joined by Gary and Hohn of the Messenger Service, and a Negro blues singer. They did a very long and boring pseudo-Butterfield blues instrumental. The most interesting group musically was the 13th Floor Elevators. They are a really freaky group. They look strange, they sound strange, and they are all good musicians, doing all original material. The lead singer, whose voice is truly odd, also plays lead guitar pretty well. The drummer is excellent. They have one guy who does nothing but boop-boop-boop with a jug. The songs they do are new and different, though they tend to have a sameness because of the unchanging quality of the jug sound and the singer's voice. They will have a new single out soon and an album. There is a place called "The Barn" in Scotts Valley near Santa's Village which has been putting on some weekly happenings lately with the New Delhi River Band and a couple of others. They have light shows too and the cost is \$1.50. Call

423-5198 for information. This week on the 22 and 23 of Oct. the S.F. Mime Troupe will be there. I think the place is actually a barn... The Calliope Company, which helped to put on the Free Fair, will be putting on another dance on Halloween with the Dead, the Messenger Service, and others. Refurbishing of the Straight Theatre is coming along well and it should be opening before long.

#### EVENTS:

AVALON BALLROOM: Oct 21 and 22, Country Joe and the Fish, the Daily Flash.

FILLMORE AUDITORIUM: Thursday, Oct. 20, 8:30 PM. Manitas de Plata Fri. and Sat. Oct 21 and 22, the Grateful Dead, Eightning Hopkins, and the Loading Zone. Sunday, Oct. 23, the Yardbirds and Country Joe & the Fish. \$3. 2-7 PM.

THE MATRIX: The Only Alternative & His Other Possibility, Tues. Oct. 18 through Sat. Oct. 22 Jefferson Airplane, Sunday Oct. 23 through Thurs. Oct. 27. 3138 Fillmore, SF.

THE JABBERWOCK: Circus Maximus, with blues singer "Nepenthe", Tues-Wed-Thurs. Oct. 18-20 Blackburn & Snow, Fri & Sat., Oct. 21 and 22.

1090 Page: The Freedom Highway, the Flying Circus. Wednesday, Oct. 19, and every Wednesday. 8 PM, 50¢

MUIR BEACH: The Freedom Highway, the Tiny Hearing Aid Company, the Flying Circus. 8 PM, \$1.50, Sat. Oct. 22.

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KWESKIN: Yeah. Mel Lyman plays harmonica, plays three tunes on it. MOJO: Why didn't Lyman come out to the west coast?

KWESKIN: He actually hasn't been in the band for a couple of years. About a year I guess, now. But he did record a few tunes with us, that we had worked up when he was in the band. That's the only thing he's done with us in the last year.

MOJO: Okay, that's about it. Do you have any last message for the large teeny-bopper audience in San Francisco that reads our publication?

KWESKIN: No.

MOJO: Okay, thanks a lot!

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Wolfman Jack for Governor!  
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THROUGH THE CURTAINS OF MEMORY AND THE HAZE OF REMEMBRANCE, BACK THROUGH THE FOG OF TIME, AND DOWN THE PRIMROSE PATH OF DUST-COVERED DIAMONDS, THROUGH THE GRAVEYARD OF GOODIES AND INTO THE VAULT OF GOLDEN OLDIES! IT'S RECORDMAN!



In the late 1940's or early '50's the great west coast rhythm 'n' blues record company, Dootone, was founded. Located in what was later to become the Watts riot area, Dootone was formed by and named after its owner, "Dootsie" Williams. This one company had a lineup of talent that was fantastic and produced a list of R & B hits that was never to be equalled by an independent company of such small scale.

Dootone had already achieved some success with spirituals and sexy comedy records by Redd Foxx and other Negro comedians when in 1954 they decided to branch out into rhythm 'n' blues. They achieved immediate success with their first few R & B releases, the most notable being: #347, "The Letter" by

the Medallions, and #348, (the classic) "Earth Angel" by the Penguins. Hit after hit was to follow as Dootone's stable of artists included the aforementioned Medallions and Penguins, and Don Julian & the Meadowlarks, the Cufflinks, the Calvanes, the Pipes, the Dootones, the Romancers (including 13-year-old Bobby Freeman from San Francisco), the Souvenirs, the Cameos, the Saigons, Willie Headen & the Birds, Roy Milton and the great R & B instrumentalist of "Pachuko Hoo" fame, Chuck Higgins. The Medallions, the Penguins, and Don Julian & the Meadowlarks were Dootone's most successful and widely-known groups. Together they accounted for a total of 20-25 hits; another group, the Cufflinks, also had about 5 or 6 hits.

The Medallions, whose beautifully soft-voiced lead singer, Vernon Green, was crippled, had 2 unique features on a lot of their records. On the first three records, the "A" sides: "The Letter", its sequel, "The Telegram" and "Edna", were all ballads which featured a romantic narration in the middle of the song in addition to singing. The first three "B" sides, "Buick 59", "Coupe De Ville Baby" and "Speedin'" were all "car" songs that featured the group growling and puking - like to affect the car noises. Later in their career, The Medallions put out 2 more "car" records, much more restrained: "Pushbutton Automobile" and "59 Volvo". You may recall Chuck Berry also had a fondness for "car" records: "Maybellene", "No Money Down", "You Can't Catch Me", "Jaguar and the Thunderbird."

One unique thing that was evident in all of Dootone's groups and, in fact, most of the early R&B, was the "softness" of the recording. By this I mean, the voices were the prominent thing in these records, not the music. The instrumentation was toned down and very subdued, in contrast to today's complex overdubbing of layers upon layers of sound. For instance, in "The Tele-

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Stuff wanted by Mojo: obscure tapes and records, some posters, elite typewriter, back issues of Hit Parader.

Stuff available from Mojo: posters, obscure tapes and records, old science fiction magazines, Entmoot (the J.R.R. Tolkien fanzine), handbills for most dances back to March (free while they last). Back issues of the Mojo are available, back to #3, at 10¢ apiece, all six for 50¢. Your choice of any two of them free when you subscribe.

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RECORDMAN'S PLATTER CHATTER, contd.

gram" by the Medallions, Vernon Green is singing lead and the other three voices behind him are all doing nutty, different changes while in the background the piano repeating constantly a dumb, simple progression, the soft snare drum, and the very jazz-flavored rhythm line of the guitar are barely audible.

In 1957 Dootone changed its name to Dooto, and in 1957 R&B was changing. It was getting closer to "pop" music and true R&B was losing its popularity. One reason was that it didn't go anywhere, it didn't progress, it never changed. So Dootone found its prodigious output of hits during '54, '55, '56 and '57 declining in the last few years of the 1950's. From about 1959 to 1962, they were averaging only 4 or 5 minor hits a year. Today they are still putting out Redd Foxx comedy albums, but unfortunately, no R&B. The old stuff just doesn't sell anymore. Besides that, it isn't that good anymore.

Below I have listed most of Dootone's big hits and the years they came out.

1954:

The Medallions- "The Letter"/  
"Buick 59" #347

The Penguins- "Earth Angel"/"Hey Senorita" #348

1955:

The Calvanes- "Don't Take Your Love From Me"/"Crazy Over You" #371

The Dootones- "Teller of Fortune"/  
"Ay Si Si" #366

Don Julian & The Meadowlarks-  
"Heaven and Paradise"/"Embarassing Moments" #359

Don Julian & The Meadowlarks- "Always and Always"/"I Got Tore Up" #367

Don Julian & The Meadowlarks-  
"This Must Be Paradise"/"Mine All Mine" #372

The Medallions- "The Telegram" /  
"Coupe De Ville Baby" #357

The Medallions- "Edna"/"Speedin" #364

The Medallions- "My Pretty Baby"/  
"I'll Never Love Again" #373

The Medallions- "Dear Darling"/  
"Don't Shoot" #379

The Penguins- "Ookey Ook"/"Love Will Make Your Mind Wild" #353

The Penguins- "Kiss a Fool Goodbye"/  
"Baby Let's Make Some Love" #362

1956:

The Cufflinks- "Guided Missiles"/  
"My Heart" #409

Don Julian & The Meadowlarks-  
"Please Love A Fool"/"Oop Boopy Oop" #394

Don Julian & The Meadowlarks- "I Am A Believer"/"Boogie Woogie Teenage" #405

The Medallions- "I Want A Love"/  
"Dance and Swing" #393

The Medallions- "Did You Have Fun"/  
"My Mary Lou" #407

The Pipes- "Be Fair"/"Let Me Give You Money" #388

The Romancers- "I Still Remember"/  
"House Cat"

1957:

The Cufflinks- "It's Too Late Now"/  
"Saxophone Rag" #422

The Medallions- "For Better Or For Worse"/"I Wonder, Wolder, Wonder" #419

The Medallions- "Unseen"/"A Lover's Prayer" #425

The Penguins- "Let Me Make Up Your Mind"/"Sweet Love" #432

The Penguins- "By My Loven' Baby"/  
"That's How Much I Need You" #428

1958:

The Cufflinks- "Lawful Wedding" /  
"Zoom" #438

The Penguins- "Do Not Pretend"/"If You're Mine"

1959:

The Medallions- "Magic Mountain"/  
"59 Volvo" #446

1960:

Charles McCullough- "My Girl"/"Zorro" #462

Charles McCullough- "You're Not Too Young"/"That's Alright" #465

The Medallions- "Behind the Door"/  
"Rocket Ship" #454

Cleve Duncan & the Radiants (The Penguins)- "To Keep Our Love"/"I'm Betting My Heart" #451

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