

BEATLES SET FOR WORLD-WIDE TV

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KRLA
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UPI Photo

ANIMAL CAUGHT AT HIPPIE WEDDING

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October 7, 1967

BEATLES SET FOR WORLD TELEVISION

By Tony Barrow

LONDON — The Beatles have postponed their *Odyssey To India* in order to complete an hour-long color television special. They will not leave for the Orient before the first week in October.

The boys expect to return to England a few weeks before Christmas after a period of meditation studies under Maharishi Mahesh Yogi.

The theme song for the special, "Magical Mystery Tour," has already been written by John and Paul, and they are currently composing at least four other songs for the show.

Reports indicate that the music will be released either as a series of singles or as an EP disc and not on a full-length LP.

The Beatles are anxious that the special be screened during the Christmas period on a world-wide basis.

The *Magical Mystery Tour* is a replacement for a previously planned special which was to center around the "Sgt. Pepper" album. There is a possibility that songs connected with "Sgt. Pepper" material will be included in sequences of the "Mystery Tour."



BEATLES postpone Indian trip



GEORGE HARRISON DRESSES rather like a hippie but says that "they're hypocrites."

Beatle George States Hippies 'Hypocrites'

LONDON — George Harrison's recent trip to the hippie homeland of Haigh-Ashbury has left the Beatle with a surprising and unexpected bitter taste. In an interview shortly after his journey to San Francisco, George described many of the Hippies he met as hypocrites who were too hung up on LSD and other drugs to really be hip.

George revealed that he was

continually being offered LSD and STP during his short stay in Haigh, but refused to take any of it.

"LSD isn't the answer. It doesn't give you anything," he said. "It enables you to see a lot of possibilities that you might never have noticed before, but it isn't the answer."

George described the true hippie as one who knows what's go-

ing on and doesn't need LSD or other drugs.

"There was the bit where people were so out of their minds trying to shove STP on me and acid, but I didn't want to know about it. I want to get high and you can't get high on LSD."

Harrison added that he could, and would rather, get high from the practice of yoga and meditation, which he has taken up along with the other Beatles.

In an unusual disclosure, George said he had never deliberately taken acid, but one day before LSD became the subject of everyday conversation someone slipped the drug in the Beatles coffee. "I'm not embarrassed. It makes no difference because I didn't actually go out and try to get some."

Haigh-Ashbury is a lot like the Bowery, George said, largely because of the great number of beggars who inhabit the hippie haven.

"These people are hypocrites," George said. "They are making fun of tourists and all that, and at the same time, they are holding their hands out begging off them. That's what I don't like."

Rascals Top Belafonte

HONOLULU — It was reported that Harry Belafonte grossed \$86,000 in six performances. The last weekend was played to standing room only crowds.

However, Doolittle announced that he did not make any clear profit due to transportation and rent costs.

This gave promoter James Doolittle his highest grossing act except for the Young Rascals who managed to pull in \$70,000 for only two performances.

'SMOTHERS BROS.' UPSET CENSORS

Once again the Smothers Bros. are deep in controversy. CBS censors have objected to folk singer Pete Seeger's song called "Waist Deep in the Big Muddy." Seeger was set to sing this song on the opening night show aired in September.

CBS agreed to let the folk singer record the song and then after viewing the tape, the station's censors would determine its merits. CBS ruled that the song might be "politically controversial" and anti-Vietnam.

Black Listed

Pete Seeger has been unofficially "blacklisted" (a word which the networks deny exists) for the past 16 years. However, a network spokesman said the ban had nothing to do with the singer only the songs.

"His feeling was it was not the artist, but the content of the song that might open up an equal time situation, as a partisan statement." He went on to add that the material might be considered politically controversial, something the network seeks to avoid in entertainment programs.

Although neither the Vietnam conflict nor the Johnson administration is mentioned in the tune, the network spokesman said they felt "it was anti-Vietnam and bitterly anti-administration."

Misus Mud

Seeger was shown on the program, minus his "Big Muddy" song. In its place, the singer offered "Where Have All The Flowers Gone" which is also an anti-war song, but apparently CBS did not find this one to be controversial.

Last season, the Smothers Bros. show received quite a bit of notoriety as the most controversial show on the air, and the two brothers were continually getting into debates with the network over the content of their show.

Tom and Dick Smothers, often called "the naughty nice boys," have fought with the network censors since their variety show first came on the air last season.

"Every show is compromises and deletions," a disgusted Tommy once told *The BEAT*. "I was never aware that freedom of expression and personal opinions are really limited."



TOMMY & DICKIE SMOTHERS are back fighting network censors

across the BOARD



THEN: 15 YEARS AGO the Everly Brothers were singing with their mother and father on live radio. "Grand Ole Opry" presented the Everly Family singing country favorites.



NOW: EVERLY BROTHERS sing with their parents for the first time in 15 years. The event took place on the Mike Douglas Show. The appearance of Margaret and Ike Everly came as a complete surprise to their sons. Also pictured are Mike Douglas and Tottie Fields.



ZALI YANOVSKY ecstatic over his new contract with Buddah records. Buddah will present Zally's first solo after leaving the Lovin' Spoonful.



LONG HAIR on rock and roll singers has long been popular. But this is something new. Smokey Roberts of THE PARADE as he appears in makeup for Twentieth Century Fox's multimillion dollar epic, "Planet of the Apes" (above). A much more natural Smokey (left) as he really is.

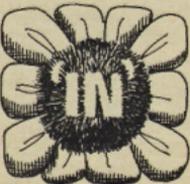
PEOPLE ARE TALKING ABOUT Bobbie Gentry making it all the way to number one just going to show that occasionally something different will sell . . . "Reflections" being a smash despite the fact that it sounds the same as their others . . . how good it is that "Heroes And Villains" is a hit because what would Brian Wilson do after spending all that time and money if it wasn't . . . how fantastic it is that Neil Diamond can come up with hit after hit when he gets no publicity to speak of.

. . . The fact that food sells, just ask Jay and the Technicians . . . the Association being around a long, long time because if they cease to make it as singers they can turn into writers . . . the bets being taken on how many times "Groovin'" will be a hit . . .

whether or not Peter, Paul and Mary are switching bags . . . why the Mitchell Trio doesn't release "Cindy's Cryin'" . . . whatever happened to that big announcement Tommy James was supposed to make . . . Lewis and Clark getting some very clever publicity from their record company.

. . . Bill Cosby turning singer being *faux* play since so many singers feel compelled to turn actors . . . how big Jimi Hendrix is going to be . . . people allegedly paying up to \$100 to get a good table for Dean Martin's Vegas' stint . . . why Simon and Garfunkel refuse to give out interviews . . . the fact that if George Harrison hadn't pulled out a guitar and started singing no one would have recognized him since he looked just like

another hippie . . . how many unknown groups exist in the United States alone and what it takes to make it big . . . what's happening to Frankie Valli's "I Make A Fool



Of Myself" . . . how long Elvis Presley is going to be around and judging from how long he's al-

ready been here another ten years would be an accurate guess.

. . . Why Tom Jones hasn't turned into the super-star he should have . . . whether the Stones have won or lost . . . Spanky and Our Gang making sure that every minute counts . . . why all the national magazines are spending so much time on the hippies . . . what's become of Brian Jones . . . the Young Rascals being very big in Hawaii . . . how long it's been for Bobby Vee . . . whatever happened to Bobby Rydell . . . ditto for Freddy Cannon . . . Van Morrison being one person who has become better off by going solo.

. . . The Hoppers being right about "Anything Goes" . . . Herman's visit to the museum not taking of as fast and far as they thought it would . . . even Sir not

being able to help Lulu make it big Stateside and wondering why . . .

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 Publisher . . . Gayle Turk
 Editor . . . Louisa Criscione
 Assistant Editor . . . Greg Kleinmann
 Staff Writers
 Jacobs Allan Bobby Farrow
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 Contributing Writers
 Tony Barrow Sue Barry
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Photographers
 Ed Carroff Jerry Hoan
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 Subscriptions . . . Judy Felice

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AROUND the WORLD



THE BATTLE IS ON: Sinatra vs. the Sands Hotel (Howard Hughes)

SINATRA EXITS LAS VEGAS WITH FISTS AND TEETH

Sinatra's exit from the Las Vegas nightclub The Sands was marked with a fist fight, two lost teeth, and heard words.

It climaxed an uproarious weekend long tirade by the singer against the hotel's managements, employees and security forces, guests said.

Blow Struck

The blow was struck by Sands vice president, Carl Cohen, who reportedly struck the performer after Sinatra had unleashed a stream of abuse at the hotel's owner in a local restaurant.

Almost immediately, the singer announced his new allegiance to The Caesar's Palace with a three year contract.

This culminated a week long battle with The Sands that began by Sinatra bowing out of an engagement with what was reported as being a "sore throat." Specu-

lation at that time, however, noted that the singer was negotiating to defect to Caesars Palace because Howard Hughes wouldn't buy his Cal-Neva Lodge on the north shore of Lake Tahoe.

Sinatra at one time had held a small interest in The Sands Hotel, his steady Las Vegas place of engagement for the last 16 years, but sold off his share after he was found guilty of associating with an underworld figure.

Sand Pile

One guest reported Sinatra as saying, "I built this hotel from a sand pile and before I'm through that's what it will be again."

Sinatra's new allegiance has led to speculation that the singers close friends, such as Sammy Davis Jr., and Dean Martin would also make the switch from The Sands to Caesars Palace.

Rawls In Wrong Show Business

Lou Rawls' tune, "Show Business" has come up for a plagiarism suit. Irving Berlin Music Company has complained to Capitol's legal department charging that the Rawls song has come too close to the original Berlin tune.

Objection was to several similarities in the lyrics, the most pointed being a variation of the "There's No Business Like . . ." line, according to Capitol's attorney Bob Cary.

Capitol has agreed to the demands, and has made plans to delete the line from the album "That's Lou."

Berlin is reported satisfied with Capitol's decision.



THERE MAY BE "no business like show business" but for Lou Rawls it should read no business in Berlin's "Show Business."



PAUL NEWMAN

Paul, Shirley Stars Of Year

Shirley MacLaine and Paul Newman have been selected as "Stars of the Year" by the National Association of Theatre Owners. President Sherrill C. Corwin reported that the awards will be presented on October 20, the closing day of the Association's four-day conference in Florida.

Corwin also announced that NATO will present its first Wall Disney award at the banquet. This honor will be conferred on "the individual who has made the greatest contribution to the integrity, excellence and imagery of the motion picture industry."

Entertainers Aid Humphrey Walt Disney Is Honored

Frank Sinatra is donating his performing services and those of his daughter Nancy, Dean Martin, Milton Berle, and the Fifth Dimension to Vice President Hubert Humphrey's Citizens for Johnson-Humphrey Committee of the Minnesota Farmer Labor Party "Evening of Stars" benefit show to raise campaign funds.

This show will not cost the FLP a penny other than transportation for those performers coming from parts other than California. Those performers who are coming from California will travel with Sinatra in his own jet plane sans cost.

Seating capacity will be around 10,000 at tickets scaled from \$5 to \$100. It has been reported that other than a short speech by Vice President Humphrey at the close of the show there will be no politics discussed.

British Leader Sues 'Move' For Postcard

LONDON—British Prime Minister Harold Wilson has sued a pop music group called "The Move" as a result of a satirical postcard put out by the singers. The card, which Wilson says libels him, shows him sitting nude on a bed.

Walt Disney Is Honored

WASHINGTON, D.C. — The Senate passed by voice vote a bill authorizing the striking of a gold medal honoring Walt Disney. The legislation now goes to the House for approval.

The measure, sponsored by Senator George Murphy, Republican from California, sets aside \$3,000 for this medal and authorizes the making of up to 100,000 bronze replicas which will be paid for by the Disney endowed California Institute of the Arts.

Long Hair OK In NY Schools

TRENTON, N.J. — The New York State Board of Education has ruled that local school boards can't tell students how long they can wear their hair.

Earlier in the year, a former Education Commissioner upheld the expulsion of Francis Pelletreau, a 15-year-old freshman, from New Milford High School for refusing to cut his Beatle-style hair.

In its unanimous decision, the state school board ordered the high school to reinstate Pelletreau for the fall term.



SEAN CONNERY

New Image For Connery

Sean Connery is finally making a break with his James Bond image. The actor has stated that he will no longer play the super-spy in movies, and has just signed to play opposite French actress Brigitte Bardot in a film called "Shalako."

The director will be Edward Dmytryk, and will open on September 10, 1968. The film will be made for ABC subsidiary, Palomar and Pictures.



BEATLES' MAGIC MYSTERY TOUR

By Tony Barrow

There was a little bit of private and personal nostalgia for The Beatles when they set off in their chartered bus to begin shooting "Magical Mystery Tour," their created, self-scripted, self-directed and self-produced color TV special.

The bus, a grand looking yellow and blue vehicle with luminous posters glaring out from its sides and rear, departed from Allsop-place, a little side street close to London's famous Baker-street, Tussaud's Waxworks and the Plan-atorium. All-ain-places is, by tradition, the departure point for groups setting out on one-night-and-a-half-day pop tours. It must be all of four years since The Beatles traveled the roads and motorways of Britain in a bus—but way back in the early part of 1963 when they went out on concert tours with stars like Tommy Roe, Chris Mon-ter and Roy Orbison, it was at the Allsop-place that the whole show assembled on the first morn-ing.

The Beatles have been thinking about the "Magical Mystery Tour" project for the best part of five years. As far back as April 25 they began recording the title number for the show. It was their first session since the completion of the last "Sgt. Pepper" album track.

Beatles TV Special

"Magical Mystery Tour" will contain at least three new Beatle compositions apart from the title song. One of the others may well be George Harrison's "Blue Jay Way," a piece written in Los Angeles a few weeks ago when George made his August trip to California for Ravi Shankar's Hollywood Bowl concert.

The entire hour-long TV special will be completed no later than the first week of October. The Beatles

have set themselves this deadline in order to lead for India prior to John's 27th birthday on October 9. They will be in the East for two months returning to London shortly before Christmas—the first time when "Magical Mystery Tour" is likely to have its first screening on British television.

Flower Wedding

Jim Hendrix wrote "The Burning of the Midnight Lamp" in flight between New York and Los Angeles . . . Mike Jagger and Keith Ricard have written a 16-minute track for The Stones next album . . . Englebert Humper-dink (Number One in the U.S. with "The Last Waltz") is to star in "Robinson Crusoe," the London Palladium's four-month pantomime production opening December 19 . . . Expect U.S. release of two new singles by The Bee Gees in quick succession . . . "London's First Wedding of the Flower Children"—that's how the press described the Caxton Hall register office marriage of Eric Burdon and model Angie King on Thursday, September 7 . . . Pre-Monkee singles out in U.K. from Mickey Dolenz "Huff Pull" and Davy Jones ("Theme for a New Love").

Every teen mag in the world carries "gossip" and "scoop" items about the Beatles. So does this page of *The Beat*. The difference is that only the true facts appear here. Far too many magazines rely upon building up and then knocking down their own fictitious Beatle rumors—which makes for a lot of sensational copy-selling headlines but leaves the reader confused by such a made mass of unreliable stories!

Keith West, star of the London-based group called Tomorrow, has had fantastic chart success in the U.K. and all thru Europe with his self-penned "Excerpt From a

Teen-age Opera." West hopes to promote this and the follow-up by a brief visit to America at the of October.

"Davy and I often giggle about them", said Australian songstress Lynne Randell when required to comment on newspaper romance stories linking her with the name of Davy Jones. She went on: "I'm honestly surprised Davy is still such a nice, straight-forward person. He's so friendly he immediately puts people at ease. The first time we met I felt I'd known him for ages."

Ringo Starr

Their own London recording studio to be built and furnished for the Beatles . . . Ringo Starr has said many times that he is interested in the idea of making a solo movie appearance if the right screen-play is presented to him . . . Most interesting offer yet is under his consideration right now . . . "Gettin' Hungry" by Brian Wilson and Mike Love out in U.K. via Capitol label.

John Lennon's younger fans cannot attend public showings of "How I Won The War" in U.K. because movie has an "X" certificate barring all under-sixteens. So Official Fan Club, trying to find a loophole in the law, wants to organize private screenings for holder of membership cards regardless of their age.

"Top of the Pops" TV girl Samantha Justic away from program because of illness for an extra two weeks after her return from California . . . Prime Minister Harold Wilson has, in effect, given the Move more national newspaper publicity than any PRO could have mustered — by using the group for alleged libel over a post-card which showed a drawing of Wilson in the nude!

Mothers Appearance

For only U.K. concert appearance of Mothers of Invention — on September 23 at London's Royal Albert Hall—top ticket price less than 4 dollars and 10¢ set around 75 cents. In Melody Maker 1967 Pop Poll award for Musician of the Year to Cream's Eric Clapton. Single of the Year to Procol Harum's "A Whiter Shade of Pale". Album of the Year to "Sgt. Pepper's Lonely Hearts Club Band" . . . Offspring of Paul McCartney's cat Thelma named Jess, Joseph and Mary.

SHOUTS FROM GENE

By Gene Cornish

Back again!! To talk about the trials, treasure, trappings and tribulations of Rascal-ing!

Did ya hear? We're making a movie—to be produced by our manager, Sid Bernstein. We start shooting April 1—and we end up in Hawaii about a month later . . . Eddie's out right now buying stars for our dressing room doors!

We're almost off to England by the time you read this: October 4-17. We'll be visiting the Beatles and performing—live and on British TV. Dino, the Edwardian of the group, is getting out all his Carnaby Street gear and using words like "Bird" and eating fish 'n chips every chance he gets . . . watch out, England, ready or not here we come!

My parents were with us on our last Hawaiian tour—Eddie's too. We had a great time on the "Island of Flowers"—and we're heading back very soon! (Eddie and Felix might even buy land there!)

Get set! Our newest 45 rpm is "How Can I Be Sure"—sung by Eddie, and "I'm Happy Now"—written by yours truly. We're hopin' for another million-Gold-Record-seller, just like "Groovin'!"

We're all excited—not only about the English tour—but being in Australia on January 20, 1968! And then our World-Wide Peace Tour, starting in February. We want to perform behind the Iron Curtain and bring the "New York Sound" to Russia!

Someone asked me what the Rascals do when they're not performing or traveling—Dino is a painter, sculptor and aspiring actor. He's designed many of our single and album covers, and the layout of our official program. Felix writes poetry and short stories—and reads everything! Eddie is a family man—just bought his mother and father a new home in Lincoln Park, New Jersey. And I'm producing a R'n'R group named the "Braz Buttons"—and trying to furnish an apartment—a year's work in itself!

We were traveling with the Byrds on our last tour—and we're all good friends now—they're great guys!

The newest things—and watch for 'em—are Rascals Official Programs (I mentioned that Dino designed it)—it's available at our concerts—and has some really groovy shots of we four! (There's one photograph we wanted to print, but couldn't—for some reason or other Eddie didn't want to be seen on a bear rug . . .)



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The Association did not cop out! They opened at the prestigious Coconut Grove in Los Angeles and did not alter their stage act to include numerous show tunes aimed at making the adult crowd feel snug. Naturally, some of the older members of the press saw fit to give them mixed reviews for not including lots of "standards" in their act—but who cares? We thought it was fantastic!

Both the Supremes and the Four Tops bowed to the prestige of the room when they played the Grove by cutting down on their pop tunes and way up on the Broadway show tunes and standards. But the Association ought to get some sort of medal for probably being the only pop act to ever play a famous adult night club and NOT COP OUT!

Next Pop Festival
Some great news — Sid Bernstein, Rascals' manager, will be presenting the New York International Pop Festival during the latter part of June, 1968. All four of the Young Rascals will be sitting on the Board of Directors and reportedly Paul McCartney will again be active in the Festival preparations.

Many of the mistakes at Monterey's Pop Festival will be corrected for New York. The biggest one being the whereabouts of the proceeds. Some of the entertainers who volunteered their services for Monterey were a bit upset by the fact that no one seemed to know exactly where the money would be going. However, this time the New York International Pop Festival will announce beforehand exactly which worthy cause will receive the money.

Sony & Cher Square?

Times have really changed. Sony and Cher, once thought of as the king and queen of the hippies, are now thought of by the hippies as total squares! The biggest reason being the denunciation of the use of drugs by Sony. "You can turn yourself on by concentration," says Sony. Who did so with the result being a solo album entitled "Inner-views."

"I'm afraid of what drugs' influence is on kids," admitted Sony. "So I sat down and did it (the album) without them. It's not necessary to find new plateaus in music with artificial, external influences."

The Lewis and Clarke Expedition received a nice piece of pie by being signed to sing the title song for "The Tiger Makes Out" starring Eli Wallach and Anne Jackson. The group had previously composed and sang "Foul Owl On The Prowl" for the movie, "In The Heat Of The Night," starring Sidney Poitier.

Things are changing fast and furiously around the Motown stable. First it was the Supremes who received the new billing, Diana Ross and the Supremes. Now it's Martha who receives her dose... from now on it will be Martha Reeves and the Vandellas.

Teddy Neeley, who just never was able to snare a big hit record, may get his big break now. He's gone to New York to try out for the male lead in the upcoming Broadway musical, "East Of Eden," which is set to open in January, 1968.

Teddy To Solo

However, if Teddy doesn't get it he won't starve. He's set for a two-week engagement at the Coconut Grove in February. He'll be singing solo—no more Teddy Neeley Five.

Van Morrison, once the lead singer for Them, is shedding no tears over his decision to go solo—especially with "Brown Eyed Girl" such a smash. "In a group," says Van, "you first have to discuss it. Alone, if I dig it, I do it." One thing he's set to do is play the Whiskey A Go Go on Sumner's Strip on October 9, 10 and 11.

Nice break for the Philly man, Bobby Rydell—he's been chosen to replace Michael Callan in "That Certain Girl," the musical now playing at the Thunderbird Hotel in Las Vegas.

QUESTION OF THE WEEK:
Doesn't Don Ho own all of Hawaii by now?



THE ASSOCIATION



WITHOUT EPSTEIN TO GUIDE THEM, speculation is running high on Beatles' future.

BRIAN EPSTEIN'S DEATH IS RULED ACCIDENTAL OVERDOSE

By Tony Barrow

The news of Brian Epstein's tragic death led to an immediate storm of speculation about the future of its artists and his various pop empires—including the parent company NEMS Enterprises, Nempcor Artists and Nempcor Music in London, the Seville Theatre in New York's West End and his assorted interests in music publishing, film making and tour promotion.

The truth is that whilst nobody —least of all his artists—believes that Brian can be replaced by any one new person, the general functioning of his corporations will continue with the minimum of change.

It is possible to rule out the idea that Brian's management of The Beatles, Clara Black, Gerry Marsden and so forth might pass to outside parties. The Epstein family, including Brian's 31-year-old brother Clive who has become Chairman of NEMS Enterprises, continue to hold shares in the company. With those held by the Beatles the holding represents a substantial controlling interest which will not be influenced by external bids, British or American.

Quiet Funeral

So far as the artists are concerned, fresh personal managers will not be appointed. The Beatles, for example, will continue to seek the advice and support of all the various experts who have worked for and with them over the years. People like recording manager George Martin.

On the night of Brian's death a new series of 16 Sunday concerts at the Seville Theatre opened with Jimi Hendrix at the top of the bill. The series is continuing without a break—apart from the cancellation of the second performance on the opening night as

a mark of respect to the Epstein family.

The Beatles did not attend Brian Epstein's Liverpool burial. At the time they stated their specific reason. The Epstein family wished to keep the funeral quiet and private and the Beatles were specifically requested to stay away so that those wishes could be carried out. On the other hand they spent most of the previous day visiting Mrs. Queenie Epstein, Brian's recently widowed mother, to offer sympathies and condolences.

At the inquest hearing Westminster Coroner Gavin Thurston recorded a verdict of accidental death caused by "an incautious self overdose" of the sleeping duo Carbrinal.

Drug Build-Up

There was no evidence that the prescribed dose had been exceeded but there was the suggestion that there had been a gradual and untimely poisonous build-up of the drug's components within Epstein's body.

The Coroner stated: "The post mortem shows the cause of death was carbital poisoning, the Pathologist, Dr. Tomal Toars, failed to find any drug other than this in his body in any way despite careful analysis. No alcohol was found but there was a trace of a mild tranquilizer. Any question of hero-

in or morphine or amphetamine can be completely excluded in this case. But his blood showed that he had been taking carbital over a considerable period of time. His death was caused by a small fatal dose of this and not by a massive dose. He might have become careless or less cautious in taking sleeping capsules. Picking together all the evidence we have a picture of a man who was sensitive, inclined to be anxious and who had a lot of trouble with sleeping."

Concrete Work

The Beatles' decision to postpone their projected September trip to India for transcendental meditation studies under Maharishi Mahesh Yogi was a clear indication of the group's unanimous desire to get some concrete work done before taking their two-month break. The result is that a full-scale TV Special — "Magical Mystery Tour" a number of new recordings and other immediate projects will be finished within the next week or so. This, in turn, means that at least one new single will be available for releases in Britain and America in either October or November while The Beatles are in India. They'll be home again early in December for further recording sessions scheduled to take place this side of Christmas.

"The Standel Sound"



"The Nitty Gritty Dirt Band"

Professional musicians throughout the world choose the "Standel Sound," the accepted standard for professional musicians who demand professional performance. (Page 9)

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Pet Makes Return To Childhood Job

By Bob Bovino

It's unbelievably hot at Warner Brothers studios on the set of "Finian's Rainbow" but Petula Clark is total cool as she explains her first major American motion picture as an adult actress.

"First of all there's marvelous music. Then, of course, the story. Will, it's really sort of a fairy tale but it's a fairy tale that suddenly comes down to earth. Let me start right from the beginning—Finian is kind of a mad Irishman, a dreamer, typical Irishmen. He drinks a little too much and believes in leprechauns, Irish fairies, and I'm his daughter. We leave Ireland and we go to the United States. You see, he has to leave Ireland, Finian, because he stole a pot of gold from a leprechaun.

Magic Place

"He thinks that Fort Knox is a magic place where gold multiplies and he believes that if he buries his gold in the ground near Fort Knox it will multiply.

"Well, I go along with him, now this is all very fairy like but we finish up in a place called Rainbow Valley in Misautauky, a mythical place in the deep south of America and we run into the racial problems and I get so mad at things that I see going on there that in a fit of Irish temper I wish the Senator black. And I happen to be standing over the pot of gold which is buried in the ground and my wish comes true!

"That's when the picture becomes very involved and very serious but it's a mixture of many, many things and it's very difficult for me to describe. It's a unique story and I think this will be a very extraordinary film."

Veteran Actress

Pet is far from a stranger to motion pictures, having already made 25. "Yes, I have made 25 pictures, that is to say you'll find my name on the cast list! In some of them I have very small roles. I started as a child actress and they

kept me a child for a very long time because I was under contract to a film company in England and I was more valuable to the company as a child artist than as an adolescent artist. In fact," laughed Pet, "they used to bind my bosom in so that I would look younger and they made me wear pigtail and little white socks and all that stuff. I hated it of course.

"So, I made most of my pictures as a child artist. I made one or two which were all right. I made one picture with Alec Guinness and one with Peter Ustinov and some of them were good and some of them were pretty bad.

"I really like to look upon 'Finian's Rainbow' as my first movie because that's just how I feel about making it. I feel that nervous about it and I think it's that important. So, I'd rather forget the other 25 pictures if you don't mind."

"It's more than difficult to keep two separate careers going at the same time and, therefore, an artist is often forced to choose between one or the other. Pet was first an actress, then a singer and now she's gone back to acting. Will she be forced to make the decision?

Going Together

"'Finian's Rainbow' is a musical. So really I suppose I was chosen for 'Finian' because I can sing and so far my two careers are going together. I act, of course, in the film. Maybe I'll be able to tell you something about it next year because I've been offered a very dramatic part in a very hard, tough film—definitely not a family entertainment, a kind of a Julie Christie part and I haven't accepted it yet. But that would be something entirely new and quite separate from my singing career. I don't know if I can act, quite honestly, so for the moment I'm sticking to my singing really because I love it and I would hate to give it up."



PETULA DOES A BIT of the Irish jig with Fred Astaire while Tommy Steele looks on.

Does Petula find it difficult to act? "Yes, particularly in films because it's such an unnatural thing. You find yourself in unnatural surroundings and trying to be natural in unnatural circumstances is quite difficult. Although the part of Sharon in 'Finian's Rainbow' is sort of like me, I think, therefore I can really throw myself in a scene and I finish up doing it well without having to try because I just become me. I don't find playing Sharon too difficult. If I had to play Juliet I might find that difficult."

Change Of Mind?

Those of you who still cling to the idea that making a movie is sheer glamor will certainly have to change your minds when you discover how Pet spends her days on the set.

"Well, I get up at the crack of dawn, at least that's what it feels like. I'm not used to getting up so early in the morning. I usually get up about 5:30 in the morning, sort of stagger into my clothes and somehow manage to drive to the studio without an accident so far, touch on wood, and I scoot along

at a frantic speed and put on make-up, etc. The days are pretty long because of light. Francis likes to use natural light, he's our director, and that's what's making the picture so pretty because it's all done in natural light.

"But it also makes it quite difficult, we're shooting out of doors most of the time, and it's very hot. Usually when I get home there's something for me to do. I get home around seven, scrape my make-up off, take a shower and plunge into whatever else there is to be done. Then we have dinner with the children, our two little girls, (they're here with us because we wouldn't think of being away from them for so long) and then I sort of throw myself into bed."

Hard To Say

And how does Pet feel about settling down permanently in America? "It's a bit difficult to say because we don't have a home here. We live in other people's homes and so we rent houses or live in hotels and I don't think you can judge from that. I really only come to America when I have work to do so so far it's a bit dif-

icult to say. Perhaps some day we will live here and have a home here.

"I would suppose that in things like comfort, home comforts and things like that, America would be superior to England and France in many ways but I don't know, I'm European. I think there will probably be more and more people like me in the future. One is either European or American — you know what I mean? I love being here, I'm not putting it down at all but it would be, I think, very difficult for me to really settle in America and know that it was forever."

It's not too terribly difficult to see how Pat remains so petite. Immediately following the wind-up of "Finian's Rainbow," she has scheduled a two week tour of Canada, a two month stay in London for a television series and concert dates and then it's back to America for a TV special, possibly another movie, Las Vegas, Lake Tahoe and perhaps even another concert tour sandwiched in there somewhere.



"FINIAN'S RAINBOW" is a fairy tale down to earth," says Pet.

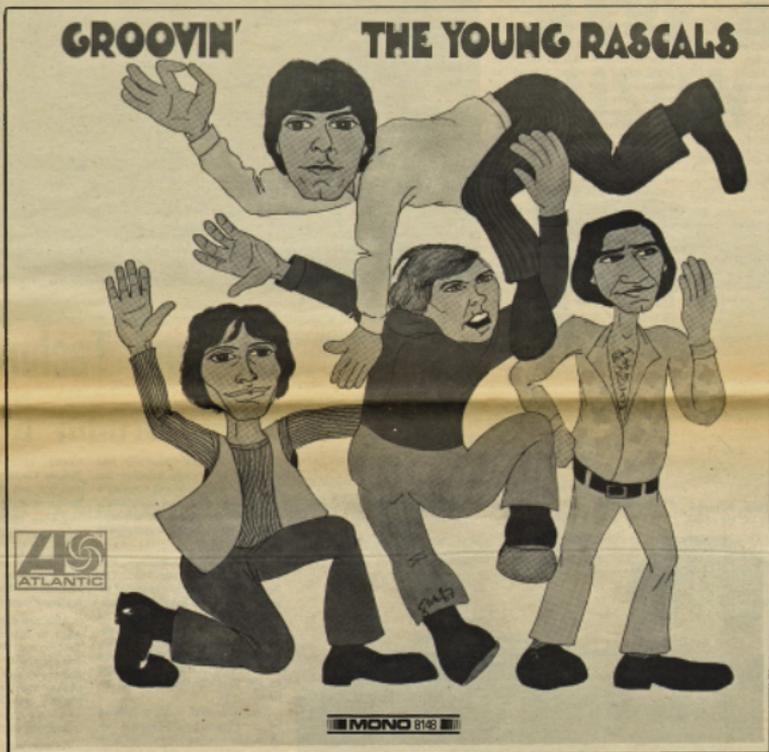


"I DON'T FIND playing Sharon too difficult," admits Miss Clark.



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Don Ho Admits He's

The Guy Who Stole Liquor

"I'm just the guy who stole the liquor," laughs Hawaiian entertainer Don Ho. And what liquor it is too.

Ho is just about the biggest success Hawaii ever dreamed of. Playing to sellout crowds in his own Island night club, breaking records at Los Angeles' famed Coconut Grove, landing a new contract with Singer Sewing Company for television specials, this 37 year old singer is rapidly becoming a phenomena.

His appeal seems to be universal. From the teen-ager who watched him on "Malibu U" to Jacqueline Kennedy who invited him to a party at her home, Ho captures the audience with his infectious warmth.

Ho is a far cry from what many people expect from a Hawaiian performer, indeed Ho only sings "Hawaiian Love Song" when sorely pressed by the audience. His style is more cosmopolitan than that, ranging from rock and roll to the Bossa Nova. His philosophy is to have a good time.

"It simply amazes me. It makes me happy to see so many people having a good time. I enjoy making people happy."

Ho is under no illusion about his talent as a straight singer. "I am not a singer, but an entertainer with an ability to read the mood of the audience."

He comes on strong. Stripped to the waist, showing off his pow-

erful, football build, or dressed solely in white, Ho uses every bit of his appeal to entertain the audience. Ranging from sweet music, to bawdy humor Ho is totally in command of his material.

An islander of Chinese-Portuguese-German-Dutch ancestry Don grew up on the other side of the mountains from Honolulu in Kaneohe, where his parents ran a cocktail lounge called Honeyes. Don won an athletic scholarship to Springfield College, Mass. But after one year, Ho returned to the islands to study at the University of Hawaii where he majored in sociology.

After five years in the air force, Don resigned his commission to return to the family business, which by this time was far from thriving. In order to keep customers from walking out, Don started singing and encouraged the patrons to sing too. Within weeks business picked up.

Today Ho has no worries about business. Earning at least \$500,000 a year has helped to give a little security to Ho's life. Don owns a record company, real estate as far east as Salt Lake City all in addition to two supper clubs other than Honeyes. Don has managed a deal with Restaurateur Trader Vic to have an island chain called Trader Ho's.

But entertaining is still Don's main concern.

"I love what I'm doing and all



DON HO: "If they don't like what I'm doing, I adjust to what they like."

the people who come to see us. It overwhelms me when I think of it; the different kinds of people. They determine my mood. If they don't like what I'm doing, I adjust to what they like. You might call it a controlled impromptu night of fun. That's my music and my dream; to make music and make people happy and be around Hawaii for a long time.

"I want people to know that when they come to see me it's as if they are in my living room. I want them to be happy."

Jay and Techniques Make Dream Reality

Many a rock musician has dreamed of putting together the best talent available and forming a group that would blow everybody's mind, but it's rare when someone actually goes out and accomplishes it.

The place was Allentown, Pa., and the time was late 1965. The best musicians in town gathered together hoping to have a great act, and that's just what they got. The group became Jay and the Techniques, and their hit, "Apples, Peaches, Pumpkin Pie," has placed them among the top rock groups on the East Coast, if not the nation.

The seven-man outfit is headed by Jay Proctor, a 26-year-old vocalist who has been associated with music almost from the word go.

"My mother used to sing in a choir and always took me with her to the group's performances," Jay remembers. "And, too, there was much encouragement from my father."

Jay knew for sure that he was in for a musical career after forming a group with several friends in the late '50's. "We soon after appeared on a show sponsored by the local boys' club and did a thing called 'Handsome.'" Then a man heard the group sing, liked us and had us cut a record. As a result of this we got to sing once in a while on local radio station."

After that Jay worked with other groups in the Pennsylvania area until he helped start the Techniques with Karl Landis.

Besides Jay, the others in the group are Landis, 19; Chuck

Crowl, 19; George Lloyd, 25; Ronnie Goodey, 18; Dante Dancho, 19; and John Walsh, 19. All live in or around Allentown.

Ronnie, like Jay, thinks he must have been born with music in his blood. "It just comes naturally to me," he says. He started with the group when he was in 10th grade, and admits "That's where I gained my knowledge of showmanship."

John had something else in mind when he first decided to join the Techniques. "We all got together one night with a bunch of guitars and drums and trumpets and saxophones and tried to form a symphony orchestra. That didn't sound too good so we started a rock group instead."

George, who was born in Georgia, credits his mother with stimulating his interest in music. "My mother could sing very well. She just had a natural talent for it."

Dante, whose favorite foods are apples, peaches and pumpkin pie, credits his guitar-playing father for his prowess on lead guitar.

Chuck remembers his funniest incident as occurring when he drove 1,000 miles to a concert and had his car break down less than a mile away from his destination.

Karl, a rhythm and blues fan, keeps up the beat for the Techniques. Of his start he remembers, "I bought a set of drums and practiced up a storm until I met some guys in a group and begged them to let me play since they had no drummer and needed one. I got in the group but we eventually broke up due to a lot of fighting."



"I AM NOT A SINGER, but an entertainer with an ability to read audiences' mood.



Doors An Individualist Group Unified Despite Diversity

By Mike Masterson

When you open the Doors, you find strange and different things within, as mind-blowing as "Light My Fire," as deep as "The End," as beautiful as "The Crystal Ship."

Paradoxically, The Doors are both communistic and anarchic; they are hippie and anti-hippie; their individual tastes range from classical to rock to jazz to flamenco guitar.

"We're a communistic group in the sense that it's a communal brotherhood institution," according to organist Ray Manzarek. "Not meaning communistic having anything to do with politics, but having to do with the word commune, and being a brotherhood. It's a very small Cosa Nostra brotherhood the four of us exist in."

At the same time they're anarchic, according to Robbie: "We're pretty unorganized, rather than having a nice, tightly run thing. The group has no leader as such, and if any one of us was to leave the group there would be no group left."

Hippie or Anti-Hippie

As a result of the strain of violence that runs through much of their music, the Doors have been accused of being anti-peace and anti-hippie. Not so, says vocalist Jim Morrison.

"They (hippies and the Doors) are connected somehow, they go hand in hand. We always been attracted to ideas about revolt and chaos, about activity that appears to have no meaning. But we're connected to the hippies somehow."

For a group like the Doors, who have a unique sound if there ever was one, there is an obvious interest in who, if anybody, has influenced them. No ready answer is forthcoming, however, since no

individual member has anywhere near the same tastes as the other. Maybe this diversity is what actually stamps the Doors as an individualist group among the mass of groups.

Barry and Bach

Morrison cites Elvis Presley, Chuck Berry, Jerry Lee Lewis and Little Richard as the only singers "who ever turned me on." Chicago blues, Stravinsky, and Bach have been Manzarek's guiding lights. Drummer John Densmore considers himself mostly in the jazz vein, while Robbie believes Flamenco music has been the main influence on his guitar work.

The Doors' compositions are also fair ground for a discussion of influences. One New York music critic has said that their music is a strange combination of the ancient Greek playwright Sophocles and the Irish novelist James Joyce.

"Our album (Light My Fire) is heavily influenced by some of the older writers," admitted Robbie. "Especially Shakespeare, Sophocles and the old Egyptian writers. I wouldn't say the whole album was so. I'd say 'The End' is a little like Joyce, but not really."

Jazz Tradition

Another aspect of the Doors' music is improvisation, which is especially evident in the single, "Light My Fire."

"Light My Fire" is really ex-

isting because it's the first time I've heard improvisation in rock that was more than just what the Yardbirds call a rave-up," said Manzarek. "In a way I'm surprised that some of the jazz people haven't picked up on it and realized it's improvisation in the classical jazz tradition."

The eclectic sound of the Doors has been expanded even further on their second album, "Strange Days," which Krieger candidly predicted will be "the album of the year." The four are particularly excited about a 12½-minute tract in it called "When the Music is Over," described by Morrison as "a kind of modern serial."

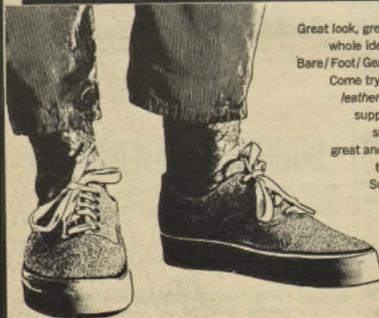
An Expansion

"Musically, it's an expansion of the four of us. We've added maybe a harpsichord and use of the studio effects and stuff like that, but it's still totally performed by the four of us," Jim added.

For Robbie, "it's more than an expansion; it's a logical progression to follow. It's what you'd expect the second album to do. It's the next step up from the first album."

This logical progression may lead to even more unusual things in the future, something Manzarek calls the electronic theatre.

"I don't know when, it's going to take a couple of albums but be almost a radio play."



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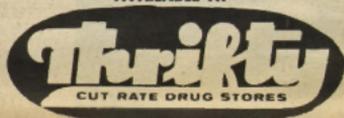
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KRLA's New Season

KRLA's "New Season" has started—bringing in a whole new line-up of personalities . . . and three brand new deejays — Bob Dayton, Jim Wood and Rhett Walker. The "old favorites" are still here though . . . you've just got to find them. Look for Dave Hull early in the mornings (5 a.m.-9 a.m.). Following the old "Hullabaloo" you'll find Rhett Walker, a young New Zealander (9 a.m.-12 noon). At 12 noon an old friend, Johnny Hayes and another

at 3 p.m., Reb Foster. The Eastern sea-board sends us the next new-actors. New York's Bob Dayton can be heard from 6 p.m.-9 p.m. and Philadelphia's Jim Wood hits the airwaves at 9 p.m. Following Jim at 1 a.m.—the all-new Bill Slater Show—KRLA's guaranteed sleep substitute.

Weekends are new at KRLA too—especially for Casey Kasem. A young New Zealander (9 a.m.-12 noon). At 12 noon an old friend, Johnny Hayes and another

ing to have time to do what he set out to do 17 years ago—to be an actor. The breaks are coming at last and, given a couple of years, he just might be an overnight success after all.

Look for many new and exciting features beginning only at KRLA . . . concerts featuring the Jefferson Airplane and Donovan . . . broadcasts and shows from the Cheeta in Santa Monica . . . and more. And keep watching those movie pages for you-know-who.



A SWITCH—Flower Power Pays Off! An Officer giving Gypsy Boots his autograph! P.S. Officer is one of the "Lovable" Keystone Kops, Frank Walrus.



THE ASSOCIATION has just finished a successful run at the famous nightclub The Coconut Grove. Although this nightclub caters to adults, the Association did not leave their usual sound behind them. Unlike The Supremes and The Four Tops who included many show tunes and other non-rock numbers in their act, The Association sang the hits that made them famous in their own style.



"Happenings"

By Casey Kasem

Look for the release of a brand new, exciting motorcycle picture November 1st. The working title thus far is "The Glory Stompers." The title might change between now and then, but the stars won't. It stars Chris Noel, Dennis Hopper, Jody McRae, Lindsay Crosby and many other bright new-comers to the motion picture screen. Oh yes, two of those new-comers are KRLA's Dave Hull and myself.

The story-line of the movie concerns that conflict between two motorcycle groups, "The Black Souls" (bad guys) and "The Glory Stompers" (good guys). You guessed it—I'm a "bad guy." Near mixes of three moving cars, three stationary cars and a plate glass window in a butcher shop taught me a fast, sincere respect for the true motorcycle devotee . . . believe me!

More happenings next week . . . Casey.

BEST DOCUMENTARY HONOR

KRLA special assignments editor Lew Irwin received certificate of excellence Special Award from Associated Press broadcast executive Robert Eumson. The station was lauded for its "Language of Rock" series which dealt with the

suggestive lyrics of today's music. A second KRLA documentary entitled "Down The Up Staircase," exploring the growing use of marijuana and LSD, was named the best radio documentary of 1966.

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Buffalo Springfield Sound Off

If there is one common factor unifying all of today's better rock groups, it would have to be their enthusiasm and their involvement with pop music. For the serious pop group, the one with true creative ability, concerts, recording sessions and after hours clubs are not part of their jobs, but more importantly part of their lives. This is especially true with the Buffalo Springfield, a talented group with many out-of-the-ordinary ideas about how pop concerts, and festivals should be held.

"We would like to play ball parks, if they can be done right. The ideal place to hold a concert is outside where the amplifiers can be turned up as loud as they should be and not hurt anyone's ears.

"But the ball park concert would have to be changed from the way it is now. There wouldn't be any regimentation, and the kids could come up around the stage or dance on the grass, if they wanted to. There would still be seats but people would be able to move about freely.

Audience Connection

"The whole thing about concerts is that you have to groove with the audience. There has to be a connection between the audience and the group that's playing. Of course that can be gotten anywhere, if the audience is willing to really listen, and the group is good enough.

"This can be obtained in a club too, all you need is an air of relaxation. The Fillmore used to be, but they've gotten too hipped out on themselves. They sort of say 'I dare you, turn me on.'"

Although the Springfield played at the Monterey Pop Festival and genuinely thought its concert was fantastic, the general impression from the resulting festival was a little less than satisfied.

Original Idea

"The original idea was so great. A three-day blow out with pop artists and folk singers and anybody who wanted to perform. Like the Newport Folk Festival without any pressure, just people playing together with an audience listening. But that idea got sort of lost. There was all sorts of pressure at Monterey that shouldn't have been there.

"Then too there was too much emphasis on San Francisco and the groups from there. Some were excellent, but most of those S.F. groups that played were pretty bad.

"Also everyone seemed to be trying to make it into a love-in. And love-ins should be spontaneous, they can't be planned. You can have a love-in anywhere, in your own home if you want it, and that's the way it's going. There was too much catering to the love generation.

Falseness

"There was a falseness about Monterey that shouldn't have been there."

"Unlike many groups the Springfield find it more difficult to reproduce their concert sound in the recording studio than the other way around.

"One of the problems is with can't be turned up as loud as it can be in concert. And so we have to search and find ways of getting around this problem without losing



ONE THING FOR WHICH the Buffalo Springfield are well known is their ability to pose!

the sound that we want. "We do all our own music. Very rarely we will ask somebody to come in and play something for us, but only if we can't figure any other way of doing it.

Sounds of Horns

"We can't play horns, but we have found a way of making the fuzz tone guitar sound like a horn with our dubbing. We're all learning how to play new things every session too. Because if we only ones playing on our albums and records.

Two of the Springfield had been introduced to pop music through

folk singing in New York. But like many other folk singers they eventually turned to rock.

"It's more of an involvement in the physical. It feels good to play hard and to feel that amplifier in back of you working like an instrument in its own right.

"It's just more fun, you can get totally blown over."

In Los Angeles the group is almost as well known for its habit of playing improvisations in after hours clubs with anyone who wants to play as they are for their single hits. The Springfield has been known to groove until the early hours of the morning with abso-

tely no regimentation or structure to what they are playing.

"This is great in a club, but it doesn't belong in a concert situation. In a concert people come to hear one group at a time and that's all. Perhaps it should be different, and everyone could play together. But concert producers don't seem to want to break down the structure of the concert.

The Springfield's new album is almost ready and will be out in the early part of October if all goes well. They are also scheduled to appear on the new television series, *Musonic*, and are planning a tour of the East coast cities.



THE GANG—Oz, Malcolm, Nigel and Miss Spanky

Spanky And Our Gang—Instant Insanity

If eccentricity is any sort of requirement for pop singers, then Spanky & Our Gang have definitely won first place among the musical masses.

Spanky, a 24 year old brunette and leader of the Gang, can never be accused of being a carbon copy of anyone. Who else would wear an Army surplus jacket, bell-bottomed jeans, D.A.R. button and glasses without lenses?

Enter Nigel

Then there's Nigel, straight from the country-western bag by the way of a few folk clubs, who finds lots of country and western in the Beatles and slips some into Spanky & Our Gang "whenever they let me."

Or Malcolm, the only sane note in this symphony of insanity. He's just back from a State Department tour of Viet Nam, shaking his head about a variety of unknown

thoughts. He met Spanky when they both sang with the New Wine Singers not too long ago.

Ah, but don't forget Oz, as in the Wizard Of, with a last name as in Beethoven, Oz Bach.

Mustached profusely, Oz Bach alternates between English, German and any other language that fits his fancy at the moment. He relates (in English hopefully) a bizarre story about him and Nigel meeting Spanky in a chicken coop during a hurricane in Miami, though the chicken coop turns out to actually be a home (reconverted) that Spanky was renting at the time and the hurricane one of many that storm the Florida coast each year.

Then there's the family, literally the Gang, that follows each other around the country, one performance to another—people with exotic names like Ruby Tuesday and

Johnny Indian.

"We don't communicate with the waitress types," says Spanky "so we prefer to rent a place and someone cooks and it's one big happy family."

Trends?

At which point, Oz took it upon himself to discuss musical trends, or mainly, is rock 'n' roll in danger of getting too far above the audience it is intended for? "I don't think it's getting too good necessarily," he said, "it gets refined sometimes until it's no longer interesting, but there is always a new thing, like Indian music or soul music.

"There's a great lack of good singers today — both good solo singers and singers in groups."

And with that, Spanky and her Gang took off in a blaze of wild color—presumably to make every minute count.

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BEE GEES GET STUNG BY THE BEATLES

The Bee Gees, that British-Australian group which sound startlingly like the Beatles, have been making a tour of the United States getting acquainted with the American press. This is what happened when they hooked up with a BEAT reporter:

Q. What are your impressions of the U.S.? Are they similar to those of Eric Burdon?

A. Maurice Gibb—Well our impressions so far are very similar to what Eric said. It is really a different place.

Vince Melouney—It's really beautiful. We've found it very advancing, and it's so different from England, different from Australia or any other place in the world. England is very old and they want to keep it traditional, and that's beautiful in its own way, but it's beautiful here because it's so advanced.

Drugs?

Q. What is your opinion of drugs?

A. Vince—So many people are taking drugs, it's ridiculous. It's growing every day. You must remember that many years ago alcohol was forbidden to be drunk, and it became legal, you know. Alcohol is terrible, really nobody can say it does you any good. But some drugs can't harm you. Yet they let the drunks get way with it; they can roam the streets and do anything, but as soon as a guy takes a pill or has a smoke, they're right down on him. We don't smoke because we don't believe in it. The thing is, maybe once you're on it, maybe you can't get off it. We don't need it. Why should we use it?

Q. What about the rumor that one of the recordings on your album was actually done by the Beatles?

A. Maurice—That song we did on that album was written quite a while ago, and we just did it for the album. I can't think why people would even think that the Beatles would sing on the album.

Colin Peterson—I don't even know the Beatles, and it would be difficult if they sang on one of our records. I'm sure I'd get to meet them. Everyone feels the need to start a controversy about this or that. But this one is far from true.

concerts?

Q. Are you going to continue to make personal appearances?

A. Colin—I don't think we're in

any position to stop tours. They'll never be obsolete; a group will always have to work live. In my opinion it won't be long before the Beatles start working again on stage, because if you have worked to an audience for so long I don't think you can sort of creep behind the scenes and just record. You feel as if you are missing so much—the kids.

Q. Where is pop music going?

A. Vince—No one can predict where anything is going. You must take it as it comes. We don't follow any trends; we make our own trends. Your music must be advanced because you're working on ideas all the time. The only thing I can say is that music will get more and more advanced, and the kids will go along with it.

Q. What do you think of psychedelic music?

A. Maurice—Different trends come in every year, and the psychedelic thing is just a trend. In England it's there, but then again it's not; it's not a big trend. The move in England is psychedelic, but it can't last if you have to rely on all this mad lighting and stupid things like that—smashing instruments—to go over well, forget it as far as I'm concerned. If you're good enough, and you write good material, and you've got a good stage act, and musically you're reasonably good, you'll last, you'll keep going. But if you depend on trends, forget it.

The Image?

Colin—If a group classes itself as psychedelic when they go on stage and they use lighting effects and everything it's hard to create an image, because what is the image? The image is the actual lighting and everything, which is very hard to remember. I think a group can be more successful if they just rely on themselves, and they can create an image among themselves.

Q. What are you doing to further communication with fans?

A. Maurice—We have to do something different each time; we don't want all our records to sound the same. Like with "To Love Somebody," we've gotten far away from this Beatle kick which everyone thinks we're on. It's sort of a soul ballad, and it's just nothing like "New York Mining Disaster." This is one thing we wanted to do across, and no one can accuse us of copying the Beatles.

"It's More Dangerous To Be An American Indian Under 18 Than To Be In VietNam"—Buffy

Buffy Sainte-Marie is one of the most unique performers around. Possessing an almost incredible voice which ranges from the deep blues tones to the pure soprano, there is no singing style in which she cannot excel. Add to this her ability to write beautiful and poignant songs and you have just a fragment of Buffy's accomplishments.

She is a writer who refuses to be categorized. Her "Universal Soldier" is a protest song; but another of her compositions is "Until It's Time For You to Go" which has no clear protest message. This diversification is what makes life and work interesting to Buffy.

"I don't think that it's possible to fit me into any of the categories of music. I particularly don't worry about it. I realize that it's a problem for people writing about music to be able to say she's a country and western singer, although some people think of me as a country and western singer, or some people will say I'm a blues singer and think that I shouldn't sing anything else.

"When people ask me how I want to be introduced, I say just say I'm a singer-composer."

A Sponge

Her ideas for songs come from every imaginable source.

"I write whatever I happen to be thinking about, which is one thing at one moment and something else the next. Or something at all, which is most of the time. "Most of the time I'm like a sponge and I'm slurping in instead of giving out. And I find that it's very important not to get worried when I'm not actively creating, because what I am doing is absorbing."

Although many people tend to lump all "folk" singers together into one bag, Buffy is unlike anyone else. She does not consider herself a protestor, yet many people call her exactly that. Actually her life is very related to what might be called "protest" because Buffy is a full-blooded Cree Indian. This gives her an added strong feeling for the injustices that have been thrust upon the American Indian.

Buffy feels her responsibility to

her race very strongly, and at each concert she includes songs written about the mistreatment of the Indians and their courage in the face of great odds. However, Buffy is a realist and she does not hold the illusion that her songs are changing social conditions.

Informing People

"My point in trying to inform the people is exactly that. I am trying to inform the people. I can't make the average American man do anything to help the Indians. All I can do is inform him.

"He still goes to the polls. All I can do is prevent this leproser part of American history from being covered up any more. I'm just trying to let some sunlight in."

"I'm talking to students mainly. And these students are going to become lawyers and teachers, and voters and parents and at least they'll know."

"Some things are being done. From the Office of Economic Opportunity there are some very good programs now and then coming into being. Some are very successful and others are not successful."

"I think the way to help Indians is not to weigh yourself down with Indian jewelry and tie a scarf around your head and walk around zonked out of your mind calling Buffy Sainte-Marie 'soul sister.' That's not where it's at."

Good Americans

"I think the way to help the Indians is by being the greatest kind of white man he can be. He doesn't have to become an Indian too. It sounds dumb but I wish we had some good Americans in America."

"I don't really think we have very many for whom reality has come very close to the values that he himself holds. I'm not saying that you should be true to anything that I have in mind, but at least be true to something, or else you walk around dizzy all day."

Now in the past two years more American Indian children have died of "natural causes," measles, mumps, starvation than all of the men who have died in Viet Nam so far. That's a fact. It is more dangerous to be an American Indian under the age of 18 than it is to be in the front lines in Viet Nam.

No Clear Answers

"Percentage wise more Indians die. Indians die like flies."

Buffy feels no quick solution to their problems, but she is not sitting idly by waiting for someone else to come up with the answer.

"It's a very complex problem. The Indians can solve it themselves but between the state of panic that exists from whether you are going to be booted off your land tomorrow and the state of complete disgust that exists."

"When a kid in the 5th grade is so disgusted with the school system which is full of lies which doesn't even recognize that he exists. When he drops out of school in the 5th grade, I'm not going to tell him to go back."

"I'm working on my own reserve to encourage the 4 teachers who teach the 400 children. I'm trying to get these teachers to allow them to speak Cree and I'm trying to get these teachers to learn to speak Cree."

Seventeen Magazine

"I mean here's this pretty young school teacher who stands up in front of the class and tells these kids who to be. No they can never be her."

"I tried to be her. I tried to be like the cover of Seventeen Magazine. I tried to do it for years. I cut my hair, I bleached it, I used the shade of powder that they told me to use, I used the ridiculous pink lipstick and I looked awful. "But it never occurred to me that there was anything within myself that was worth developing. Buffy Sainte-Marie is one of the fortunate people in the world. She has finally realized what she had in herself that was worth developing. She is aware of herself and her abilities and her limitations. Buffy is now trying to help others to realize their own particular potential."



(R to L) Barry, Robin, Vince, Maurice, Colin



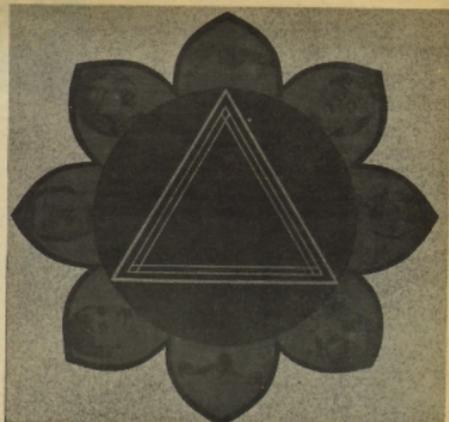
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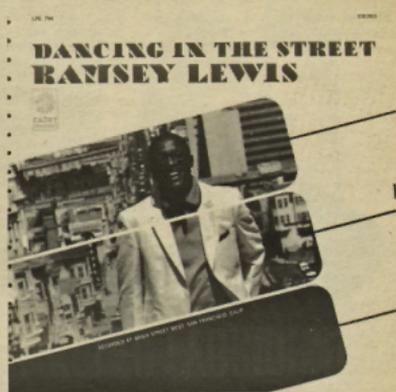
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Life Is A Dream



The Sounds of Today



Five Turtles On The Line

By Mike Masterson

It's not often that one is able to get the Turtles to sit still enough to give out an interview—it's even less frequent that an opportunity is given to the individual members to speak out on any subject they choose. But it happens.

Howard Kaylan (official or unofficial leader of the group, depending upon whom you ask) wasted not a second in picking out his topic and plunging directly into it. "Groups will come and groups will go and no group really exists to stay on top of things forever.

Keep Changing

"In our own instance, we feel we would like to keep changing our music, not only to fit the times but also to fit where our heads are now. We couldn't record a song like (It Ain't Me Babe) now and seriously get into it. Not that it's a bad song by any means; it's just that we want to say other things now. We did a little bit of the protest thing with 'Let Me Be' and we went into happy music with 'You Baby' and now we're doing exactly what we want to do and we've finally gotten to the point where the songs we're recording are really what we want to say.

"Some of that coming to us from outside sources are done in very close association with the writers who are writing for us. So by the time our songs and albums are released they are really what we want to say, we don't say anything we don't mean.

"We're not trying to preach any

morals except 'here we are,' and if people see us and dig us then we're really happy. A super group is just a group that's made it, that's lasted, that people when they hear the name say 'oh yeah, I know them, I know that guy and that guy and they've got the tambourine man with the glasses and the drummer who sits back there' and they know us."

Trip To Canada

John Barbata was about to burst with all the news of the latest Turtle adventures. "A lot of interesting things have happened. We've acquired our own plane, a DC3, and we've really gotten to the point where we enjoy the traveling part of the tour. I don't know, everyday something seems to happen. On our last tour we were at Expo '67 and it's really a truly unbelievable place.

"As far as our shows, I think it was a different experience playing for a lot of people from all over the world. Most of the people have heard of us, a few hadn't, and I think we got down what they wanted. The response was very warm, you could tell they were there to appreciate what you were going to lay down for them.

"Well, the whole place had a very exciting atmosphere, you find you don't get to a place too often where there are so many different environments, where there're so many different ways of life in one area.

"Following that we went to Alaska, which few groups get to do, and I think it's a great experi-

ence. A lot of people have some misconceptions about Alaska. It's not so different there, except that its more isolated and the people really get into different things. The people are very warm and friendly and they don't have all the uptightness that seems to surround people in the average continental U.S. city."

Musical Progression

Al Nichol took the floor next and immediately began talking about creating new sounds. "I've been interested in creating new sounds for a long time now because people get tired of the same old things. As music progresses, certain ideas progress and well other groups have shown us, other people have come up with very unique things.

"As far as our music is concerned, we try to incorporate as many new ideas with each song so that we can come up with a new sound for that particular idea and a new way of communicating. And if you communicate to people in a new and interesting way they're going to pick up on it and remember it.

"We have several instruments in our sound that haven't been used too much before. I think that new sounds and weird instruments that you can do musical things on are going to make a great difference in this next year as to whether a group or song or idea becomes commercial and is picked up by a lot of people."

Rigest Break

Jim Pons has been asked the



question so many times that he automatically tells you about joining the Turtles. "Well, first of all it's a very fortunate break to make a transition from a group like the Leaves to a group like the Turtles. I call it my biggest break because it really was. The Leaves were a success as far as I was concerned. It was very, very local, we were just concerned with playing our own parties. But I think God that I had the insight to accept the good chance when it came along. I was struggling with the old group, I was friends with everyone, and we had a good thing but I could see that the Turtles was a better thing to do."

There are quite a few things on hard Volman's mind but it's not hard to find out that his wife and

she are uppermost. "She understands the line of work I'm in exceptionally well. She's very happy for us. I'm doing my best to keep her out of the publicity as much as possible. I'm married and there's no hang-ups about it. We're both very happy."

"A few of us went to see the Bob Dylan movie. 'Don't Look Back,' and where he was then and where he is now. Bob Dylan is a poet and a philosopher, a very good one. He was the changing point in my life, he added and abated my thinking up until about a year ago.

"The movie is very good, I enjoyed it. It's a tremendous insight into Bob Dylan as a person rather than just a musician. He's really freaky."

GRASS ROOTS SPEAKING OUT — We Want to Say Something to People

By Edson

... We were a group before we got the name, and we were working with Sloan and Barri before that. The old Grass Roots were a studio group—we had the sound and they thought we had the songs and they thought we had the sound and they thought we had the sound, so we moved into that position." Warren Entner, Grass Root speaking.

It had been a relatively quiet day before the Grass Roots came into the office, but all that was changed immediately upon their arrival. Having just flown in from San Francisco, the boys had come to us straight from the airport. Four well-mannered, polite, well-dressed young men walked in the door and immediately I thought something was wrong. They were just too straight.

Point One

At least they had long hair—that was one point in their favor—so I figured that they couldn't be all day, and we began our interview. I was in for a surprise that day—I discovered the Grass Roots to be very intelligent, well-educated, quite talented young men... who also just happened to be very hip, but didn't have to pretend to impress everyone with it.

I don't want to mislead you by telling you that at least three-fourths of this group are nuts, but let me give you an example. After one member made a funny remark at which we all cracked up, I asked if they could repeat a few

of their ha-ha's for me in harmony. My tape recorder is now the proud and sole possessor of the Grass Roots singing "ba, ha, ha" in harmony (key of F Minor).

A few minutes later, Creed asked me if I had a cigarette. Since I don't smoke, I didn't have one and poor Creed was about to have a nicotine fit until the inspiration hit him to go downstairs into the parking lot and bum a cigarette off of a stranger. In fact, he and his newly-found benefactor got on so well, that Creed wound up hitching a ride down to the little market a couple of blocks away, and in a few moments, he came bounding back into the office offering to share some of his Black Cherry Cola and M&M's with us.

Order of Names

... this is the team of Entner-Bratton... Bratton-Entner. It should have my name first—see, it was Bratton and Entner: Brent, but I wanted Ent-Bratton but that didn't sound right. Besides, in alphabetic order I should get my name first anyway! "Okay! The team of Warren Entner and Creed Bratton discussing the order of their names on lead sheets; they are the two Grass Roots responsible for writing much of their material. Warren explained: "On the next album it's split—we write half, and Sloan-Barri write half. The single ("Live For Today") was from Italy; it was written over there and the head

of Dunhill brought it back and we did it."

In a rare serious moment, all four of the Roots stopped to analyze what has been happening in the music world around them and decided that the greatest innovation in recent years has been the Beatles. "I think they changed the whole thing; they said something," remarked Warren.

Rickey Coonce, drummer for the group, agreed with him, adding that "They brought the rock and roll out of its little bag of old outfits and they made it all on its own again. It's just a form of music now and it's recognized as such."

Unstoppable

Creed led his Cherry Cola for a moment to add his own thoughts to the discussion: "They (the Beatles) led the three-chord pattern and now they're doing some fantastically creative things—very Baroque—and they're obviously still unstoppable. Creatively, we feel—we're not trying to rock oncoiced—but we feel that once we are exposed, we'll try to go along this vein too, because we want to say something to people."

Warren, too, nodded his head in agreement, and continued for Creed: "I think we've developed some sort of a style; we know what we can do and what we can't do, and we're trying to elaborate on the bag we're in now. There's a long way to go in it, literally." "Musically," explained

Creed, "were acoustical, electric, very hard-rock with a folk influence, I think. Now, we're growing with the music, so obviously we'll change."

There is one ambition which Creed has hopes of accomplishing one day soon: "It would be very nice to have a song come out to express in one song a whole mood—like a mood that just the music alone fits so perfectly with the words that everyone has to listen to it. I'd just like to leave an impact on everyone with our name

and what we said related to it."

Expressions

Rob Grill, bass player and sometimes—lead singer for the group lead the discussion for a while when we discussed the kinds of things which can be accomplished with music: "You can let people know what you have to say with music and it expresses a lot of your personality. If you have an influence on people with your music—if it goes over—then you have a good feeling of expressing yourself to everyone."



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SMILEY SMILE (Brother Records) The Beach Boys. *Heroes and Villains*, *Wind Chimes*, *Gettin' Hungry* plus eight other tracks. This long awaited album definitely proves that the Beach Boys have left surfing music far behind them. Continuing in the vein of *Good Vibrations* (included in the album) and *Heroes and Villains* this album includes some beautiful and intricate harmony and electronic manipulation of sound. The cut called *Wind Chimes* is especially impressive with the voices of the Beach Boys blending to become the sound of the wind through the trees. Included is an excellent instrumental cut *Fall Breakers and Back to Winter* and a comic song *She's Got a Bald*. The album requires careful listening to appreciate all its subtleties. There is very little here that will remind anyone of traditional pop music sounds. If the Beach Boys can continue to explore new sounds and techniques with the freshness of *Smiley Smile* they will definitely fulfill all the faith that so many people have shown them.

COME BACK WHEN YOU GROW UP (Liberty) Bobby Vee with the Strangers. *Come Back When You Grow Up*, *Before You Go*, *I May Be Back* plus nine other tracks. This album, which includes Bobby Vee's newest hit, is not very interesting. Although he is attempting to make the transition from the sound of the fifties to the sound of today, his material is not original nor is it new. His style sounds repetitious and the cuts, which might fare better singly, die as an album.

GENTLE ON MY MIND (Capitol) Glen Campbell. *Catch The Wind*, *The World I Used To Know*, *You're My World* plus seven other tracks. Glen Campbell on his album includes some of the best material of other writers and singers. Although he does well with them, he does not over-shadow the original interpretation, nor does he add enough to his interpretation to make this album uniquely his own. His best cut is *Gentle On My Mind*, but he does not seem to be able to catch the simplicity of Donovan's *Catch The Wind*. When singing more complex songs such as Jimmie Rodgers' *It's Over* or Roy McKuen's *The World I Used To Know* Campbell fares much better. Another fault lies with the arrangements which are over orchestrated for some of the more simple tunes which Campbell is singing.

THE BYRD HITS (Columbia) The Byrds. *Mr. Tambourine Man*, *Turn! Turn! Turn!*, *Chimes of Freedom*, *Eight Miles High* and seven other tracks. Remember when the world centered around England and the sounds that were coming out of that small island? America who for so long had ruled the world as the leading exponent of pop music suddenly found itself replaced by the "Limeys." But during that time, one group did emerge in America to help to revolutionize the pop scene and to pave the way for the so-called psychedelic music of today. That important group was, of course, the Byrds whose unique song styling and intricate musical arrangements caused a whole new area of sound to be explored.

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3. COME BACK WHEN YOU GROW UP Bobby Vee
4. APPLE PEACHES, PUMPKIN PIE Jay & The Techniques
5. REFLECTIONS Supremes
6. NEVER MY LOVE Association
7. YOU'RE MY EVERYTHING The Temptations
8. SAN FRANCISCAN NIGHTS Eric Burdon
9. THERE IS A MOUNTAIN Donovan
10. COLD SWEAT James Brown
11. PUNKY BROADWAY Jackie Wilson
12. HIGHER AND HIGHER Rolling Stones
13. YOU KNOW WHAT I MEAN Turtles
14. I HAD A DREAM Paul Revere
15. 12:30 Mamas and Papas
16. I DIG ROCK AND ROLL MUSIC Peter, Paul and Mary
17. BROWN EYED GIRL Jackie Wilson
18. DANDELION Van Morrison
19. BABY I LOVE YOU Aretha Franklin
20. GETTIN' TOGETHER Tommy James
21. MUSEUM Herman's Hermits
22. MAKING EVERY MINUTE COUNT Spanky and Our Gang
23. I MAKE A FOOL OF MYSELF Frankie Valli
24. ALL YOU NEED IS LOVE Beatles
25. GIVE ME A LITTLE SIGN Brenton Wood

As Compiled by Cashbox Magazine

LINDA MARDER I love you!
LEAY.
Happy Belated Birthday Clair
LaCross.

Anne—To the grooviest pen pal
in England—Becky.

TEDDY BEARS RULE
Mark Lindsay—love from an
unknown girl—Barbara.

HAPPY BIRTHDAY CASS
Marge Peabody
Happy Belated Birthday PAPA
JOHN.

PRAY FOR BRIAN.
Pete Laughner is really Louie
Motherball in disguise.

SKY—Memories of your yel-
low lamp ...
To all groovy Berry tour guides
lady ya Donna Townsley (Doug,
Randy, Terry, Andy and Bill).
Happy Birthday, Big John. Love
Sally.

Congratulations, Papa Ringo
"Love is all you Need—The
Beatles are Love".

The soul of Brian Epstein lives
on.

**THE ASSOCIATION ELEC-
TRIFFS!!**

SKY—thanks for May 1st.
TBT Lives thru Herman.
Hollies Love Peace.
"Harry" McCartney is all love!
Greg, thanks for an outsize
summer! Love, Debbie
Calalina girls only.

The world is dim, the light dies.
Darkness enters—hate exits.
John Lennon lives ... everyone
else just IS.

I love George
Matt Willimas Stinks! Garb
shall overcome! Labsang Rampa
live—Tad.

**MIKE: REVELATIONS FOR
FAITHFUL OR REQUIEM FOR
FOUR?**

REPLACE MIKE.

Happy Late Birthday MICHAEL
PHILIP JAGGER!! I love
you—Cyndi.

Süside so far luv. Down with
Mr. Kite Please, Pandora.

Phony—Thanks Black Eyes.
Red

**GOD BLESS BRIAN EP-
STEIN.**

Alan Staller. Where are you? Sue.
BEATLES!!!!

Bill Koepke—I love you very,
very much—Sheryll.

CLASSIFIED

I love you, P.F.C. Gary M.
Levis, Marie.

Joan Swarts — How are you?
Steve and Jim.

SKY SAXON has soul!

Whoever's writing these things
about us Monkee fans "We aren't
reading". Paula Taylor.

Girl love GREGG

**BEATLES GO
MONKEES BLOW**

Happiness is ... **PAUL MC-
CARTNEY.**

"GROTESQUE MORMIESK"
Warblers love Spocks.

Join up! The LNNAF Rebellion
wants you!

Jeff Hawks ... Hope your
birthday was the Happiest!!! Love,
Sandy

Birthday Flowers to Bernie and
"Butchie"

Monti Rock III is cute.

**STRAWBERRY FIELDS ARE
BLIGHTED**

Love to Brian Epstein. May he
find bliss soon.

Lenny "I be loving you, it'll be
there when my dreams come
true". Marion.

Mary Loves Toney.
Shawn loves Lyane.

DAVY'S WHERE IT'S AT.

Happy belated 20th Birthday
Barry Gibb—Kathy.

**SGT. PEPPERS LONELY
HEARTS CLUB BAND IS
LOVE.**

Lead Seeds—where is the en-
trance way to play? Crystal.
Andrejaska Stinks.

DAVY WELCOME HOME!
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aldson, Lin, Jenny.

Mark Sasaki I'll always love
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LOVE, LIFE AND LENNON.

Hard Times remember auburn
Washington and the girls who love
you, Shelley, Kim and Kathy.

Rudy—congratulations on Blew
mind! I'm coming to San Francis-
co. Hope to see you, Shelley.

**TO THE ONE (OR ONES)
WHO SENT THE BEAUTIFUL
BEADS AND QUOTATION IN
OLD ENGLISH THANKS
AND LOVE, MARK LINDSAY.**

Les Thompson grooves.

PAUL MCCARTNEY you crazy
little boy—I love you!!! Lorelle.

Beatles fans grew up four years
ago. The Monkees and their fans
are still hopping.

Giant Beatle rally coming—
Feb. 10th, 1968.

**LOVE YOUR BROTHER-
HOOD.**

Ted Bluechel is a PIGment of
your imagination.

Ted Bluechel eats PIG newtons.

Ted Bluechel—Good Eternity.

Russ Giguere's mistake ticksles.

Brian will love Tiann forever.

Butch has a dirty mind.

Bill Hudson of THE NEW
YORKERS is the greatest—Theresa
Mayovsky.

**JOHN LENNON'S LIKE A
PICTURE. HE'S WORTH 10,000
WORDS.** Happy Birthday! almy-
loving!!! Paula.

to little lester tanaka who's
fourth period is mr. abes' drafting
class, I love you.

Spider-man swings! R.F.O. Cal-
rol.

Bob Dylan and Queen Shaz.

What about Project Hill? Eh ... ?

Happy October Birthdays—
Gaye Napoleon, Floyd, John and
Wolfgang—marcianne.

**DON AND THE GOOD-
TIMES—SO GOOD!**

Where have the Byrds flown?
Joe Edmondson.

To the Wibble Chargers, Radio
99 of Philadelphia—CHARGE!
Hyski — I love you! Lu, Lin

Terry Larson, We love you!!!
To Elizabeth Rhodes from Bryo-
phyta

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BEAT

OCTOBER 21, 1967



Mamas And Papas Leave Pop For 'Adventure'

Beatles' Yogi In U.S. To Spread The Word

LOS ANGELES—Indian Mystic Maharishi Meesh Yogi was in Los Angeles for the second time in as many years to deliver talks on the benefits of meditation and to organize academies for the teaching of transcendental meditation.

This year was very different for the Indian visitor. Whereas last year his press conference was held in a private home with all reporters kindly asked to remove their shoes, this year's conference was held at the very proper Los Angeles Press Club before a dozen reporters and various cameramen.

Beatle Interest

The main reason for the gained notoriety is the interest the Beatles have shown in the Maharishi's philosophy.

"The Beatles came backstage after one of my lectures," he explained, "and they said to me, 'even from an early age we have been seeking a highly spiritual experience. We tried drugs but that didn't work.'"

"You have come to the right place," I said.

"They are such practical and intelligent young boys, it did not take more than two days for them to discover that transcendental meditation is the answer.

"We'll do anything you say," they told me."

It was by the Maharishi's suggestion that the Beatles decided to open an academy for his International Meditation Society in London. They also plan to get together for two or three months in India this October to pursue this way of life.

Questions

During the two days in Wales the Beatles were asked a good many questions by the Maharishi.

"One of them took a badge out of his pocket, I asked, 'What is this?' He said it was a Ban the Bomb badge. He said there was an organization that wanted to put an end to bombs.

"I told him, 'Be careful, you have a great responsibility, don't go into the abstract idealisms. If you want to ban the bomb you must show a bigger bomb.'"

"Then they said the government is awful, I told them, 'As young men, be careful. Whatever party is elected must be supported.'"

The Maharishi has yet to hear any of the Beatles music, but he believes that he will eventually, maybe when they join him in India.

The Beatles are not the only pop singers and performers to show an interest in his philosophy. The Rolling Stones, Donovan, some of the Doors and television actor Efram Zimbalist Jr. have also sought out his counsel.



MAMAS AND PAPAS leaving to re-find those lost good vibrations.

MAMAS, PAPAS QUIT POP

BEVERLY HILLS — At the swank Beverly Wilshire Hotel the four Mamas and Papas rectified the statement Ed Sullivan made on his September 17 television show.

"We're leaving the country," announced Michelle, though it came as no real surprise since all the city's radio stations (not to mention Sullivan) had already jumped the gun. "We've already stopped recording at this point and we're going to Europe for an indefinite period of time."

Disenchantment

And the reason behind this move is disenchantment with the musical product they've been turning out. "It seems as though we're grinding it out, re-creating the things we've done before. We don't have time to work as creative artists; we're without good vibrations, so we're going on an adventure somewhere," John revealed.

"We're going as a group. We sail from New York to Liverpool, then on to London where we may

do a concert and perhaps we'll do concerts in Switzerland and Germany. It's the end of a musical era for us," added Cass.

At the mention of Liverpool and London, the question as to whether the Mamas and Papas will visit with the Beatles was raised.

Beatle Visit?

"And, quite logically, it was Ma Cass who answered: 'We'd like to spend time with the Beatles but that is not our primary ob-

jective."

Nor is their objective in going to Europe a monetary one. "No one ever leaves America to make money," stated Cass. Well then, asked a network reporter, how much money has the group already made? "It's hard to tell," replied Cass. "We've made a bit of money but we're not millionaires by any stretch of the imagination."

"We make \$20,000 a night for

(Continued on Page 4)

HARRISON FINDS HELP IN HOUSE

By Tony Barrow

George Harrison's contribution to the soundtrack of the Beatles' self-directed hour-long television show "Magical Mystery Tour" is a new song which he wrote while he was in California at the beginning of August!

Entitled "Blue Jay Way" the composition relates directly to the location of the hideaway home George rented for himself and his friends during their eight-day visit.

Here's how the song came about: With Pattie, road manager Neil Aspinall and the Beatles' close friend Magic Alex, George arrived at Blue Jay Way on the afternoon of Tuesday, August 1. The long polar jet flight from London had left most of the party ready for some rest. But George decided to stay up for a while and Neil joined him. They telephoned a good friend of theirs inviting him to come over for the evening. Detailed instructions for

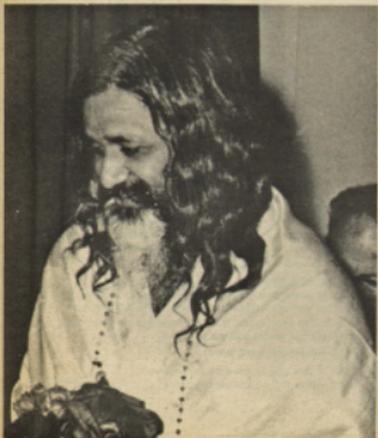
reaching Blue Jay Way had to be relayed over the telephone. It was this call which proved to be George's inspiration for the new song. He sat down behind a mini-organ and went to work while they waited for their friend to arrive.

Hypnotic Song

"Blue Jay Way" is a slow number with an almost hypnotic atmosphere about it. On the whole it is less complex and more commercial than George's "Sgt. Pepper" piece "Within You, Without You."

Incidentally it was in America, almost four months earlier, that Paul started work on the television show's title song "Magical Mystery Tour." Within days of his return home (after being with Jane Asher in Denver for her 21st birthday party) the Beatles recorded the first track for "Magical Mystery Tour." Since then the general construction of that number has been modified and addi-

(Continued on Page 7)



MAHARISHI: "Don't go into abstract idealism."

LETTERS TO THE EDITOR



TOUGH ON JOHNNY RIVERS?

Dear BEAT:

I buy your magazine every time it's for sale and as a whole I think it's wonderful. In the People Are Talking column you have said a few things that just don't set too well.

I am a very big fan of Johnny Rivers and in my opinion I think he's the greatest thing that has happened since Elvis. Only, once have I read any sort of complimentary statement about him. This was on his great success as a businessman.

So you say "Now that the Miracles have a new record out, Johnny Rivers has a follow-up to 'Tracks Of My Tears.'" Well, since Motown artists are considered "Soul Singers" how many artists can cut the same record and come up with a smash hit? One that has kept climbing and has hit the number one spot on the West Coast? Not many, even you have to admit that.

Johnny Rivers is a very, very versatile man. His list of achievements are out of sight. A top recording artist: pop, folk, ballads, country and western. A top record producer and song-writer, and a great businessman. I imagine there are quite a few other things he's successful at that the public never hears about. I think he will go on to greater heights in the years to come.

Maybe you can call him a "copy cat" well, from the sales of his last two hits someone else besides myself liked them even though they were "Old Motown Records."

Johnny Rivers seems like the type of man who does what he wants to do when he wants to do it. I guess your opinions really haven't made a dent.

Why don't you say something nice about him. For instance his charity work or better yet his trip to Viet Nam to entertain our troops. He does have good qualities and it wouldn't kill you to mention a few of these.

A Johnny Rivers Fan—Jan Talpai

The Smell Of Flower Power

Dear BEAT:

It was about time that the BEAT had an article about the fabulous Supremes! I know the Supremes are hard to get interviews from, but they have a right to be choosy about whom they let interview them. But I'm glad you at least covered the Coconut Grove appearance with pictures and about their performance, even though you didn't get an interview with them. The Supremes deserve a lot more credit and publicity than they get.

The rest of your BEAT about the psychedelic and flower poster groups stunk. No paper or magazine should write about groups whose members have been picked up on dope charges (Rolling Stones) or groups whose members take LSD (Beatles). You're not helping the teen-agers who read this paper by writing articles about groups connected with the psychedelic and hippie movement. Some teen-agers idolize such groups as the Rolling Stones, Beatles and Seeds. When they read or hear these groups taking dope they think it is all right for them too.

The psychedelic movement is truly repulsive. The hippies are only proving what ugly, stupid, sobs they are proving against society with all their love-ins and terrible clothes. What do you feel about the morals of these hippies and psychedelic groups? I hope you stop writing about these psychedelic groups and start writing articles on the decent groups in show business, such as: The Righteous Brothers, Smokey Robinson and the Miracles, The Temptations, The 5th Dimension, the Four Tops, Mel Carter, Marvin Gaye and Tami Turell, Petula Clark and Brenda Holloway, I am not a Negro, but I do enjoy mostly Motown sounds and other good singing groups. Groups from Motown should be given a lot of credit, for they produce hit after hit and are an asset to the singing business.

A Supremes fan

Scratching The Surface

Dear BEAT:

I have read your publication for some time, as a matter of fact I am a subscriber. I realize the scope of your newspaper and how important the teeny-boppers are to your revenue. However, I believe it would be wise and profitable to further try to appeal to the would-be hippies. Lately you have printed some interesting articles on what's really happening but as yet you have not really done more than scratch the surface. I submit that you consider discontinuing Shirley You Jest and The Adventures of Robin Boyd columns. This alone would give you one whole page on which you could begin a serious poetry section and make perhaps some comment on other art forms—films, books, paintings, etc.

The Forum and your excellent coverage of music are to be complimented.

In closing I would like to add that I think most of your young readers would be intrigued by a hipper approach, and that you consider that many of your readers are growing up and if you are to keep their attention you must grow with them.

I hope I said something that will be worthy of your consideration. I also suggest a poetry column. I am sure that many of your readers would welcome a chance to submit their writing, too.

—Tom Lyon

A Phenomenon

Dear BEAT:

I have noticed a rather strange phenomenon which may or may not be interesting to your readers: it is all the pop singers (men) who have kids have sons and no daughters! To name a few: John Lennon, Ringo Starr, Bill Wyman, Lenny Davidson, Rick Huxley, Mike Nesmith, Mike Smith (ex-Raider) etc.

—Hillary Parkes

FORUM

The opinions and ideas expressed in the Letters to the Editor or The Forum sections of our paper are not necessarily the opinions of The BEAT. However, we do feel that this is a free country in which each individual is entitled to hold and express his/her opinions and beliefs. Unfortunately, a limited amount of space prevents us from printing every letter submitted to The BEAT. Consequently, we are forced to print only a general cross-section of the mail we receive.

The Editor



Untitled

History repeats itself.

You are part of the repetition that produces change. Only your change, this generation's, is different. It is the first of an awakening, yet it scars and cripples. You speak of peace and end of war. You create; your songs sing of peace for children, peace in which they can laugh and play in freedom. You are free; what have you done with your time? These children will include your children. Change your vision.

Because of the manner of your change, some of your children will not only live in peace; they will live in a comparable oblivion. I have seen their faces; their eyes seem to be your scars, holding only the vacant and the oblivious.

Some will be oblivious; unaware.

What if they will be unaware to freedom?
What if they will be unaware to peace?

Jenny Keif



Censorship Asinine

Dear BEAT:

I just want to say that whoever wrote "Hey Mom and Dad has it Really Changed?" is a genius.

I think that censoring songs is one of the most asinine things anyone could do. I know that when I hear "A Day in the Life" by the Beatles, I don't hop in the car and go buy some pot or LSD. That song happens to be one of my favorite cuts from the album and the new album is one of the Beatles' best.

—Nancy Hoffman

AROUND the WORLD

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SUNSHINE CO. DIRT BAND IN MOVIE DEBUT

LOS ANGELES—The Sunshine Company and The Nitty Gritty Dirt Band will both make their motion picture debuts in the film, "For Singles Only," to star Milton Berle and John Saxton. The Columbia Pictures feature is due for release in December.

The Sunshine Company, currently riding high on the charts with "Happy," and the Dirt Band and have been dividing their time between playing local clubs and recording film tracks in the afternoons.

The Sunshine Company will do the title song, while the Dirt Band are due to slice two other songs for the score.

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Williams In N.Y. Museum?

HOLLYWOOD—Mason Williams, one of the writers for "The Smothers Brothers Comedy Hour," just may find himself hanging in the Museum of Modern Art in New York—or rather his *Bus Book* is being considered for the museum.

In all fairness, we must admit that Mason's *Bus Book* is really not a book at all but a life-size picture of a Greyhound Bus! It was recently featured in the poster art issue of *Life Magazine* and stands a mere 35" by 8".

Mason has already written six other books—"Next to the Windows," "Bicycles Dismount," "Tosadnesday," "The Royal Road Test," "The Night I Lost My Baby in a Las Vegas 'Vignette'" and "Rondels Room." Before all that Mason used to drop by the BEAT offices and work up a lot of our coffee!

Elvis—Strong Arm Or Not?

MEMPHIS—Elvis Presley either has a strong arm or he doesn't—it's all a matter of which story you choose to believe.

Elvis' story goes something like this: Troy Ivy, a former yardman at Presley's Graceland mansion, showed up "drunk, belligerent, arrogant, cursing loudly and took a swing at me." At which point, Elvis says he flattened Ivy with a single blow.

Ivy, however, says that just isn't so. His story is that he was leaning up against his car when Presley "dressed in a red suit came roaring down the drive in a red car."

Ivy went on to say that Presley asked him if he were trying to kill his father (Vernon Presley) and then hit him twice. But, says Ivy, neither of Presley's blows were hard enough to knock him down.

Memphis police have taken down both stories and are currently attempting to make up their minds as to which one is fact and which is fiction.

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Bobbie Gentry Slated For TV

LOS ANGELES—Bobbie Gentry has been signed to guest-star on NBC-TV's Bob Hope Show which will air on the sixth network TV appearance the Capitol singing star has been slated for since her record "Ode to Billie Joe" was released two months ago.

Her first appearance was on the Smothers Brothers Show. Upcoming appearances include the Carol Burnett Show and Perry Como Special.

In addition Bobbie will do two Ed Sullivan shows—including the Sullivan Christmas Special. For the Christmas show Bobbie will pen a special Yuletide song which will be introduced that evening.

AIRPLANE MANAGER COLLIDE

SAN FRANCISCO—The Jefferson Airplane and promoter Matthew Katz are in the process of suing each other. Katz claims they signed an enforceable contract with him in 1965 for his services as the group's "personal manager." The Airplane, on the other hand, have stated that Katz was not licensed as an artists' manager, had not rendered an accounting nor opened his books for inspection, and therefore the alleged contract is not binding.

The question now goes before the State Labor Commissioner by ruling of the California Court of Appeals. The Appellate Court's decision was based on the Artists' Managers Act which states: Since the clear object of the act is to prevent improper persons from becoming artists' managers and to regulate such activity for the protection of the public, a contract between an unlicensed artist's manager and an artist is void."



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Mama's & Papa's Leaving All Behind

(Continued from Page 1)

our performances, our albums bring us an excellent income, but we're beginning to feel phony as artists," continued John. And this, apparently, is where the real problem lies.

They can't work under the pressure-enforced upon those fortunate (unfortunate?) enough to be successful in the entertainment business. They feel they were much more creative when they were less successful and consequently decided in the middle of a recording session to shove it all aside for awhile "to rejuvenate our foursome."

They're searching for something and if they find it John believes "our music will change drastically, the whole style, the whole approach will be more personal."

The point was raised that since the group is leaving "to find something," perhaps they are disenchanted with the current "scene," and perhaps they feel it is dying.

"As long as we're alive, as long as we can perpetuate our group, we don't care what dies," answered Cass. "It may sound selfish but that's the way it is."

Incense And Candles

Now that the Beatles have gone toward transcendentalism, are the Mamas and Papas heading in that direction as well? "We've always been very spiritual," remarked Cass. "We always feel vibrations." "But," laughed John, "we're taking a lot of incense and candles with us!"

Their fourth album will not be finished; to date they've only cut three tracks and all of those will be scrapped. They'll set up residence in either Greece or Spain and will return to America and the record business when, and if, they find what it is they're looking for.

No Shock

The group's announcement came as a shock to no one connected with the music business. In

fact, The BEAT predicted way back in December, 1966 that in 1967 the Mamas and Papas would vanish from the scene.

It was not a hard prophecy to make. The group has never liked nor conformed to the rigid time schedules demanded of a successful entertainer. They have never hidden the fact that work is not their favorite occupation in the world.

How long will they stay away, whether or not they will decide to permanently disband or whether they will ever find what they're looking for "remains to be seen."

It's been a great two years for Mama and Papa fans — perhaps there will be more.

SHOUTS FROM GENE

by Gene Cornish

Hey! Hi! How are ya? As for me, I'm still whirling — we just finished a concert at the Singer Bowl (out in Flushing, New York) and the crowds of beautiful fans really had us running and hopping — we barely left the stadium with our shirts on! You should have seen us — like something out of an old-time movie! Good show, though, and lots of fun to do. That concert was our last New York appearance for '67.

It's been some two days — the night before the Singer Bowl here we were guests of Ravi Shankar at his Lincoln Center concert here in New York. It was a fantastic experience — one I won't forget for a long time!

Felix, who fools around with every kind of musical instrument around today, has just bought a sitar! I just read where Shankar spent many, many years studying the sitar with a guru or teacher in India . . . I'll be curious to hear Felix's first number!

Eddie went to the concert wearing some of the clothes he bought out on the West Coast — lots of wild scarves and beads — and crazy candles for his apartment. We loved the Coast and Hawaii — I've just started to get into photography — and I took some great shots of the hippies in San Francisco! I've also been groovin' around Central Park — when I get the chance — and I'm finding out that people really love to find out they're on camera! I can't wait to focus on England — and then on our *Worldwide Peace Tour I Know I'll* be able to get some great photos . . . and later I'll be on the other end of the lens — when we make that movie about ourselves next April!

Oh — I'm buying my parents (they're originally from Rochester, New York; come to think of it — so am I!) a new home. They're really great — what a ball we had together in Hawaii!

Our fourth album is coming out soon — we've never done anything like it before. I can't believe how excited the four of us are — one of the reasons is that we've composed and arranged every single song in the album . . . And that's pretty satisfying!

The other day a fan asked me what some of my favorite sports are — sports I like to play. Well . . . I guess I wanted to be a professional baseball player — but I'm glad the foursome I'm playing with now put a halt to that — but I still love and do play baseball. Any chance I get! I'm also an avid swimmer, sometime surfer and basketball player! Actually, I dig all sports — and would like to be able to participate in them all some day!

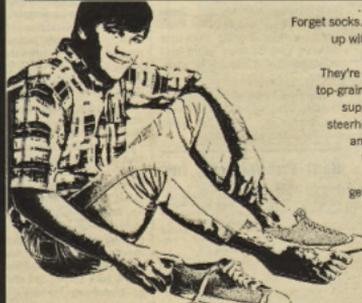
I just looked over to the other side of the recording studio (I'm writing to you during a session break at Atlantic) and I see that Eddie is about to pick up my favorite guitar and try to play it like a cello. I guess that calls for a sign-out and some fast action! Talk to you again very soon. Love, Gene . . .



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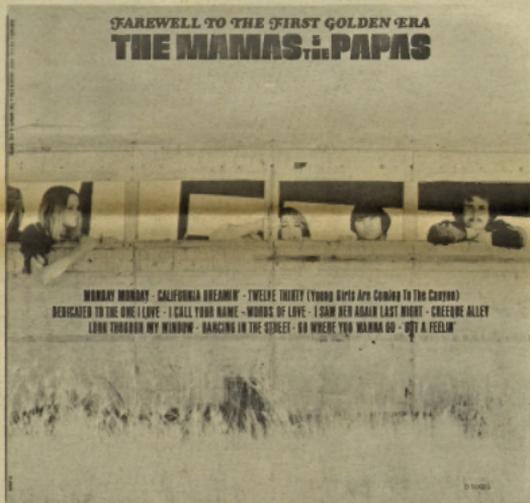
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SMOTHERS BY LOUISE CRISTONE

Bill Cosby has reportedly dropped his plans to film "Busman's Holiday." Instead the Cosby-Campbell-Silver Corporation will shoot "God Save the Mark" which Cosby says is "fuller" and besides—there will be a chance for romance in this one!

Encouraged by the tremendous success of his first album as a singer, Cos plans to cut another one as well as a show tune album—I swear. The old Cos is really getting 'em from all sides, and isn't it great?

The Peanut Butter Conspiracy has always been sort of a tell-it-like-it-is group but I really had to laugh when John Merrill gave his reason for cancelling a club engagement. Said John: "Everything was going along smoothly until this nut told us that our single had to be cut immediately. We're not losers. We were going to try to sandwich the pig in but the bread wasn't too good anyway. Besides, we don't want to spread ourselves too thin." Amen.

Don Ho Cancelled

Due to the strike against the ABC-TV network, Don Ho's appearance on the "Hollywood Palace" had to be cancelled. But it doesn't mean time off for Don, who instead of taping "Palace" will now record a new album for Reprise. That's during the day-at-night he's appearing at Melodyland Theatre in Anaheim, California. No wonder he's so successful

He works all the time

Ken Kragen and Ken Fritz, managers of the Smothers Brothers, have finally taken on a folk/rock group, the First Edition. The group consists of four ex-members of the New Christy Minstrels and now that Kragen and Fritz have taken them on just about the only way they can go is up.

Smothers Busy

As for the Smothers boys, Mercury Records is ready to launch their newest album, "The Smothers Comedy Brothers Hour," with the largest single promotion in the history of the company.

Have some Association dates for you—October 17, Appalachian State University, Boone, North Carolina; October 18, Dan Cannon Auditorium, St. Leo, Florida; Oct. 19, University of Chattanooga, Tenn.; Oct. 20, University of South Florida, Tampa, Florida; Oct. 21, Tennessee Polytechnic Institute, Cookeville, Tenn.; Oct. 26, Southern Oregon College, Ashland, Oregon; Oct. 27, University of Idaho, Moscow, Idaho; Oct. 28, Oregon State University, Corvallis, Oregon; Oct. 30, Oregon Tech Institute, Klamath Falls, Oregon; Oct. 31, Chico State College, Chico, Calif.

QUICK ONES: Donovan was a smash at his Hollywood Bowl show . . . a lot of bets are being taken that the Sunshine Company will be another Mammas and Pappas . . . how long will the Stones stay at the top without work permits? . . . the way that their record is descending the national charts, a certain group should be able to ever get into the paper in the first place . . . Bob Gaudio and Jacqueline Susann supposedly have written a little song for "Valley Of The Dolls" . . . you have to hand it to Bobbie Gentry, she has the whole nation talking about what Billy Joe threw off the bridge—the joke is, even Bobby doesn't know!

Neil Diamond has discovered a group called the Penny Candy and is busy attempting to make them go. The group (five boys and three girls) will be cutting Diamond material under the watchful eye of M. Diamond. "No recording contract has been signed," revealed Neil. "I'm going to cut a couple of singles on my things and see where we go from there. But I envision no difficulty in going the way I want to go with this project."



QUESTION OF THE WEEK: "What's happened to Herman? And if you think I mean success-wise, you've missed the whole point.



POP IDOLS TAKE-OVER GOVERNMENT

By Tony Barrow

The production company which made the volatile Paul Jones/Jean Shrimpton movie "Privilege" is following up with a second screenplay which depicts the political

HELPFUL HOUSE

(Continued from Page 1)

fictional lyrics were worked out by John and Paul before the final version of the composition was put on tape.

20 Hrs. of Film

All filming for "Magical Mystery Tour" has now been completed after five days of location shooting in Devon and Cornwall, the production crew moved into an almost deserted old Royal Air Force base just outside the tiny historic village of West Malling in the county of Kent. A couple of giant aircraft hangars served as ideal substitutes for film studio soundstages. Here all the indoor sequences were filmed to link up with the material put together during the Beatles' five-day bus ride around Southwest England.

The most difficult part of the whole operation is the editing of the finished product. The Beatles have been viewing over and over again more than 20 hours of color film, deciding which pieces to use and which to discard. The final task for the foursome prior to their departure for India will be the writing and recording of incidental music for the soundtrack, a job which cannot start until the edited film is ready in its finished form.

At present time the indications are that the Beatles will leave for India on or about October 24 but if everything does not go according to schedule Paul and, perhaps the others will postpone their trip for the third time to cope with last-minute details of the "Magical Mystery Tour."

Amongst the many special scenes filmed for inclusion in "Magical Mystery Tour" are an army recruiting office sketch involving guest star Victor Spinetti in the role of a sergeant, a Soho strip club sequence in which Strip-tease girl Jan Carlson is seen working alongside guest group the Vonzo Dog Doo Dab Band, a swimming pool segment involving veteran comedian Nat Jackley plus a dozen bickering teenyboppers John (heavily disguised with painted and a restaurant scene in which ed moustache and sleeked-back hair) plays a waiter.

power which could be exerted by top pop people. Scheduled to go into production next month (November) the new John Heyman picture is to be called "Seventeen Plus." The story—about teenage voters managing to replace existing political parties with a government dominated by their pop idols—has been written by famous stage and screen author Wolf Markowitz.

Procol Harum has been invited to star in "Seventeen Plus!" It is almost certain that they will accept—agreeing not only to come be the centerpiece of the film but also to write the full soundtrack score.

Prior to commencing his current month-long concert tour of America, Donovan recorded two special compositions which he will be heard singing in the movie "Poor Cow" which stars Terence Stamp and Carol White.

The Bee Gees, currently finishing the U.K. Top 10 with "Mama-chuettis," have almost finished their second LP album. It is to be issued in Britain via Polydor and America via Atco this side of Christmas under the program title "Horizontal." Following fan club protest demonstrations in London secretary Julie Barrett received an official letter from 10 Downing Street, London home of Prime Minister Harold Wilson. The letter confirmed the Home Office instruction that Australian Bee Gees Vince Melouney and Colin Peterson must leave Britain because their six-month visitor's permits have expired. But it added that the pair would be given a further extension and would not be required to quit the country before the end of November.

Meantime, the group's personal manager, Robert Sigwood, is seeking further legal advice in new attempts to gain permanent U.K. residence for the Commonwealth visitors.

The New York arrival of the

Rolling Stones a couple of weeks ago was void of all the usual publicity trappings. The group shrank back into the privacy of their suites at the Warwick Hotel, huddling in a series of concentrated meetings with business manager Allen Klein.

A few days later in London the story one had been expecting for quite some time broke in the national newspapers. Andrew Oldham had ceased to be the group's recording manager. Oldham had already relinquished the formal title of Personal Manager, a position he held until Klein came on the scene last year.

The Beatles' delayed departure date to India has allowed John Lennon to accept an invitation to attend the World Premiere of his film "How I Won the War" on October 18 at London's Pavilion Theatre in Piccadilly Circus.

John, Paul and George are very strict vegetarians, refusing to eat any dish containing meat or meat products. Ringo often joins them in their specialist diet if the group is having a meal together.

Faux Pas

A New Zealand newspaper headlined its full-page story about mystic Maharishi Mahesh Yogi with the words "Seer Slugs Beetles." The report began: "The Beatles are mugs. Or that's what many New Zealanders are thinking. The Hindu mystic who has them entranced with his 'secret of happiness' is the same man who was laughed at when he toured here in 1962." Later the newspaper says: "New Zealanders couldn't get out fast enough when he lectured in the Wellington Town Hall in March 1961. Without genius Epstein to watch over them, the Beatles appear to have made their worst faux pas since . . . who it is said 'we are more poppy than Jesus Christ' And if a week's income was the price for a session of meditation, it could have been an expensive faux pas at that."



WARREN ENTNER, Bob Quill, Creed Bratton, Rick Coontz.

BILL COSBY CALLS THE SHOTS



By Eden

We all go through changes ... millions of them; every day of our lives. We change, the world around us changes, and everything in that world is part of a circular pattern of change and development.

Bill Cosby is human like the rest of us and he, too, has his share of changes. There was a time in Philadelphia when Cosby attended classes at Temple University as a Physical Education major, but that has changed. Now he remembers his days of books and basketball in funny sketches he shares with the world.

Most Romantic

Once there was a time when Cosby made his first appearance on TV, and earned for himself the reputation of "most promising young comedian." That has changed. Now he is one of the very best of comedians and his promise was fulfilled.

Once there was a tense first night — the beginning of a brand new TV series, the beginning of a brand new life. Cosby became an actor. He also became a Pioneer in the Vast White Wasteland of TV, and blazed a trail across that wilderness. Twice there were official recognitions, and Cosby carried two Emmys!

Time has moved and things have changed; they always do. Today Cosby has a nickname — Silver Throat, and he is gaining increasing acceptance as a singer. That's one more trail he had to clear out in the forest, one more hurdle he had to jump.

Once he was an easy-going man of seeming relaxation; today he is a successful bundle of nervous energy that never stops or takes a rest. Five days a week he films "I Spy," and sometimes on the weekends he films a TV special. There are recording sessions, benefit performances, personal appearances, guest shots on top TV variety shows, and a thousand and three other activities which claim him and his time.

Using It

He is an older man now, but that stands to reason. He, too, is a subject of time. In his case, however, he uses time to his advantage, and learns and grows in mind and stature with every passing day. He uses much of his precious time to think: thoughts of so many things. Thoughts of today's younger generation, for example, and the state of the world.

"I see them as I'm driving down Sunset; I see them when I go into the Whiskey; I see them when I go into Wallich's Music City. Most of them are very well-mannered — 'Mr. Cosby this, Mr. Cosby that' — they're not as out-of-line as some grown-ups I've met who say, 'Hey Bill, so forth and so on' — and the grown-ups are drunk, you dig? I also was brought up in my early show business days in Greenwich village, where folk music was the thing."

Clashes The Net

"The girls wore long hair and they wore the black stockings then, and they all looked very, very hip; and as soon as you began to discuss things like life with any of them — they didn't know where they were, or who they were, or what was going on. It was just the clothing that made them

look so hip.

"So I think I have a pretty good idea of where most of them are; they're not lost. No man is really lost who is searching. Most people are aware of what's going on; they just want a better life for themselves. And certainly I don't think the grown-ups have shown where they're so hip; the way the world is set up today where we have an extended war.

"Now, if you say, 'What are your thoughts on Viet Nam?' My main thought is this: who digs a war? Nobody — really; nobody digs to have a war. Nobody really digs killing another man. But, if somebody says — 'Now, let's get the war over with.' My wife and I have discussed this many times. My wife says: 'Well, listen — we have so much strength, how come we're fooling around?' And I say, yeah — but you can't have the same thing like we had at Hiroshima, where we dropped the bomb and we still have people scared and messed up. But, by the same token, we can't let the cats run over us.

To The Dead?

"If we pull out — if we just say, 'Okay everybody . . . forget it! We were wrong, *sank!*' Then, what happens to the thousands of young American boys that died over there in that soil? Every cat that died happened in vain, or was a mistake. So, we're sorry! So I think it's almost impossible that, one — we can go in there and drop a huge bomb and just burn everybody up, because as weird as it may seem . . . it isn't just humane! And, you can't pull out because you've lost thousands and thousands of people over there. What are their families going to think?"

"So, with this total mess-up with this particular war — and I do believe that there will be many, many more; I don't think America and Russia will ever come toe-to-toe — I think what they'll do is just go around and mess up all those other little countries that can't help themselves. And this is one way that they can satisfy each other's ego, because by this time they're too big. Now, we have a third party which never figured out in my philosophy, which is Red China. I don't know yet what to do about them or what they're going to do; but they certainly are a threat. Which may push Russia and America together!

Depressing Situation

"It's a difficult situation; it's a depressing situation to get up every morning and think about. The young men of the world have got to think about, 'Am I gonna get drafted and go into this war?' And, as soon as they pick up a rifle, they're sent out there and the bullets are flying. And there's no time for you to stand around and say, 'Am I right?' It's self-preservation; you've got to protect yourself."

A man of many changes; a mind that skips from one thing to the next with the speed of lightning, changing and even forming his own ideas in mid-air. These have been just a few of his many ideas.

"They're not lost. No man is really lost who is searching. Most people are aware of what's going on; they just want a better life for themselves. I don't think the grown-ups have shown where they're so hip — the way the world is set up today . . ."

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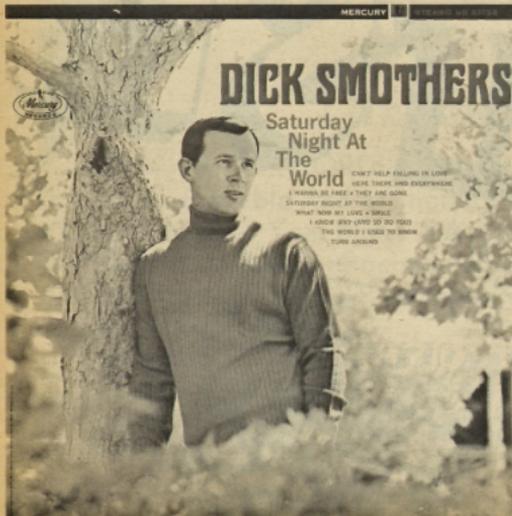
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KRLA...A Second Concert Series

By Bob Dayton

KRLA's concert series' successes are being heralded from city to city. And, even though the present series is still in progress, we've already been bombarded with inquiries for advance information about KRLA's Second Concert Series beginning in November.

Never to leave our listeners unanswered, I've been called upon "to cop out." November 4th, "KRLA PRESENT THE SUPREMES, SANDY BEVIN, AND HUGH MASAKELA" at the UCLA Poly Pavilion, November 17th, "KRLA PRESENTS JUDY COLLINS" at the Santa Monica Civic Auditorium, and December 2nd "KRLA PRESENT JOAN BAEZ" at the UCLA Poly Pavilion.



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Smell Nice

Happy Birthday Joe Romero!

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The Association: Coping With Success

James McClusky III

The school of contemporary popular music should be very proud of itself; among its many other accomplishments it has produced one of the finest groups of talented and creative musicians in the world. A group whose members have all succeeded in graduating with honors in Talent, Creativity, and Perseverance.

It has been a long time since the lean days before their first hit record, "Along Comes Mary" — two years to be exact. In that time the Association has made the long jump from local coffee houses to the internationally known nightclub — The Cocomut Grove. The Association had graduated from obscurity to the Big Time. They had really made it.

After the show I found myself interviewing them once again. They hadn't changed radically over the last two years; just grown up and matured a bit.

"We've changed some," Ted agreed. "We've gone on to new goals, that's all. We just strive for different things we haven't done, different expressions, different sounds, different jobs. Everything just keeps going further and further in."

Personal Change

Jim felt that changes in the group had been more of a personal thing. "Probably our individual tastes have altered a slight bit, thus creating a different set of collective tastes. But, I don't think our goals have altered, really; I think we're all still striving to achieve the same level of perfection in our music and in our show. We're just seeking it to it and trying to do it."

Ted suddenly rushed over to proudly show his brand new wrist watch off. It was a special Big Wrist Watch with hands that move. Ted hadn't changed. He was still the tall, blue-eyed, handsome young man that parents described as "All-American," girls described as "darling," and the rest of the Association describes as a "lousy lover." He was still the irrepressible "Pig Man" of the Association; success hadn't altered that a bit.

What about this success? Putting the question to the slow-talking, sleep-thinking, largest moving component of the Association machine, Terry replied: "To me it means that we thought something — we laid it down — and they liked it. It means more than just being a good singer, or being a good performer; it means a lot more."

"I feel pleased as a writer . . .

I feel pleased as a one-sixth member of the group . . . I don't particularly feel successful as either. I don't think I could do that for another two or three years. If in two or three years I could have a big catalogue of music that I had written or collaborated with other people on — then I could say, "Well, I've been successful;" rather than just accidentally stumbling onto a passing think like a lot of people have. It could all be a big accident as far as I'm concerned."

Strange Word

"Success is sort of a strange word," Russ added seriously. "There's nothing I think of as success. I believe there are a lot of doors that haven't been walked through, that a lot of people say are closed. I believe that all doors are open — and all you have to do is walk through them. My goal is to walk through as many doors as possible."

Clothed in a striped slip-over shirt and levis, Russ dropped his slim, blond frame into a nearby chair and settled down for a moment. He has quieted down — a little — over the last two years; but he is still the eternal little boy who goes through life opening locked doors and climbing through closed windows. Set of an *Allen in Wonderland*, a bundle of nervous and inquisitive energy; that's Russell Giguere.

The one new member of the Association — Larry Ramos — seated himself, cross-legged, on a cushion on the floor nearby. He, too, had some ideas about success. "It represents many things to me. Success means a garage full of beautiful, exotic cars that my own personal talent has paid for. Success means happiness in my home life with my children and my wife. I feel very successful right now — as a family man, I've gotten everything I want from my family; in my business I'm in now I feel successful because I'm doing what I want to do."

Bad Taste

"I can be more successful — I hope! — later on, and happier, perhaps." He went on to explain that one of the heights of success for him would be to become a successful song writer. He does a great deal of song writing now, although the group has yet to use any of his material he claims that they all suffer from bad taste. "I say a single message, because I have really nothing to beef about or to protest about, because I'm a happy person. I just enjoy and get as much out of life as possible.

Being of a minority group, I don't feel the world owes me a living. I feel that I owe myself a living, and I owe my family a living. I think a person who is successful is a person who is happy with his work."

Larry describes himself as a "simple man," but he is only simply delightful. Just as intelligent as the other Associates, he is sort of an elfin minstrel who is singing his way home.

Brian Cole . . . *Frank*, the Ramble-On Philosopher and Part-Time Psychologist of the group, paused momentarily to pass comment on success. "The Grove is just a place I happened to stop on my way to wherever I'm going. And success is sometimes defined by two different sets of people, or two different definitions. Success in the big living, breathing, game world — financial success; that's making it, doing whatever you're doing. There's that definition of success, and then there's success meaning your own personal success which is personal happiness. That's how I define it; if you're happy within yourself, then you're successful within yourself. I don't know many people who ever achieved any perfection in either one."

Graduation is always a sentimental thing; an almost-sad thing; a nostalgic time of remembering so many things: good and bad. Like a very young Russ Giguere with his many buttons and unusual expressions, his effervescent personality and never-ending energy.

Like Brian Cole — the sometimes-cynic who can be so gentle; the totem-haired thinker who often makes others think he is psychotic. The slightly-strange young man who will be one of the best friends you ever had — if you let him.

Like Jim Yester — blue-eyed, cute, and deceptively normal. He's actually subversively intelligent and just as zany as the rest of them (although rumor has it that he sometimes verges on the "straight" side!)

Like Terry Kirkman — the coffee shop philosopher who can frequently be found wandering through Music City in the heart of Hollywood, along with all the other civilians. Tall, talented, and tenaciously perceptive — this Associated song-writer gives himself away with his sincere gentle smile.

Like Ted Bluechel — the beat-looking Pig Man in town! And, Larry Ramos — the uncomplicated musical complication which completes the Association.

Happy Graduation, Associates.





Who Believes Dylan?

By Mike Masters

What have we here?

There he stands, and who can believe in him? Black corduroy cap, green corduroy shirt, blue corduroy pants.

Old tattered guitar, whooping harmonica and shrieking little voice that sounds as if it were drifting over the walls of a tuberculosis sanitarium or like the howl of a dog with his leg caught in barbed wire.

He's been compared to Salinger's Holden Caulfield in his cockiness. He's been called the Patrick Henry of the folk revolution and the king of rock and roll.

Who is the most influential American writer-performer to emerge in a decade according to Variety? It is Bob Dylan.

He is a 23-year-old folk singer who looks more like he is seventeen than a seemingly unshakable man of curly brown hair which stands up in a bramble of countless tangles; and dark-colored porcelain pussy-cat eyes usually hidden by dark prescription sunglasses.

Soor Milk

Dylan has a long, nervous face covered with the skin color of sour milk, a seemingly unshakable man of curly brown hair which stands up in a bramble of countless tangles; and dark-colored porcelain pussy-cat eyes usually hidden by dark prescription sunglasses.

But the way Dylan presents himself isn't what has made him the most celebrated contemporary composer in music for the sixties.

The fascinating troubadour began in 1962 by becoming the civil right's movements' bony prophet-pot-minstrel of protest.

Musical spokesman of the civil rights marches was his beginning and from there he became one of the most controversial subjects among college students.

Dylan the protestor can be quite forceful in bringing across what he wants to bring across. He also can be vague, repetitive and confusing. Baez said in a 1964 New Yorker magazine article: "Bobby is expressing what I, and many other young people feel—what we want to say. Most of the 'protest' songs about the bomb and race prejudice and conformity are stupid. They have no beauty. Bobby's songs are powerful as poetry and powerful as music."

In one song, *Masters of War*, the villains are the people who profit from the manufacture of war weapons.

College Drop-Out

However, the former scholarship winner to the University of Minnesota and later dropout after

three months, always seems too restless, idealistic and angry but still skeptical of neatly defined causes.

He always seems in a hurry. He never seems to be able to catch his breath. Dylan calls an autobiographical sketch of himself "Life on a stolen minute."

Pete Seeger, one of the elders of American folk music, says Dylan may become the country's most creative balladeer—if he doesn't explode. Folklorist Alan Lomax says Dylan really is a poet, not a folk singer and that if the former native of Hibbing, Minnesota is given time, he'll go down as a great poet of this time—unless he kills himself and a stolen minute.

Among his rapidity, Dylan seems to create his own depression and hence shows tremendous insight of America's despairing poverty problems.

There is one side to Dylan—and that is reality. Dylan is factual real in his use of images or factual incidents.

But Dylan has his followers and his critics. The former of them has a superb ear for speech rhythm, a generally astute sense of selective detail, and a natural storyteller's command of narrative pacing. They admit, though, his songs sound as if they were being created out of steel history rather than carefully written in an air of tranquility.

His doubters or non-followers often remark that he is just jumbling words and really has no message. They often say that his songs make very little logical sense, but surprisingly always make very good poetic sense.

Folk-Rock

In 1965, Dylan made the big switch: from folk to rock. The new sound was and is justly called folk-rock. In other words, from the Spanish guitar and Holmer harmonica to a clamor of topical folk music pushing through the electronic means of instruments went Dylan.

A folk music magazine, *Sing Out*, called the new sound and its innovator, "a freak and a parody." At the 1965 Newport Folk Festival Dylan was booted off the stage.

But where he lost the folk purists he acquired a larger band of followers and financially the change was paying off.

From a select group, Dylan turned commercial. His first attempt didn't quite make it in the charts or with the public, but his second attempt, "Like a Rolling

Stone" did. And from here on, Dylan has it made.

So from Minnesota's vast farm land where he ran away from home seven times and only once wasn't caught, Bob Dylan has developed into a multi-millionaire. From the distinction of folk singer and folk writer, his present style now has been labeled "folk rock"—a blend of serious, poetic lyrics and rock and roll music.

Dylan no longer resembles a cross between a choir boy and a beatnik. He still dons a mop of tousled hair but he no longer carries that cherubic look. He has long rid of his Huck Finn corduroy cap. His voice remains not to be pretty and he still composes new songs faster than you can remember them. But Dylan now has other interests besides recording his thoughts and impressions musically.

He is working on a book for MacMillan called *Tarantula*.

And he is repaving in the royalties from his songs which have been recorded in more than 200 other versions.

From Stan Getz to Lawrence Welk—from Marlene Dietrich to little Stevie Wonder.

Genius Is Insulting

About his songs, Dylan admits that they are not great, for they are not meant to be great. Dylan says "I don't think anytime I touch something it will then be destined for greatness. Genius is a terrible word, a word they think will make me like them. A genius is a very insulting thing to say. Even Einstein wasn't a genius. He was a foreign mathematician."

Dylan says he will never decay. "Decay is something which has for instance, looking at your leg and seeing it covered with crepey brown cancer. Decay turns me off. I'll die first before I'll decay."

Dylan has one principle as a poet and a musician. "I define nothing," he says. "Not beauty, not patriotism. I take everything as it is, without prior rules about what it should be."

You might well ask what is next for Dylan? Will he start a new movement with his new musical innovations?

You can't tell. Dylan is such an unpredictable character, you can't really know what to expect from him.

So where do you find the answer?

In the wind, my friend, in the wind.

VIKKI CARR—THE ALMOST ATHLETE

Vikki Carr is probably one of the most straight-forward performers in existence. It's true that she changed her name from Florencia Bisenca de Casillas Martinez Cardona to simply Vikki Carr but it's equally true that during the course of her club act she invariably reveals her given name to the audience—every last syllable of it!

She's a Mexican-American and proud of it. Born in El Paso, Texas and raised in the San Gabriel Valley of Southern California, Vikki's early days seemed to point to the fact that she would end up as the first female to ever make it on the Rosemead High School football team!

Fourth Man'
She became the fourth "man" on her brothers' teams, developed a good arm for propelling a football on a thirty-yard pass and became highly proficient in baseball, bowling, basketball and golf.

However, she did have one point which saved her from the life of a complete athlete—she loved to entertain. Consequently, she sang with the popella choir in high school as well as a pop group called the Crystals.

Showmanship, stage presence and finesse were acquired due to the Latin custom of not dating. Vikki was extremely active in planning many of her school's dances but could not attend them unless she was singing with the band there. It didn't take too long

before Vikki's popularity increased sufficiently to warrant her increased weekend bookings until she graduated from high school.

Mexican-Irish Band
She then received the opportunity to audition for the soloist's spotlight with the Pepe Callahan Mexican-Irish Band; an opportunity which she took and soon after found herself and the Band opening at the Chi-Chi in Palm Springs. From there it was Reno, Las Vegas, Lake Tahoe, Hawaii and finally the change from Florencia Bisenca de Casillas Martinez Cardona to Vikki Carr.

Back in Los Angeles Vikki cut her first demo record, eagerly took it around to the record companies, quickly won a long-term contract as a characteristic of Liberty Records.

From that point on, Vikki has been running to the top clubs in the nation, television specials, guest spots on the top variety shows and now a single, "It Must Be Him," which is bounding up the pop charts at an amazing rate of speed.

In the future you can expect to see Vikki make her movie debut and perhaps do a television series of her own. And then, of course, there are Broadway musicals. But through it all, Florencia Bisenca de Casillas Martinez Cardona remains essentially the same—the girl with the big voice who loves to entertain (and through 30-year passes).



VIKKI CARR—from 30 yard passes to "It Must Be Him."

SEEDS = FUTURE



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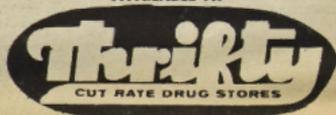


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TOUGH LESSON FOR BOBBY VEE

By Tony Leigh

Anybody over 17 who has listened to pop music since the days when it was referred to only as rock and roll will remember a baby-faced singer named Bobby Vee. A soft-spoken young man with an infectious personality, Bobby scored with successive hits like "Rubber Ball," "More Than I Can Say," "Take Good Care of My Baby," "Run to Him," and "The Night Has a Thousand Eyes." Then came what Bobby himself calls a "cold period," when the hits simply didn't come. But now, more mature, more hands-on now that the baby look has left his face, more sure of his music and himself, Bobby is back on the charts with an enormous hit, "Come Back When You Grow Up."

This new single has brought Bobby back into the limelight of the profession he has called his own since he was 16. But the two years absence of Bobby was well spent, giving the young singer new dimensions and new perspectives.

"Well, hopefully, I've matured vocally, I think I understand music now more than I did. I understand a little more the meaning of a song, how to interpret the song, rather than just singing it."

"I've been studying drama for the last three years off and on between tours. I've also been studying dancing and voice. My drama class is taught by actress Agnes Moorhead. We do scenes in class and try to perfect them in class with criticism from anybody who wants to offer any."

Serious Actor

"I would like very much to get into acting. Either in television or in motion pictures. And I would like to start doing summer stock too, maybe next year."

"Well, it's been kind of a drought in the past few years and with the success of this record, 'Come Back When You Grow

Up' and we have an album with the same title which has just been released, I hope things will start rolling again."

"I would like to get into clubs, I've played a few young adults' clubs this past summer and they were a lot of fun. And I found that the young adults, the ages from about 20 to the early 30s remember and are familiar with most of my songs of the past so it's kind of warm, it makes it nice."

"I first started listening to rock and roll at the time of its inception, and there has been a lot of changes since then. People used to say rock and roll would die. For example, Chuck Berry, if he was considered rock and roll, then rock and roll has died."

Big Arrangements

"But everything has just graduated, progressively gotten better. I would think."

"And of course, when I started out in the early 60s, we were at the point where violins and big arrangements were being used. And then in 1964 when the Beatles started getting a hold on the pop scene it went back to the groups and gradually it has been built up with the bigger arrangements again."

"It's not any better or worse than it used to be, just different, just something new. I think that anything different is welcome in this business. We need new things as an incentive. It stimulates business when somebody can come out with an original sound."

"Even the psychedelic thing, I'm not flipped over the psychedelic movement per se, but I think it has opened a lot of doors for creative people."

Good Material

"One of the most difficult aspects of performing is being able to find good material. In fact, not too long ago I sat down in the office and listened to about 100 songs that had been sent in from people across the country and

publishers, and I didn't use any of them. They were all just terrible."

"So it's really hard to find songs. I have a lot of friends who write, and I've used a lot of their songs, and I have some good friends at publishing companies that bring me songs a lot."

"This current record, 'Come Back When You Grow Up,' was given to me by a disc jockey in Oklahoma City, Dale Wechs, who is now in Detroit, but he heard the song, thought it would be good for me, flew to Los Angeles with it, and we cut the song and it was just one of those things. So I can thank him for it."

No Sinatra

"I would consider myself more of a ballad singer than anything else. As far as my nightclub act, when I do clubs, I'm not the kind of singer to go in and do the Sinatra kind of thing. It's not right for me to do that kind of thing. I want to stay as current as possible. And there are enough top 40 songs that are really good songs. If they are arranged right, they sound like standards and the older generation appreciates this."

"The first time I hear a song I look for a hook; anything that I can remember when the song ends. The first thing that comes to mind. If you can remember the song when it has finished after only one hearing, you know there is something there."

"I started out quite young. I was 16 when I cut my first record, so I guess I missed out on a lot of things. But I shouldn't say that, because so many other things came my way that I had a ball."

"I like, when I'm singing, to look out at the people and see them smiling and enjoying themselves. It gives me the feeling that they are accepting me and my music and having a good time."

Difficult Business

"I've learned a lot of things from being in this business from



BOBBY VEE and producer Dallas Smith during recording session.

such an early age. For one thing, I've discovered how hard it is to get a hit record."

"As I said, I started out when I was 16 years old, the first record I cut was released in our home town area of Fargo, North Dakota, and it went to number one. Liberty bought the rights to it and put it out nationally and it went up to 75 in the nation, which was very good."

"Every record I put out after

that gradually went a little bit higher until 'Devil or Angel' in 1961, which was a top five record."

"So I really didn't appreciate how much work people have to go through to get a hit record until I went through a cold spell starting in 1964, and the top ten records weren't coming as they had in the past. You really appreciate how much there is to coming up with a hit record, how really hard it is."

The BEAT Goes To The Movies

'POINT BLANK'

Point Blank has everything Hollywood could want in a movie: suspense, fine color photography, good performances, and a plot without any social significance. It also has to its credit an endless stream of senseless violence and sodium straight out of television.

The Hero, Lee Marvin, is double-crossed by his wayward wife and best friend while they are stealing a large sum of money from an unnamed Underworld Syndicate. The plot centers around Marvin's attempts to get back his share of the stolen loot. In the process countless people meet with mayhem and murder. But again, in the finest moral traditions of Hollywood, our hero only commits the mayhem, he leaves the murders to the other hoods. After all, Marvin must go free in the end, and murders, as everyone knows, can't go un-avenged.

The picture is beautifully made, with fantastic shots of Alcatraz and some of the more interesting parts of Los Angeles. Director Boorman also makes fine use of an excellent supporting cast, including Angie Dickinson and Lloyd Bochner and uses them to dress up his excuse for a film with compelling performances. Boorman also uses some very interesting cross-editing in flash-backs that distract the picture slightly from its sadistic and senseless plot.

The picture, to be sure, is entertaining, and if blood and guts is your idea of a film, you'll love *Point Blank*. It is slick, colorful and fast moving, a veritable 2 hours of unredeemed vicious brutality expertly disguised by the excellence and professionalism of both the cast and crew.



ANGIE TRIES HARD but is no match for Lee.



A BIT TOO MUCH violence??



NATIONAL TOP 25 SINGLES

- | | |
|--|------------------------|
| 1. The Letter | Box Tops |
| 2. Never My Love | Association |
| 3. Come Back When You Grow Up | Bobby Vee |
| 4. Ode to Billie Joe | Bobbie Gentry |
| 5. Apple, Peaches, Pumpkin Pie | Jay and The Techniques |
| 6. Higher and Higher | Jackie Wilson |
| 7. Dandelion | Rolling Stones |
| 8. Brown Eyed Girl | Van Morrison |
| 9. Give Me a Little Sign | Brenton Wood |
| 10. To Sir With Love | Lulu |
| 11. I Dig Rock And Roll Music | Peter, Paul and Mary |
| 13. Little Ole Man | Bill Cosby |
| 14. Gettin' Together | Tommy James |
| 15. How Can I Be Sure | Young Rascals |
| 16. Reflections | Supremes |
| 17. Hey Baby, They're Playing Our Song | Buckingham |
| 18. I Had a Dream | Paul Revere |
| 19. People Are Strange | Doors |
| 20. There is a Mountain | Donovan |
| 21. You Know What I Mean | Turtles |
| 22. Expressway to Your Heart | Soul Survivors |
| 23. Natural Woman | Aretha Franklin |
| 24. Groovin' | Booker T |
| 25. What Now My Love | Mitch Rider |

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TURNING ON

THORINSIELD (Philips) Thorinsield, *Life is a Dream, Here Today, Collage of Attitudes* plus eight other tracks. This an interesting first offering by a new group called Thorinsield (they got their name from the Tolkien books). Unfortunately the group seems to just miss. They can't quite figure out what style of music they want to sing. They seem to ride the fence between the conventional sounds of a Gary Lewis and the Playboys and the unusual sounds of a group like the Bee Gees. Consequently their music seems rather disconnected. Musically the songs are excellent, but vocally they leave a great deal to be desired. The arrangements use many intricate over-lappings of sounds and instruments, but the voices can't seem to measure up to the music. One song that points up this contradiction is *Prelude to a Postlude* which is so beautiful in places that it only serves to heighten the overall disappointment.

MARY IN THE MORNING (Capitol) Al Martino, *Mary in the Morning, Love Letters in the Sand, Love Me Tender* plus eight other tracks. Martino is a fine balladeer. He lacks the sophistication of Frank Sinatra or Tony Bennett but he does ooze sincerity. With big orchestrated arrangements this album offers very pleasant listening.

THE EVERLY BROTHERS SING (Warner Bros.) Everly Brothers *Bowling Green, Whiter Shade of Pale, It's All Over* plus nine other tracks. The Everly Brothers are so talented it's amazing. Changing with the times and the moods of music, they sound better than ever on this album. There is none of the nonsense of *Wake Up Little Susie*, they have rightly replaced that sound with new sophistication and variety. They have two excellent, sure voices which blend together like finely tuned instruments. One particularly effective song is *Talking to the Flowers*. The Everly Brothers also do a beautiful job singing Procol Berman's *A Whiter Shade of Pale*, at last you can understand all the lyrics.

THE JIM WESKIN JUG BAND DOING THEIR THINGS IN THE GARDEN OF JOY (Reprise) Jim Weskin Jug Band. If you're a *Viper, Ella Speed, My Old Man*, plus nine other tracks. This is excellent jug band music, but its strange sound will either really appeal to you, or not at all. They all have fine voices, especially the female singer who seems to be doing most of the vocals, and they play their music beautifully. It's an easy, lazy, down home sound which is totally different from most popular sounds today.

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