

BEHIND THE SCENES WITH PAUL REVERE

25¢

KRLA

Edition

BEAT

September 9, 1967



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MICK JAGGER is all grins now that he will not go to jail. UPI Photo

Gentry Breaks Beatles' Mark

Will Bobbie Gentry, recorder of "Ode To Billy Joe," be five times as popular as the Beatles? It's doubtful, but Capitol records is acting like it. Bobbie's first album has the largest pre-release pressing in the company's history—500,000 copies.

The old record was "Meet The Beatles," the Beatles' first LP, which only had 100,000 pressings. The album eventually sold 5,000,000 copies.

Bobbie's single sold 500,000 copies in the first three weeks of release.



GENTRY SCORES a first.



PAUL MCCARTNEY AND JANE ASHER arrive at London Airport in time to read about Mick and Keith. UPI Photo

Following Aftermath Of Jagger, Richard Victory

Tony Barrow

LONDON—Less than 72 hours before the hearing before Lord Parker, the Lord Chief Justice, of appeals by Mick Jagger and Keith Richard against their convictions and sentences, drugs and pop personalities claimed yet another series of front page newspaper headlines in Britain.

In the House of Commons, Miss Alice Bacon, Minister of State at the Home Office, told members of Parliament that she was horrified by the way pop people were encouraging drug taking. She quoted from the pages of Queen Magazine, the luxury glossy which had published statements by Donovan, Radio Caroline chief Ronan O'Rahilly, Marianne Faithfull and others including Paul McCartney and Brian Epstein.

Epstein talked about a marvelous new friendliness which he found around him and said this new mood had originated from hallucinatory drugs. He added, "I'm wholeheartedly on its side."

Among those who had spoken against drugs was songstress Lulu who, along with Epstein, appeared on Independent Television News hours after Alice Bacon's Parliamentary speech.

Lulu said of LSD: "You can never be sure of it as you can be sure of yourself. The idea of hallucination does not appeal to me." Epstein said, "Alice Bacon's outlook is narrow and singularly ill-informed."

Supreme Loss

NEW YORK—Florence Ballard of the Supremes has quit the singing group for reasons of ill health. She has been hospitalized at Ford Medical Center in Detroit, but there has been no word as to the nature of her illness.

Cindy Birdsong of Patti and the Bluebells has replaced Florence, and this will probably be a permanent arrangement according to Motown officials.



JAGGER'S GIRLFRIEND, Marianne Faithfull, elated over news. UPI Photo



FLORENCE BALLARD has left the Supremes due to bad health.

Spanky says Sunday will never be the same but if brother can spare a dime and you don't hit trouble you can make every minute count by covering the distance in a jet and come to Byrd Avenue on a Lazy Day and open your mind . . . baby, why can't you be me?

Mercury Stereo on Vinyl

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RECORDING OF HIS FIRST BEATnik SINGLES ALBUM

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MARKING EVERY MINUTE COUNT
SHOOTED CAN YOU SPARE A DIME
COMMERCIAL
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And just a touch of love
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Reflecting the feelings of today
This is the LOVE GENERATION.

NOW AVAILABLE
AT YOUR

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CUT RATE DRUG STORES

FROM THE EDITOR . . .

The Beatles are back on our cover again. The wild poster was designed exclusively for *The BEAT* by Robert Marker, an extremely talented and original artist from Southern California.

Inside this issue we have two full pages on the Beatles—one on George Harrison's press conference in Los Angeles and another which contains the first-part of a two-part Beatle history. We certainly hope you enjoy the history since it took one of our staff members months to compile!

We managed to catch the Lovin' Spoonful when they flew into town and on page six you'll find what they had to say about their newest member, Jerry Yester, as well as their music and their future plans.

The Mamas and Papas deservedly received a full page this issue. In an exclusive interview Cass Elliott talks about John Lennon, Michelle talks about her movie plans, John reveals why he left the Naval Academy and Denny simply talks!

The fantastic Four Tops opened at the famed Cocoanut Grove and, of course, we were there to cover it for you. In addition to a review of the show we spoke to the Tops backstage where they were busy recalling the road they took to finally reach the top.

Paul Revere fans will be happy to turn to pages 16 and 17 and find loads of exclusive photos of Paul. The photos were taken at Paul's home with his wife, his children and his dogs. Paul spoke quite frankly to our reporter, touching upon such subjects as drugs, music, the hippie movement and the younger generation.

Also in this issue—the Fifth Dimension, Every Mother's Son, Stevie Wonder, Lou Rawls, Jefferson Airplane, Bee Gees, Johnny Rivers and the Happenings.



Star Rising In The West

LOS ANGELES—The unplanned rise in interest over a mono-tagged singer named Nilsson has sparked a commotion in the recording industry.

When a radio station played a cut of "You Can't Do That"—a yet-to-be-released medley of 11 Beatle songs—a flood of inquiries poured in asking about the singer and where the record was available. When the word traveled to other areas the same reaction followed.

RCA-Victor was forced to up its release schedule and bring out the single backed by "Ten Little Indians." An October promotion push had been planned to coincide with the release of Nilsson's first LP, "Pandemonium Shadow Show," before the unexpected interest caused the reshuffling.



SUPREMES SET FOR TARZAN

The Supremes have been signed for their dramatic acting debut on a segment of NBC's "Tarzan" next season. The three girls will be cast as nuns and will sing several hymns during the one hour segment.



ON the house . . .

U.A. Signs Goldsboro

United Artist, a Transamerica company has just signed Bobby Goldsboro to a multi-faceted exclusive, long-term contract. Goldsboro will produce many of his own singles and albums under this contract; he will also have the opportunity to produce for other United Artists Recording stars.

His initial production chore for the label was his current single, "Trusty Little Herbert" and his new album, "The Romantic, Souled, Wacky, Country, Rockin' Bobby Goldsboro."

Michael Stewart, president of Artist Records also expressed the hope that UA could involve the prolific writer/singer in the motion picture industry.

40,000 Take A Free 'Plane

TORONTO—The Jefferson Airplane attracted a crowd of 40,000 at a free concert held on the steps of Toronto's City Hall.

The free concert was given to repay fans who gave the Airplane a warm reception during its stay in the city, according to Marty Balin, leader of the group.



DONOVAN SET FOR U.S. TOUR

A tour of the States by Donovan, beginning the end of September, has been finalized. The tour will consist of 50 coast-to-coast concerts ending in Hawaii. Donovan will take five British musicians to back him up and will also use an American group, the Midnight Strings.

Chubby Twists Cameo Record

PHILADELPHIA—Chubby Checker, who has been credited with popularizing the twist, has filed a \$110,000 suit against the Cameo-Parkway Record Co.

Checker, whose real name is Ernest Evans, told a Common Pleas Court that the record company was \$32,000 short when it last paid him on April 1.



RICKY NELSON hosts Malibu U.

DECCA INKS RICK NELSON

Ricky Nelson has just signed an exclusive contract on Decca records.

The first release will be " Suzanne on a Sunday Morning" produced by Charles Koppelman and Don Rubin. It was written by John Boylan who is a Koppelman and Rubin contract writer.

Nelson has also debuted in "Malibu U" a teen variety show aired on ABC-TV. This television exposure will be a prime factor in promoting the new release.

Koppelman and Rubin, through their Koppelman-Rubin Associates also produces the Lovin' Spoonful, The Turtles, Bobby Darin, The Righteous Brothers and Gary Lewis and the Playboys.

Chris Borden SCHOOL OF MODERN RADIO TECHNIQUE FOR INFORMATION, WRITE: SAN FRANCISCO

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(FURTHER INFORMATION AVAILABLE UPON REQUEST)

PEOPLE ARE TALKING ABOUT the hippies migrating to the Hawaiian Islands and wondering what the natives think of that development . . . the Doors finally

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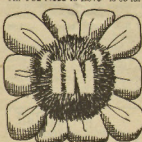
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making it to number one in the nation after all these months . . . the Rolling Stones stealing the British spotlight away from the Monkees . . . why Bill Cosby has decided to turn Silver Trough and sing

... Tommy and Dickie Smothers breaking up the over-15 crowd in Las Vegas, not to mention the under-35's and everyone else in attendance . . . where Patti Harrison got that dress and deciding she must have made it herself . . . the fact that Van Morrison, formerly of Them, just may make it on his own . . . the Sunshine Company winning the battle . . . Bobby Vee arriving upon the pop scene after quite an absence . . . the rumor about the Supremes really being true . . . Florence is gone

... the fact that if all goes as planned . . . Ravi Shankar will make his television debut on the Smothers Brothers' Show . . . groups getting a "cleaner" image because it's

almost impossible to get any grubber . . . Brenton Wood making it a solid two . . . Donovan finally getting back into the States . . . why "All You Need Is Love" is so far



ahead of "Baby You're A Rich Man New" . . . Jay and the Techs doing all right with their apples and stuff . . . how come Wilson Pickett thinks Broadway is so funky

... how funny it is to watch the old ladies trying to look young and only succeeding in looking older . . . since the Baja Marimba Band has released "Along Comes Mary" it's only fair that the Association release "South of the Border" and whatever happened to Tandy Almer anyway? . . . whether or not James Brown will actually retire like he says he will . . . Simon and Garfunkel faking it pretty well

... Dave Davies having a considerable amount of beard on his face . . . the Young Rascals making quite a name for themselves all over the world . . . why the Checkmates haven't made it as big as they should on record and deciding that talent is no guarantee of success . . . the rash of "psychedelic movies" being reminiscent of the "beach party movies" we were treated to while back . . . whatever happened to clean-cut Beatles?

... what's going to happen with the Bee Gees and coming to the conclusion that it will all be worked out . . . why Peter, Paul and Mary are singing about the Mamas and Papas . . . how many radio stations are going to play the Association's "Requiem For The Masses" . . . when the Turtles are going to change members again . . . how nice it is to see more pop groups bagging big prestige club bookings

... Bobbie Gentry doing quite a bit for the South . . . what the Stones are going to do now and wondering if they'll be able to get work permits for the States . . . Fifth Dimension receiving more and more recognition . . . why Janis Ian hasn't released a follow-up to "Society's Child" since she's had plenty of time to cut one . . . why the Yardbirds aren't doing too well these days . . . who is Linda Jones?



Baez Concert Rebukes DAR

WASHINGTON — Joan Baez performed a concert before more than 15,000 people on the steps of the Washington Monument after the Daughters of the American Revolution refused to let her sing in their Constitution Hall.

In what has been called a great personal and musical triumph for Miss Baez, the folk singer invited the audience to attend the performance.

She was denied use of the hall because of her opposition to American participation in the

Vietnam war and refusal to pay part of her income taxes in protest. Wearing a simple shift on the stage of the outdoor theatre, Miss Baez drew thunderous applause when she thanked the DAR for "all this publicity" and dedicated a song to that conservative organization. She then sang an old rock and roll song, "Little Darlin', for the DAR.

"The main point where the DAR and I differ is that they feel the nation comes above all," she told the crowd. "The whole problem is that 123 nations feel the same way."

Cosby Starts Radio Caroline Clashes With Labor Socialism

Bill Cosby, the comedian, all of a sudden has come competition in the person of Bill Cosby, the singer. His latest album, "Silver Thread," has no comedy in it at all, as a matter of fact.

Instead, the popular comedian takes a stab at vocalizing, and the result may leave Cosby with a hit or two on his hands. Disc jockeys have been playing various numbers from the LP, and Cosby and his producers are waiting to see which get the most response for a possible single release.

Cosby has been flying from San Francisco, the scene of an "I Spy" episode, to Los Angeles, where he has been performing a song and dance routine at the Whisky A Go Go.

(than T. Kyrne
Who is James Wiggs Who is Ronan O'Rahilly? Who is President Roscoe?

Wiggs is the administrator of the Chris Borden School of Radio in San Francisco. Ronan O'Rahilly is the executive director of Radio Caroline, a pirate station on the English Coast. And Roscoe is the number one disc jockey in Europe.

How do these personalities relate?

They met each other this way. Roscoe wanted to get into radio. In 1964 he enrolled in the Chris Borden School.

During his course in modern radio technique, Roscoe and Wiggs became good friends.

Pirate Radio

In the meantime, Ronan O'Rahilly was initiating a project which is not novel in the history of England but is novel in modern times. He was becoming a pirate. Although Queen Elizabeth (Henry's Daughter) would have smiled benevolently and encouraged him, he became as popular with the Labor Government as a Zulu is to a Boar.

(Turn to Page 15)

Pirate DJ's Cause Furor

LONDON — The arrival in London of seven disc jockeys who worked for pirate radio stations outlawed by the British government, was attended by more than 1,000 teenagers who crashed through police barriers and stormed aboard a train to welcome them.

The disc jockeys were employed by "Radio 266," a station specializing in pop music. The mob scene occurred when at the railroad station, the train carrying the disc jays arrived in London from the off-shore platform they had used as a broadcast station.

A new law outlawing radio pirates knocked all the renegade stations off the air except for one. The law was designed to starve out the pirates, which operated from ships and platforms beyond Britain's territorial waters, by making it an offense to supply, work for or place advertising with the stations. The BBC, the state-owned broadcast station, has a monopoly on radio.

The pirate stations had been very popular but, at the same time, dangerous. One pirate chief was shot, another drowned, and there were several battles for the abandoned war-time fortresses on stilts used for stations.



Funny scene with Adam West, TV's Batman. He was stopped at a traffic light at the beach when he was hit from the rear by a car full of hippies. Said one observant hippie as he spotted West, "Oh man, did we make a mistake!"

Word arrives that the Monkees will shoot their movie in January and February... Elvis Presley's next film, "Stay Away Joe," began filming on August 10... Bob Vaughn heads for New York on September 16 for David McCallum's wedding as well as an appearance on "Meet The Press"... Monkees grossed an estimated \$55,000 for a one-nighter in the Minneapolis/St. Paul area... Paul Anka will close the year by headlining at the Hotel Fontainebleu in Miami Beach during the last week of December... Mason Williams and Allan Rys, writers for "The Smothers Brothers Show," are currently writing material for the Association.

Davis In Fall

I doubt whether Spencer Davis cares much for psychedelic lights after what happened at the Cheetah Club in Chicago. During the first of two scheduled shows at the club, Spencer moved back toward the center of the stage and due to the wild movement of the lights, etc., he misjudged his step and fell off the stage, gashing his left leg in the tumble.

A quick trip to the hospital as well as twenty stitches and Spencer was back on stage for the second show. That performance was unmarred by further accidents.

A crowd of 700,000 jammed the streets of Chicago to greet Otis Redding and Carla Thomas who reigned as King and Queen of Chicago's 37th Annual Bud Billiken Day parade. Others riding in the parade included Greg Morris of "Mission Impossible" and Ike Cole (brother of the late Nat "King" Cole). James Brown, Aretha Franklin, Bill Cosby and the Supremes are a few of the entertainers who have previously been featured in the parade.

Petula Clark has signed an exclusive one-year contract to become the radio-television Plymouth girl. Pet's appearances for Plymouth will begin with the introduction of the 1968 models and will include radio and television commercials.

You might be interested in knowing that Don Grady, of "My Three Sons," is also Luke R. Yoo of the Yellow Balloon. A bit of stage make-up, shades and long hair changed Grady's appearance to the extent that no one recognized him as Luke. However, now that filming on the series has resumed, the long hair, shades and make-up had to go and Luke R. Yoo lives no more. But Don Grady definitely does and has just been signed by Canterbury Records to produce, write, and sing on his own album.

QUICK ONES: Watch for Ravi Shankar to begin scoring American movies. Says the Indian star: "I only want to do sensitive stories. But I don't want to keep it solely for Indian, classical music. I'll do anything from symphony to jazz, or my own music"... Every one should have a buddy like Bill Cosby—the comedian/singer, now-turned-singer gave his pal Bob Culp a Cadillac for his birthday...


DAVY JONES

Four Tops say: "English audiences are more receptive than the ones here in the U.S. They appreciate more what you are — not what you should be"... Simon and Garfunkel are set to sing three of Paul Simon's compositions in the movie, "The Graduate"... Pet Clark has been signed for the Fred Astaire television special to be aired in February... Don Ho, the man so fantastically popular in Hawaii, will have his own hour-long TV special, "Hawaii," either very late in '67 or early in '68... Paul Newman is very, very good in Warner Brothers' "Cool Hand Luke."

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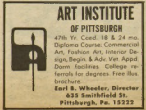
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Moreno To Tour

Auggie Moreno, 19 years old is currently in the throws of beginning a promising career recording for Manor Records.

With a single just released, and an album which will be out in just a few weeks, this full-time student of Bakersfield College is looking forward to the future.

In September, Auggie leaves for a thirty day tour of the West Coast and he is also waiting anxiously to hear whether or not he will be able to go on a tour of Vietnam for the United States Government.



Earl R. Wheeler, Director
625 Southfield St.
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Beatle Meets Stateside Press

George Harrison flew to Los Angeles recently to take in a concert by Ravi Shankar at the Hollywood Bowl. The visit by the Beatle, who has been taking sitar lessons from the famed Indian musician, prompted a press conference at Shankar's school of music in Hollywood.

Sitting cross-legged by his musical mentor, George told reporters he started playing sitar because "I just happened to like this instrument. One obvious reason is because it's a stringed instrument."

"Indian music," George said, makes God come through in a spiritual way. It makes one more aware God can be put into sound. Sitar music is 100 percent spiritual."

Sitar Doubts

With incense burning and sitar music gently playing in the background, George expressed doubts about his chances of mastering the 19-stringed instrument.

"I want to learn a little Indian music and use it in our medium, but I'm not an expert sitar player. If I could sit down and play sitar properly I would. I don't expect to be a brilliant sitarist. I would have to concentrate on playing sitar, but there are so many other things to do, and I want to do them."

The press meeting inevitably got away from the sitar and on to more controversial subjects such as:

The draft. "The draft is diabolical. Anything to do with arms is terrible—a waste of time. If a person wants to volunteer, it's all right but nobody should be forcibly made to kill."

Lucy?

Are the initials to "Lucy Is A Sky of Diamonds" an obvious reference to LSD? "It means LSD if you want it to be. Everybody interprets everything in his own way. That's the problem with the world. We didn't realize it could mean LSD until someone mentioned it to us."

George went on to say the song was inspired by something John Lennon's young son said about a girl he knew at school. Then he

started speculating about his future.

"All I know is I'm going to carry on being me—I don't know where I'm going. Something else in life has more control over me."

Getting more down to earth, George said the Beatles will be putting out another movie sometime. "We've got a contract to make another movie, but when or how is completely up to us."

'It Depends'

When someone asked George what the Beatles felt about narcotics—a reference to their endorsement of the legalization of marijuana—he answered simply, "It depends on what you call a narcotic."

George put down, however, the idea that the Beatles should watch what they endorse since they influence so many people. "This stuff about the Beatles influencing people is a lot of bull," George said. "It's up to the person if he wants to be influenced—it's their choice."

On the subject of whether he or the Beatles would ever change, George said "Some people think it is a sin to at all. The whole point of life is change. Success has given me every material thing I need, and I realize I need something not material."

Non-Material

George indicated that his interest in Indian music and culture is a part of his efforts to delve into the non-material aspects of life.

A day later Harrison flew to San Francisco unannounced and was discovered by some hippies strolling in Golden Gate Park with his wife, Pattie. In a short time, several hundred fans were showering the Harrisons with peace buttons, posters, and flowers.

While in the park George picked up a guitar offered to him and performed a short, impromptu concert next to a small lake. He then headed down Haight Street followed like a piper by the orderly crowd.

George's reaction to it all? "Wow! It's really great if it's all like this."



BEAT Photos: Ed Crawford



"THE DRAFT IS DIABOLICAL," Harrison told Los Angeles reporters.



"I DON'T know where I'm going."



HARRISON SITS with his sitar teacher, Ravi Shankar.



JOHN SEBASTIAN has found a friend in the form of Humpty Dumpty.



JOHN ON STAGE



JOE BUTLER



STEVE BOONE



JERRY YESTER (replacing Zal) and Steve Boone before a show.



JOHN AND HIS luggage wait to be boarded on New York plane.

Lovin' Spoonful Tell It All

A new man has been added to the ranks of the Lovin' Spoonful. He is Jerry Yester, brother of Association member Jim Yester. Jerry replaces Zal Yanovsky who decided to leave the group after two years, in search of greener pastures.

Leader John Sebastian explains the change this way. "This was a mutual agreement that we came to. Zally for a long time was feeling like he didn't know quite what to do, and a lot of the genius that he has wasn't really being put to work and he was kinda feeling like he was lying fallow. So we broke up in a friendly manner, and right now Zally is a kind of feeling his way around, acting and directing and producing and trying to decide what he wants to do."

Joining a group that already has established a style and an image is a difficult undertaking, but Jerry Yester with his flaming red hair is taking it all in stride.

"Well, the main difficulty was changing what I'm doing. Just getting adjusted to the new routine, and to the new idea of what I want to do for the time."

How did Jerry meet up with the Lovin' Spoonful?

"About the time they got together I was playing with a group in the village and we even played at the Night Owl together, as a matter of fact. So I've known them the whole time they've been together."

"I am very familiar with the songs and I've seen them quite a bit on stage so that part of it is not really that difficult for me."

Yester is a native Californian and grew up in the suburbs of Los Angeles.

"I grew up here in Los Angeles, went to grammar school in Burbank, Notre Dame High School in Sherman Oaks, and a semester at a school at Glendale College in Glendale."

"I started out singing with my brother in 1960 and then he left to join the service and I joined a few groups and I sang with the In-Group, then a lot of folk groups and I ended up with the Modern Folk Quartet which later became Modern Folk Quintet. When that broke up I started producing records; I produced the Association's second album along with Tim Buckley."

Traveling around the country is a must for any pop group except the Beatles, but this aspect of the pop business doesn't phase Jerry one bit.

"As far as traveling goes, the MFQ did a lot of traveling; we did something like 300 college concerts and a lot of club dates and stuff. So the traveling and the concert situation really isn't a surprise, it's just more-or-less back to the old routine, the old grind, as far as traveling goes."

"The concerts themselves are a great deal of fun, you know. A great source of something or other, I haven't figured out what yet."

"I prefer writing to anything else, so whatever I can do that will give me the most opportunity to write, I prefer to do. With Buckley for instance I had the opportunity to do a lot of writing and with the group I think I will be able to too." The other members of the Lovin' Spoonful are more than happy with the addition of Jerry Yester.

Joe Butler states the difference between Jerry and Zal.

"Well, Zal is a very distinct kind of personality and it's really, well, he has the ability to turn people on and to make up little games of things, you know. And that's a lot of fun, but it also can be very hectic."

"Jerry is more easy going, and Jerry and I, we've all known each other for a number of years and we've always been very friendly. That's one of the reasons we wanted Jerry to work with us, because he's a very talented musician and singer and also because we thought that within a group situation he'd really work out fine, and it's really great. A 21-gun salute for Jerry Yester."

Performing the same material with the same people for a number of years can get to be a drag. The enthusiasm of both the audience and the performers begins to wane. Although this hasn't hap-

pened to the Lovin' Spoonful, they are aware of the problem and they fight it continually. Now with the addition of Jerry the problem seems to be lessened.

"Keeping the level of performance up is difficult when you do the same material for a couple of years, but if you always keep a fluidness about it you can rearrange things and change things," states Joe.

"And now with Jerry in the group it's a new personality and a new head to work off of and reflect off. That's very stimulating."

"Right now we're going through a period of growth you know. We had gone about as far as we could go with the four people we had been working with, and now there's a new four people in effect."

"Looks like we're over the worst part of it getting the basic show together took a few days, but it's just a matter of grooving with it."

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BEAT EXCLUSIVE

Mamas And Papas Speak Out

The group that was mainly responsible for the amazing success of the Monterey Pop Festival was the Mamas and Papas. Leader John Phillips, along with his wife Michelle, and producer Lou Adler worked constantly to make sure that the festival would be a successful venture, both musically and emotionally. Cornering the group in one of their more quiet moments, these four unusual performers spoke openly about the Festival, their future careers, and Mama Cass's new baby.

With all the work that went into the Festival, does John want to get involved in next year's efforts. "I suppose there will be a Pop Festival next year. We all hope so. It was a lot of work for us to be involved with, and for our producer, Lou Adler, and we would prefer someone else to do it next year."

"I think the only people who probably could do it would be perhaps the Beatles in Europe because they can invite all the acts and everyone would show up as they did in Monterey and perform in the same manner."

In Europe

"I would like to see it held in Europe next year myself. As far as improving on the Festival, I think that the physical function of the Pop Festival went very well, and that the only thing that could be improved on would be the programming and other things like that."

Unknown to most people, John Phillips attended the United States Naval Academy after graduating from high school. Why did this unconventional young man choose Annapolis? "I went to the Naval Academy straight from high school. My father had been a career officer in the Marine Corps for 20 or 30 years. I had won a scholarship there and so I went."

"I was there about 14 months. I guess. As soon as I was there I realized that I was a misfit. And everyone else realized I was a misfit. It was a terrible situation, but I got hurt playing basketball and I got a medical discharge. It was one of the happiest days of my life."

All of the Mamas and Papas are extremely close to their producer, Lou Adler. John had nothing but praise for the young man who helped create the sound and the image of the group.

Best Producer

"Lou Adler is probably the finest producer I think, in the world right now. Lou has an extraordinary talent for being able to pick out all the good things you do and to let you know when you're doing the bad things. I guess the main thing about Lou is that he has impeccable taste in music."

"You can play almost any record in the world for Lou and he can tell you exactly where it will go on the charts, it's artistic qualities, rhythm down the line, and just give you a rundown on it."

"There are very few people right now who can do this. This is sort of the age of the specialized producer. Andrew Oldham with the Stones, Brian Epstein with the Beatles and Lou with us.

"Lou goes on the road with us 75% of the time and we're very close friends as well as associates. There are very few people who are actually able to do this and still have the ability to be a nice guy, but a bad guy too."

Writes Interpretation

The Mamas and Papas have stated that they don't like recording other people's material, but for very special reasons. John explains it this way, "well, it's hard to record a song that someone else wrote unless the writer himself has given you a tape of his interpretation of it. We're very fortunate in that I write most of our songs, and by the time we get to the studio with the song everyone in the group feels like they wrote it because usually I write a song that's interpreting them and so they feel they're the writers of the song as well as myself. So you get a writer's performance and that's really important with any song."

John found it difficult to be both an administrator and a performer at the Pop Festival. This problem also exists throughout the year as business pressure forces the head Papa to turn from being a writer to being a businessman. "You can't turn a businessman off and the artist on because they require two separate qualities. So when you start to write again you find yourself writing songs about tax structures and things like that rather than about things you really want to write."

No Planning

The Mamas and Papas have acquired a reputation for being, if not lazy, then lethargic. To everyone's surprise they worked extremely hard to organize the Festival and to the amazement of the "people who know" proved themselves to be full of unending energy. However, when it comes to their careers, they seem to fall back into the first category, and seem incredibly without ambition.

Michelle states, "we haven't done much planning since the group really started. I think we just sort of let everything take its natural course. I just sort of sit around and wait for the next record or the next concert."

Although Michelle is not noted for her planning ahead she did comment on her future as an actress. "Well, I've been offered a couple of starring roles as we call it in the first instance. I was just called the other day to do Candy, but of course I turned it down because I thought it was dated."

"There is also some interest for me to do the Kazan (director/writer) Elia Kazan film, 'The Arrangement' which I might do. I'm interested in movies, and I think after the Mamas and Papas I might do something of that nature."

John Lennon

It is common knowledge that Mama Cass is slightly enamored with John Lennon. "To be honest I have only met him twice. I think he's wonderful and brilliantly talented, as I think all of them are. I especially liked his sense of humor, that was the first thing that captured my interest when I first



THE MAMAS AND PAPAS have gone to the top; now they tell us where they're going from there.

met him and was exposed to his writings and so forth. I am looking forward to meeting him again and talking."

Then, almost as an afterthought Cass revealed, "We haven't always met under the best circumstances where we can both be relaxed and talk, but I'm looking forward to that."

Cass is the proud mother of a little girl named Owen, which makes her officially a Mama. What does Cass think of this new addition to her life?

Wait & See

"Well my daughter is a giant among babies. She's only 3 months old and she's only just started to be aware of things around her, and of being able to recognize people and everything."

"Of course I love her, but I don't know what's going to happen when babies get bigger, I just have

to wait and see what happens, I have 20 or 30 years to figure it out."

Cass is also famous for possessing very strange items in her house. But Cass maintains that strangeness is in the eyes of the beholder.

"I have a passion for anything strange. I don't know what that means, I mean I know what passion means, I don't know what strange means. I like different things. I like things other than Graham crackers and things you see around us every day like Cheerios."

Asked about her giant stuffed rhinoceros, Cass stated, "Yes, I think my rhinoceros is pretty strange to other people, but it isn't to me. I'm pretty used to having her around. I named her Cynthia (after John Lennon's wife) in a moment of peak."

"I also have a strange cat, she is

part Ocelot, but she's not strange to me. But then again, you know, it's all in your frame of reference. It's my environment, you know, I live in it, so it's not strange to me."

Novo Scotia

In their song "Creecque Alley" the Mamas and Papas immortalized the group called the Mugwumps. "All right, what was the Mugwumps like, imagine Zal, late of the Lovin' Spoonful, John Sebastian, Cass, myself, Jim Hendricks (not Jimmy Hendricks) and Art Blakey's nephew on drums and what were they like? I still don't know. I still don't know."

Although there has been a great deal of talk about psychedelic music today, Denny insists that he has not heard any.

"Well, psychedelic music, does that mean who's making the music or who's listening to the music. What does it mean? I've never heard any."

"I have a passion for anything strange. I don't know what that means. I mean, I know what passion means—I don't know what strange means" . . . Mama Cass

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THEY HOPE WE HAVE ENJOYED THE SHOW

Two Part Beatle History

By Jacoba Atlas

Once upon a time in the not so mythical sea-coast city of Liverpool, four young men emerged to carry the world along with their music. As in a fairy-tale, they were adored by all and fans eager for personal identification with their heroes clung to their clearly defined public images.

John with his glasses, books and caustic remarks was called the "clever one," he played the role well. Paul with his handsome face and charming manner was called the "sweet one" and fans who found the nape Paul a bit too distant endearingly called him "Paulie." George with his high cheek bones and somber demeanor was dubbed the "quiet one," and Ringo with his puppy dog, soft eyes and was called the "sad one." They wrote and played songs and called their corporate image—the Beatles.

They broke into the pop scene when it was floundering in poor songs and tired faces. Their songs were better than the other marketable offerings, and their charm and energy completely won over half the world—the younger half.

They wrote simply and sang with a driving beat accompaniment. "I Want To Hold Your Hand," "Please, Please Me," and "I Saw Her Standing There" all set the tone for the fairy-tale to unfold.

Comments

The adult population debated over their long hair, held their ears to the sound of their songs, and more or less generally ignored the Beatles except for condescending comments. Of course they were successes—never before, not even with Elvis—had there been such hysteria, but the charisma would not last; the craze would pass.

With their first movie, originally planned by United Artists to exploit the Beatles' recording popularity with a UA released soundtrack album, the powers-that-began to take their first serious look at the Beatles and their music.

Such Establishment singers as Ella Fitzgerald and Peggy Lee sang tunes from the movie, "A Hard Day's Night"; and movie critics hailed it as a classic of its

kind, likening the Beatles to the Marx Brothers.

As the critics dissected the film, they strengthened the image. John pulled off the wise cracks, Paul looked adorable, George stayed his quiet self, and Ringo emerged as a fine comic actor.

Cinematic Innovators

The film's significance to the motion picture industry was duly noted and Richard Lester, their director, was given an honored place in film hierarchy as a cinematic innovator. The fans, who knew the Beatles were marvelous all along, just enjoyed the exuberance and the honesty of the Beatles—no questions asked.

After "A Hard Day's Night" came a period which although important at the time, emerges in retrospect only as a bridge during which time the Beatles were finding their musical and emotional way. Certainly some interesting songs came out of this time—"I Feel Fine" with that prophetic opening chord, "She's a Woman" with its unique tempo, and "I'll Follow the Sun" with its folk quality; but most of their songs—although streets ahead of their contemporaries—are best kept in our memories.

John himself dismisses this period by saying, "the period I dislike in our career was 'Eight Days A Week' time... we weren't ashamed of it, and I suppose it was right at the time, but something told me it wasn't us—looking back we weren't in full control of the music. It was good at the time... but it was something written for a period—a period of our growth."

Their search for their own musical identity led them to new experimentation and creativity—but they were still hampered somewhat by their image.

More Satire

They made another film, "Help," much more advanced and satirical than "A Hard Day's Night," but still tied to the fairy-tale image of the Beatles. John was again the "clever one," Paul charming, George progressing to an air of mystery and Ringo the comic foil.

The music had gotten better with the lyrics of the title song being especially interesting. With

"Ticket To Ride," the Beatles produced a completely new combination of divergent rhythms.

Also the satire of "Help" was a little more subtle and irrelevant than in "A Hard Day's Night." Scotland Yard, religion, drugs, the State, medicine and various social orders all came under the attack of the Beatles, again with the help of Richard Lester. Perhaps their more sophisticated story and use of classical music to underscore the humor of the picture were indications of what was to come.

About this time Paul came up with a lovely-sad ballad "Yesterday," which brought the Beatles firmly into the established "adult" popular scene. Andy Williams, Nancy Wilson, and Perry Como—to name but a few—all recorded "Yesterday." Beatle fans throughout the world fell in love with Paul all over again as he sang solo to the accompaniment of cello and violins.

Eroding Image

Then came the album to end all albums—"Rubber Soul." With this exceptional offering the fairy-tale image of the Beatles was beginning to erode and more mature, more realistic characteristics appeared in their music. Paul's famous quote about not writing fifteen year old songs at twenty, was finally coming true.

Two Part Beatle History

Sophistication was beginning to set in. At twenty-five and twenty-three respectively, John and Paul were no longer writing "I'm Happy Just To Dance With You" or "She Loves You." Replacing them were such songs as "Girl" which John wrote after reading a book called *Pain and Pleasure* basing its theme on the Protestant Ethic of work.

Electronic manipulation of sound in its most simple form could be heard in the simulation of a percussion instrument in the huge intake of breath as John sings the word "girl."

The repetitious rhythms gave way, as they had in "Ticket To Ride," to the more diverse tempos in "I'm Looking Through You" and "You Won't See Me" both of which also contain fine lyrics.

The ballads were well represented with "In My Life," a lovely ode to a present love, borrowing for its bridge from the 17th century baroque period of music, and "Michelle" which like its sister song, "Yesterday" has become a standard.

"Rubber Soul" brought the Beatles the intellectual recognition so often denied them before—despite

the books and the movies. It also brought them into a controversy over the meaning of one of their songs, something which had not happened before.

There could be little debate over the message in "I Saw Her Standing There"—unless you want to take exception to the words "she was just seventeen, you know what I mean"—but the protectors of teen-age morality seemed to question just what was really going on in that room made of "Norwegian Wood." One critic went so far as to say it was about a man trying to seduce a lesbian.

When asked about "Norwegian Wood" both John and Paul said that it was simply about a girl who worked in the morning and a man who didn't.

Fidelity & Revenge

Whether that explanation satisfied anyone is doubtful, but the Beatle fairy-tale image of those four jolly lads from Liverpool was beginning to change—at long last. Add to that "Run For Your Life," a contemporary song about fidelity and revenge, and the world had the foundations for the new and brilliant work to come.

(To Be Continued)



LENNON: Unchanged by success?



THE BEATLES in 1964, with one movie behind them and the world at their feet.



READY FOR the long ride to success . . .

'WE'VE INFLUENCED OURSELVES FROM START'—FIFTH DIMENSION

There's a distinctive new sound in popular music, so refreshing and groovy you might call it fifth-dimensional, and that's exactly what the people who are making this sound have appropriately named themselves. The Fifth Dimension, which has to be one of the hottest groups in the business, just sounds like nobody else, and they're a far cry from the Motown groove that most Negro groups are in now.

Some observers have called the Fifth Dimension a Negro Mamas and Papas, but the girls and guys in the group are proud to deny the tag.

"We've started something of our own," Marilyn, a beautiful UCLA graduate, told *THE BEAT*. "We want to get away from what the other groups are doing. We're compared to the Mamas and Papas because our first hit 'Go Where You Wanna Go' was a John Phillips composition. Actually, the Mamas and Papas have had very little influence on us."

"That's right," said Billy, the youngest member of the group. "We've influenced ourselves from the start. We had a good sound in mind, and we spent a good five or six months trying to perfect it."

Vocal Experiments

The two girls and three guys got together about a year and a half ago, and were able to get on a tour with Ray Charles, Marc Gordon, Soul City general manager, was so impressed by the group he immediately signed them, and two great hits, the latest being "Up, Up, And Away," have quickly followed.

The Dimension has been able to come up with a sound that is both soothing to the ear and rhythmic, and it may set a trend for the future.

"Other rhythm and blues and rock groups are beginning to fol-

low in our footsteps," according to Billy. "It's probably because we have a restful, relaxing sound that still has a good beat," said Florence, a former elementary school teacher.

General Change

"But, you know music in general is starting a new trend with songs like 'Windy' and 'Can't Take My Eyes Off You,'" Marilyn added. Over 12 other groups, including the Association and Brazil '66, have recorded the ballad song, and others are adding it to their repertoire.

A new single is due from the Fifth Dimension very shortly, but tune has been picked as yet. "We're working on four to six new ideas right now," Marilyn revealed.

But recording sessions will have to come in the spare time between an extensive tour and several tapings for national television. Plans right now call for spots on the Hollywood Palace, Away We Go, The Smothers Brothers, and the Dean Martin Show. A tour schedule will take them to Seattle, Baltimore, Vancouver, Massachusetts and Chicago.

Steady work like this—and highly profitable work as well—is something new to the Fifth Dimension members.

Florence, for example, had worked with some local dance bands and had sung in choirs most of her life. Her musical background was in a classical vein, however, with over nine years study of the violin. Watch for her to make her solo violin debut in the Dimension's next album coming out in September. Brenda Holloway, look out!

Marilyn, who graduated in business administration at UCLA, started singing seriously since her

college days. Her interest in singing dates back to when she was 14, and her vocal stylings, she said, have been influenced by both jazz and pop music.

Said mustachioed Ron, "Opera is my field." For three years he sang with the Lincoln Symphonic Orchestra while majoring in music at Lincoln University. He finished third in auditions for the Metropolitan Opera Company's performances of "Showboat" and "Annie Get Your Gun." Ron has directed and sung in several gospel groups, including the Wings Over Jordan, but he considers his greatest thrill to have sung with Dorothy Dandridge and Nat "King" Cole.

When he was 5, Billy started singing in clubs and playing guitar for dance bands in St. Louis, where he, Lamont and Ron were boyfriend friends. For a while he even had his own band. "We called ourselves Billy Davis Jr., and the All Stars—that name really shook St. Louis up," he said jokingly.

Baseball Hopes

For Lamont, singing was never an ambition, but baseball was. "I was in the Dodger's farm system and wouldn't even think of starting to sing, although my mother was always trying to get me to. One day, Ron who's my cousin, asked me to back him up for a recording. It took off, and we were in business. I've been learning more and more ever since." In addition to baseball and singing, Lamont has been a photographer for Harper's Bizarre, and was photographic director of *Elegant Magazine*.

With backgrounds as divergent as these, no wonder the Fifth Dimension are so unique. Like Billy says, "Our sound comes from a great variety of sounds." He couldn't be more right.



EVERY MOTHER'S SON NOT A TYPICAL GROUP

With all the over-hip, psychedelic groups with their way-out pseudonyms going around these days, it's pretty refreshing to come across a group called Every Mother's Son. And, at the risk of their careers being "injured" by a "clean" image, the name applies. These five guys are as polite, intellectually curious, and serious about their music as you could ever find, and their music has the good taste that you might expect from such a group of men.

"We're actually hip," said their spokesman Larry Larden almost defensively. "We're much more hip than the Beach Boys, for example."

Responsible

That may be true, but Every Mother's Son represents a more responsible type of hippie, a type that's bound to last a long time. As an example, the guys don't smoke—tobacco or anything else won't have a thing to do with drugs.

"I think we're coming out of this drug scene," says bass player Sky Larsen. "Drugs provide a release with no reward—they sap you of your ambition." The New York-based group also frowned on the psychedelic movement in pop music, calling it an often distasteful novelty. "Some groups insult their audiences," said Sky, referring to the screaming, incoherent sounds of some of today's music makers. "I just don't see how people can stay and listen to them."

The boys said they want to appeal to as many people as possible, and not to a small in-group that might be drawn to a psychedelic sound. Said Larry, "Some people will accuse you of commercialism if you try to appeal to a lot of people. But, on the other hand, those groups that fight commercialism too much kill themselves. Because we want to be ethical."

we're commercial. We just want everybody to enjoy our music."

Well, if two single hits and a top selling album are any indication, Every Mother's Son are being enjoyed by just about everybody. Their success story is really a switch from the situation a couple of years ago when the boys didn't have enough money to get to rehearsals.

The group was the idea of two brothers, Larry and Dennis Larden, who had made the Greenwich scene for four years as folk singers. One night in a village coffee shop the boys heard a group called the Big Three, which featured a huge vocalist named Mama Cass Elliott. The boys never forgot that experience.

"It was incredible. There was just a wall of sound, and you thought you were listening to 40 people," Larry said. "We really began to realize what we could do, and at that we started away from ethnic."

The Lardens met an organist, Bruce Milner, and soon picked up bassman Larsen. When drummer Chris Augustine joined, Every Mother's Son was complete.

Strong Point

"The strongest point of the group is that, even though the guys have different tastes, we amazingly fit together beautifully," Larry said. The boys prefer to write and arrange their own music, because when they don't, "something's missing." "We want to do it all," said brother Dennis. "It means a lot to a group. If you get someone else's sensations, you can't form concepts of your own."

The boys are their own worst critics when it comes to studio recording sessions. They record, record, and record again until they are satisfied the music "doesn't fall down." Then, they play it back 8 to 10 times to make sure no part of the song is boring.

"We don't want to take the easy way out," said Larry knowingly.



EVERY MOTHER'S SON—Meet fans during their recent trip to Los Angeles.

Road Runner

The "Dick Biondi Road Show" really goes on the road starting August 20th. Price, Utah, Nampa, Idaho, Kicking Horse, Montana and Tillamook, Oregon are just a few of the cities Dick and his company will be visiting in an intensive 25 Job Corps camp tour.

The Job Corps, part of the Office of Economic Opportunity, provides training for young men and women between 16 and 21 at camp centers throughout the U.S. Many of the camps are remote and have had no entertainment since they've been open.

With Dick will be Gloria Jones whose hit record "Hearbeat" cannot be forgotten, Mickey and The Invaders, winners of the Teen Fair "Battle of the Bands" and a newcomer Calvin Payne, a California Job Corps member Dick discovered during a previous J.C. tour.



CASEY KASEM told his "Shebang" audience that he had only three more weeks before shaving. Next to Casey is guest Brenton Wood.

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KRLA GETS BOB DAYTON

Disc Jockey Bob Dayton has joined the staff of KRLA, it was announced today by program director Reb Foster. Dayton, who will fill the 6:00 to 9:00 p.m. slot, was previously heard on WABC, New York.

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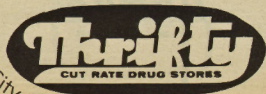
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Baby Scratch My Back

4 Tops Smash At Grove; Reveal Road To Success

By Sue Doughnyn
HOLLYWOOD—The Four Tops reached another milestone in their long climb to acclaim last month, adding fillet of soul to the menu at the famed Coconut Grove. It was only when they strayed from the familiar R&B bag hat rapport was reduced.

Using opening night as the gauge, crowd reaction would peak at the Grove really grove when the Tops worked over tunes such as "Baby, I Need Your Loving," "Reach Out," "Bernadette," and "Seven Rooms of Gloom," supporting their harmony with infectious finger-snapping, hand-clapping and strutting.

Four Complaints

An upbeat "If I Had A Hammer" had the Ambassador Hotel management fearing complaints from the local Noise-Abatement Society, but least rewarding were the pop tunes. These included "Girl From Ipanema," "Quiet Night," "Mame," and a medley comprising "Born Free," "Alfie," "Georgy Girl" and "Impossible Dream" in a turn that rapped a total 19 titles.

The Tops' Grove debut featured an introduction by Bill Cosby and local television coverage. A City Council resolution had made it "Four Tops Day" in Los Angeles. The night, too, certainly was theirs.

Relieve Frustration

Earlier, reliving the climb to success, Renaldo (Obie) Benson remarked, "We sang all the time to relieve that frustration of being closed in, crowded and bitter."

He was describing how it was, not long ago, when the Tops were growing up in Detroit and groping for escape.

"At that time we started there

was a group on every corner," Obie said. "The way our lives were going at that point, we would have given anything to get out of there, man."

The boyhood friends, Abdul Fakier, Lawrence Payton, Levi Stubbs Jr. and Obie, bound by fraternal protectiveness, practiced a crude harmony. Their only formal training was the conviction that show business was the route out.

Starvation

"Our first professional job was Eddie's Lounge in Flint, Mich., and we made \$75 for three days, split four ways less 10 per cent," Obie recalled. "We didn't know we could draw on our salary and we had no money, so we starved for three days."

"By then our expenses were \$74.50, leaving 50 cents for gas." They worked the best of the bad clubs, but they worked. And, after hours, they rehearsed for eight or nine hours more. They changed their name from The Four Aims, to avoid confusion with the Ames Brothers. They worked with Basie and Vaughn and Eckstein.

Eckstein Teaches

"We worked with Bill Eckstein for two years and he taught us everything," said Obie. "He taught us shading, how to sing loud and how to sing soft, breath control, how to sell a song musically and lyrically."

"He indoctrinated us in the business completely. We got a million dollars worth of education from Billy."

A couple of records went unnoticed. Then Motown Records produced a contract.

The Tops started climbing the sales charts three years ago, with

"Baby, I Need Your Loving," and rarely have been off since.

"The secret is that we radiate from one person to the other," Obie suggested. "And we give our all. Anytime I don't feel like giving 100 per cent it come back to me, what show business has given me."

"My kids will never come up like me and, you know, we plan as a group to devote more time to helping kids—all who don't have the facility to help themselves."

"We go to Watts or Harlem on our own time. We take records. We talk to them, we do anything just to give them some hope, man. It's a beautiful feeling."

In fact, it's Tops.



LEVI STUBBS—and there was only 50 cents left.



FOUR TOPS PLAYED the best of the bad clubs striving for success but talent finally won out.

Labor VS Radio Caroline

(Continued From Page 4)

He did something very original; and because he did it, he became rich.

He outfitted two ships, took them outside the legal limits, and began broadcasting. He broadcast rock.

He soon had a listening audience of 12,000,000 and all the advertising he could handle.

Roscoe graduated from school, bade Wiggs good-by, and headed for France. With his knowledge of American Radio and the French language (he had attended schools in France and Switzerland), he hoped to make it big and live in style.

He had no luck. He sent a tape to Radio Caroline. O'Rahilly liked it and hired him.

The English liked him. Soon his name was getting around and Radio Luxembourg which broadcasts out of Paris picked up on him and signed him to a contract. Roscoe went to Paris. Speaking French, interjecting Americanisms, and doing a top 40 American format, Roscoe became a hit with the young set.

Wiggs recently went to Paris to visit Roscoe and explore the job possibilities for Americans in Europe. Roscoe touted him on O'Rahilly, who might be needing American D.J.s because the Labor Government of England was concocting some rare plans for pirate radio.

To England with Wiggs where he was welcomed by O'Rahilly. O'Rahilly told Wiggs about the bill that the Labor Government wanted to pass in order to eliminate pirate radio. The bill would prevent any and all British subjects from broadcasting from pirate stations, prohibit anyone from supplying these stations with materials or supplies or transporting goods and persons to and from the stations. In short, it would be illegal for any Britisher to conduct any sort of affairs with Radio Caroline.

"Do you think that the Bill will go through?" inquired Wiggs.
"It's hard to say," replied Ronan O'Rahilly. "The Tories will try to stop it because they identify with free enterprise. But the Labor Government will try to push it through."

And that is the story of Wiggs, O'Rahilly, and Roscoe, a modern and international story of radio.

Chances are, you like to go without socks. So, we've built sockless shoes for you.

They're classic-looking sneakers made of our own special leather—tough, supple, secret-process steerhide that feels great and outwears canvas two to three times. Socklessnessmanship is here. So are Bare/Foot/Gear sockless leather sneakers. Come in, and put the two together.

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At these and other big stores: *Anthony's, Mpls.; Bell's College Corner, Asheville, N.C.; Radio-Van Dorin, Des Moines; Buffum's, Long Beach; Farnsworth's, St. Louis; Frank Sells, Winston-Salem; Fredrick & Malone, Seattle; Hensley's, Norman, Okla.; Hamburger's, Baltimore; Harlow's, Detroit; J. Higgins, LA 51; Earl Lavitt, Williamsburg Va.; Jellie Lewis, Memphis; Nick's Toggery, Tallahassee; Phillips-Wildes, Ok.; Kuhnert's, Brae, New Orleans; L.P. Shtalman, Norfolk; Shoe Shop, Boulder Colo.; Wells & Covertly, Syracuse; Yale Coop, New Haven.*

For information, write Bare/Foot/Gear, 533 Veterans, LA CO 90024.

U.K. Pop News Round-Up

Stones, Beatles Closer

By Tony Barrow

"We love you all for the help from our friends to a happier end" is the slogan which accompanied the unexpectedly early arrival of a new single from THE ROLLING STONES, issued by Decca in the U.K. on August 18. My first striking impression after listening to "Dandelion" and "We Love You," the two Mick Jagger/Keith Richard compositions, is that the musical paths of The Stones and The Beatles have never been closer. It's common knowledge that Stones drop in to watch Beatle make records and Beatles take an equally close interest in the studio activities of Stones. Of course, we are unlikely to see the two groups named alongside one another on a record label since each holds a long-term contract with a different company. But the togetherness of feeling and direction is clear.

We Love You

"We Love You" is the gimmick deck and has the sound of a prison warden's footsteps, the clanky grind of keys turning in a cell-door lock. Of the two sides this is musically more in keeping with previous Stones' records. It features a wild lumpy backing, not a beautiful thing but certainly powerful in its impact. At the end there's a snatch of "Dandelion" played backwards.

Mini-Choir

On "We Love You" the theme of the lyrics runs parallel to that of The Beatles' most recent single. On "Dandelion" the actual presentation moves towards that of John, Paul, George and Ringo in that The Stones form themselves into some sort of mini-choir to provide vast high harmony effects behind Mick's simple, cleanly-delivered solo work. Of the two I prefer "Dandelion" with its brief, repetitive, familiar tune—one of the most commercial productions the group has made since "Get Off Of My Cloud" or even earlier.

The first LP album by THE PROCOL HARUM is on sale in

America but NOT in Britain! Before the group issues an album in the U.K., a number of the original tracks will be scrapped and fresh material substituted. But a new single will be released on both sides of the Atlantic within the next few weeks. Probably title on the main side of the record will be the Gary Brooker/Keith Reid number "Homburg Hat" which has a fantastic piano theme to create much the same sort of hypnotic effect which organ playing gave to "Whiter Shade Of Pale."

Carrie To King

JULIET PROWSE stars in the West End stage production of "Sweet Charity" opening at London's Prince of Wales theatre in October. . . . Under the new management of their record producer Ren Richards and publicity man Robin Britten THE HOLLIES will now plan a three-week October trip to America to include college concert dates and several major television appearances. Group's "Carrie Anne" follow-up single is to be "King Midas" an original Hollie composition. . . . Randy Newman's "So Long Dad" is latest MANFRED MANN single. . . . British vocal group and backing band will accompany BRENDAN LEE during U.K. cabaret dates in November.

ENGELBERT HUMPERDINCK (latest single—"The Last Waltz") goes out on a 40-day U.K. concert tour lasting from the final week of October to the early part of December. Songstress LULU will be a special guest star on most of the dates.

Airplane Movie

At Brian Epstein's Saville Theatre JIMI HENDRIX EXPERIENCE presenting precisely the same act which was considered "too wild" for MONKEES' U.S. tour. . . . During October visit to Britain JEFFERSON AIRPLANE may appear in Terence Cooper movie entitled "Freak Out" . . . Agent VIC LEWIS who promoted THE MONKEES' London concerts earlier this summer

off to Russia to discuss the first-ever East-West exchange of pop talent.

Prior to September cabaret dates in Tokyo DUSTY SPRINGFIELD vacationing in California with her manager Vic Billings. . . . Many TV and radio interviews by BRUCE JOHNSTON in London timed neatly to coincide with Capitol's release of "Heroes And Villains" single in U.K. . . . Very last record broadcast by RADIO LONDON before it went off the air forever was "THE BEATLES" "A Day In The Life" GEORGE AND PATTI HARRISON flew from London to Los Angeles as "Mr. & Mrs. Weiss" but didn't escape battery of press cameramen. They borrowed their flight name from NAT WEISS, co-manager of THE CYRKLE, who looked after the couple in California.

Answer To Lucy?

JOHN LENNON'S fave new single of the moment is "Hole In My Shoe" created by former Spencer Davis star STEVIE WINWOOD for his new group TRAFFIC. You might say this is Stevie's answer to "Lucy In The Sky" . . . Revolutionary new concept of pop concert presentation planned by THE PINK FLOYD who will operate circus-style in a mammoth tent and put on a light show. Meanwhile the group is having remarkable success with their first U.K. LP album called "The Piper At The Gates of Dawn" . . . SPENCER DAVIS had stitches in his knee after falling from the stage of New York's Cheetah Club.

Week-long October stint for THE MOVE at San Francisco's Avalon Ballroom. By then you'll have heard their latest single "Flowers In The Rain" . . . Quote from NEW VAUDEVILLE BAND'S MICK WILSHIR: "Hip groups sneer at us but we're more hip than they'll ever be!" . . . Once Britain's top teenage songstress HELEN SHAPIRO, now 21, marries in a few weeks time. . . . From Fontana label the new SPENCER DAVIS GROUP moving to United Artists. . . . Says ERIC BURDEN: "San Francisco will be the cultural center of the world in a couple of years. Liverpool was a falacy—there was only one group, one center of energy. What Frisco is doing where Liverpool failed is to make the scene come to them."

Flower Festival

"Festival of the Flower Children" at Woburn Abbey, one of Britain's most famous stately homes, over August Bank Holiday weekend stars a host of top pop units including THE KINKS, THE ALAN PRICE SET and THE BEE GEES. . . . One of the very last commercials broadcast by the now-dead RADIO LONDON advertised special mail-order records featuring the station's jingles! . . . Capitol just issued SCOTT MCKENZIE'S recording of the Mike Hurst number "Look In Your Eyes" as a U.K. single.

Paul Revere



PAUL PROUDLY dusts his four gold LP's.



PAUL SEEMS to have something his collie wants.



JODY AND HER DADDY sit on the family Excalibur.

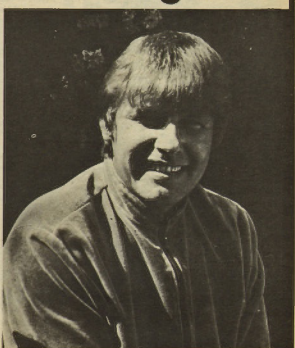


THE ROLLING STONES—sounding more and more like the Beatles.

At Home And In The Firing Line



SON, DARRON tunes in his favorite show while Jody and papa Paul wait anxiously.



PAUL REVERE—as outspoken as he is successful.

By Greg Kieselmann
An interview with an entertainer, despite whatever "glamour" might surround him, can often be one of the duller experiences around, dull because there are so many who are afraid to say anything. Talking with one can often sound like an interview with another since carefully packaged replies are an item on the market in the entertainment business. It's almost with a shock then, that you encounter someone like Paul Revere, the mastermind of the Raiders, with sincerity and frankness so pervasive that he says that you almost catch yourself warning him, "Be careful what you say, Paul."

Revere's Concern

Revere, a man who grew up fast, running a barber shop at the age of 17, appears thoroughly domesticated in the surroundings of his beautiful home in L.A.'s San Fernando Valley. With a wife and two children, he has more things on his mind than the average pop singer. "I'm square," he says freely, disconnecting himself from the hippie generation. Yet Revere, whose appeal is basically to the teenybopper, is deeply concerned about today's young people, particularly over their infatuation with drugs and drug music.

"If drugs are a common thing in music, ads, clothes and our language, then your helping it. There's no point encouraging it. Kids are frustrated enough searching for answers. It's hard to have a responsible outlook at that age since kids always try to evade responsibility and not face reality. These things weren't available when I was a kid, but I might have taken them since you always have to have action at that time in your life. Ordinarily you outlive these frustrating periods, but I worry about the harm that can be done during this period if drugs get to your head.

"Ninety percent of the kids in this country have nothing to do with drugs, wouldn't know what you are talking about, or what the lyrics to drug songs mean. The number is minute but getting good

press. The word gets around more now than when I was a kid. Now marijuana is talked about like beer was in my youth.

"Why announce banana recipes over television? Why print that morning glory seeds will give you a trip? Fifty percent will go out and try it. The adult world has been putting down drugs, but it turns right around and capitalizes on them. I can't be doing any good. If there's anything to get high on, kids will try it. I'm getting frustrated, there's so much of it in Los Angeles. I don't want to raise my kids here."

Revere is critical of the lyrics of some pop records and advocates a type of industry censorship as the possible cure for objectionable sounds.

"Some songs are obviously rank so you can't miss it; others talk in a hip way about drugs. Of course, any love song can be made dirty, or taken two ways, if you tear it apart.

A Suggestion

"If it all goes back to the trade magazines. If records are picked for write-ups, the disc jocks will promote them. However, if the magazines legitimately listened to the records, they could catch anything obviously obscene or unfit to listen to. They could nip it in the bud by throwing the records in the waste basket, and the jocks wouldn't see them. People would then have to be a little more careful and a little less loose. What I can't understand is if the song is not in good taste, why write it? Why don't they have more respect for their fellow man? The only problem with the trade journal censorship, of course, is that they might go on a campaign and abuse their power. They shouldn't go on any kind of campaign."

Although the trend in pop music is leaning toward the electronic psychedelic sound, Revere said the Raiders' basic sound would not change. "If our producer, Terry Melcher, had some extreme plans, though, I wouldn't argue," he added.

Paul's personal bag is funky

rhythm and blues. "I dig quality like Otis Redding, catchy melodies with lots of drive and no electronic gimmicks. If I had my way we'd add eight horns to the group and we'd probably starve.

"Everybody in the business right now is interested in looking for strange patterns and concepts. I personally dig hearing something and liking it. Some people take a nothing song and build and build on it electronically, trying to make it into a masterpiece. But 90 percent of the people like something as a whole and don't pick out parts and listen to patterns. Lots of time and money is being wasted trying to give class to rock and roll."

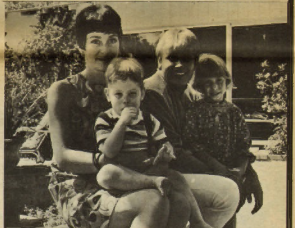
Revere, a well-known and respected businessman, has established a sizeable empire since he started the Raiders 10 years ago. As his business activities take more and more of his time, an obvious question is how long he will continue to record.

"I never will retire, I think. I dig the business and will always be involved in it, less on the stage and more with the business activities. I enjoy being involved with huge sums of money. It's fun to hold on to your money and keep it from the crooks. I love to see talent and hate to see it get gyped. That's why I would like to expand our organization and take on other acts and give them the same advantages we have.

Like Brian?

"In two or three years I'd like to get the organization to the point where I don't have to go out on the road. There are more important things to do at home or working in the background. Let's face it, I'm the organizer of the Raiders, not the star. I could do more good off-stage than on stage, but right now, I'm doing both. I'm spending myself out too much. Brian Wilson removed himself from the road and concentrated on what he did the best. When things get straightened out I want to do like Wilson."

With Paul's enthusiasm and good sense, you just hope he'll never quit the business.



PAUL AND WIFE, SHARON, rest in back yard with family.



DARRON AND JODY try their hand at pop's hobby, Go-Carts.

Stevie Wonder—Music And Soul



STEVIE STROLLS with Rita Ross, Diana Ross' sister

It's hard to believe, but Stevie Wonder, the 12-year-old musical prodigy who thrilled audiences with his outsize version of "Fingertips," is no youngster anymore. Stevie's now all of 17, ready to enter college, and one of the real pros of the music business.

Since "Fingertips," his first million seller, Stevie's recorded a succession of hits including "High Heel Sneakers," "Castles in the Sand," "Uptight," "Nothin' Too Good For My Baby," "Blowin' in the Wind," and "A Place in the Sun." His style has matured with his years, as exemplified in Stevie's latest smash "I Was Made To Love Her," but this maturity hasn't hurt him a bit. As a matter of fact, Stevie seems to be riding the crest of his success.

More Than Sing

The Motown recording artist can do more than just sing. Stevie can play with real soul, the piano, organ, drums and harmonica, and usually backs himself up with at least one of these instruments, if not all of them during a concert. But what does "soul" really mean to an exponent of it like Stevie?

"Soul is a feeling," he believes, "it's not soul music, it's music that has soul in it. John Lennon and the Beatles have soul in what they are doing. It's not rhythm and blues, but it is English soul. Soul goes

back, back, back," says Stevie hitting the heart.

Stevie, who has been blind since birth, has had few problems coping with the troubles which face every teenager, but Stevie isn't an average boy. He has perceptiveness and musical know-how which you might expect from a 30-year-old.

University Next

In January, Stevie will graduate from Michigan State School for the Blind. He then plans to follow up his studies at the University of Southern California where he will major in composing and arranging.

A man responsible for much of Stevie's scholastic success is his tutor, Ten Hull, a graduate of Michigan University who holds a special degree for teaching the blind.

Stevie's traveling companion, Hull, classifies his pupil as a "dedicated and adept" student with an unquenching desire for knowledge.

Stevie's early development is probably most obvious when you consider he signed his first record in contract with Motown when he was nine. And he has been moving at a fast pace ever since. Last year Stevie was sighted by *Billboard Magazine* as one of the nation's top recording artists and with his latest hit, "I Was Made To Love Her," he is a likely selection for that distinction again.



STEVIE & RITA study on grass of Wayne University



AND THEN it's off to the library for more study.



A GLIMPSE of Fonda



HAPPY Robert Redford



PUZZLED Charles Boyer

The BEAT Goes To The Movies

'BAREFOOT IN THE PARK'

Jim Hamblin

This has to be one of the easiest choices of the year. It's got good direction, good photography, and one of the best casts ever. Currently in exclusive runs in most areas, it's worth hunting down.

Leggy Jane Fonda is revealed with considerable regularity for a closer inspection of her charms, and we thoroughly approve.

Costar Robert Redford was first seen as the railroad agent in "This Property Is Condemned," and proves himself an excellent comedy actor. The story is about a newlywed couple, which already gives writers enough gags for an hour.

By expanding the action of a very successful stage play, the producers have found a goldmine.

Special note should be made of Charles Boyer, who plays an aged beatnik in the upstairs "apartment." The only way to get to his pad is up a steel ladder.

Probably the most hilarious performance is by Herbrt Edelman, who was happily chosen to re-create his stage role as the telephone man. You have to see it to believe that anything could be that hilarious.

And so as our newlyweds settle down to their first night at home, with snow drifting in the broken skylight, we leave the rest to you, and our delightful memories.



JANE FONDA is a newlywed with a definite problem.



Lou Rawls A Misfit?

In a world which insists upon putting people into categories and leaving them there, Lou Rawls is a misfit. He simply will not stay in one bag for long. After kicking around for five or six years, Lou is back again, displacing Frank Sinatra in popularity polls, packing them in at Carnegie Hall, sending the teen-age population to their record stores to buy "Dead-End Street," and impressing the hippie population at the Monterey Pop Festival with his good "Soul" music.

Lou started out singing in Pandora's Box in Los Angeles, and in any club that would hire him in his native Chicago. His main style was the Blues, but for years, Lou couldn't get a hit, and then suddenly the pop music listener discovered Lou Rawls. Why this discovery? Lou has his own opinion as to the reasons for his new found popularity. "I think it's because much of today's rock music was derived from the Blues. Acts like the Beatles and Rolling Stones are singing the Blues and they've shown that the kids not only can dance to it but they dig the sound as well."

"Five years ago, I was singing the same stuff at Pandora's Box on the Sunset Strip in Hollywood. The kids were digging it then and packing the place. But it took groups like the Stones and Beatles to really put it across. They paved the way for Blues, made people aware that the Blues songs make for good listening and dancing."

Carnegie Hall

Lou Rawls is not just popular with those who listen to pop music or "soul" music. His appeal has gone even farther than that. At Carnegie Hall, and in nightclubs throughout the country, Rawls has been playing to standing room only and sold out sets. He has reached the over-thirty, sophisticated people of this country.

This popularity in the night-club circuit is also a new found blessing. Only a few months ago, Rawls had finished what he hopes is his last tour of what he calls the "Chitlin' circuit" of small Negro night-clubs in San Francisco, Cleveland and St. Louis. There he played to

The Airplane Takes Off

The Jefferson Airplane takes off amid whirling lights and the shattering roar of six musicians. The run-way is the Fillmore Auditorium in San Francisco, where the group first formulated their present style that has sent them straight to the top of the pop field.

The Airplane is the leading exponent of the San Francisco Sound: a combination of blues, folk, jazz and whatever else comes to the minds of the musicians. The Airplane is not alone. San Francisco has also been the launching pad for such groups as Moby Grape, The Grateful Dead, The Allnight Apothecary, The Quick-silver Messenger Service, Big Brother and the Holding Company, Country Joe and the Fish, The Loading Zone, and the Yellow Brick Road.



audiences that didn't listen, and it was through that experience that Lou developed his quick fire monologues dealing with every subject imaginable; monologues that have become so important in his present success.

Today, savoring the sweet life that fame and money has finally brought him, Lou has nevertheless not forgotten his background and his struggles to reach the top. He knows the dangers of "living off the street" first hand, and has become very active in such programs as "Teen Post" and "Operation Cool-Head," all designed to keep kids out of trouble and the "arms of the police."

Free Concerts

For almost every sell-out concert Lou has played, he's also staged one free for the kids. These were concerts in Cincinnati, and in Los Angeles as well as in other cities throughout the country.

He knows what he is singing about and knows with what kids from slum areas are faced. He is also aware of the enormous change that kids have to change too. "When I was a kid, you'd hang around the corner and maybe make it. Survive with your 'mother' will. Not today. Today you've gotta get it out of books, or else you're going to wake up one day and wonder, 'where did it all go to.'"

Lou Rawls knows where he's come from and where he's going. The world at large is only too happy to come along.

SUBSCRIBE!
— See Page 24 —

The San Francisco Sound is a free-wheeling endeavor, the outcome of improvisation rather than rehearsal and spur of the moment excitement rather than professionalism. It encompasses particularly every form of music from bluegrass and Indian ragas to Bach and jug-band music. There is no structure involved; the emphasis is on the spontaneous, and songs run on and on, sometimes for over twenty minutes.

But it is not just the music that makes the San Francisco Sound, it is also the total environment. At the Fillmore and other such auditoriums, blinding strobe lights flash in rhythm with the music, the wall seems to squirm with protozoo-type patterns, the "audience" wears their newest art nouveau and mod fashions, and the aim is total submergence in what is happening. One Fillmore regular puts it this way: "Right it stay aloof, and crucial and you'll suffer one of the most painful headaches imaginable."

The Airplane seek this communion in their music. Paul Kantner, lead singer, believes they have achieved their goal.



"IT DOESN'T MATTER what the lyrics say, or who sings them. They're all the same. They say 'Be free.'"



BRINGING THE BEE GEES INTO FOCUS

By Tony Barrow

It's high time I helped stamp out the rest of the ridiculous rumors about THE BEE GEES. At first many Americans believed that "New York Mining Disaster, 1941" was a Lennon-McCartney composition recorded by The Beatles who, for un stated reasons, wished to conceal their true identity.

Well, that rumor was squashed via the June 17 issue of *BEAT* which contained my special back-story on the group's incredible history of teenage TV and chart success. I believe the photograph I used to accompany my piece for *BEAT* was the first of the group to be published in America.

Those who are not lucky enough to be numbered among *BEAT*'s constantly increasing readership were to see the living proof that THE BEE GEES exist when the group spent the first couple of weeks of July making a promotional tour of America. By now the foursome had been expanded to quintet strength by the recruiting of Australian guitarist Vince Melouney.

But other rumors have persisted. Live in London and Paul produced "Every Christian Lion Hearted Man Will Show You," one of the stand-out tracks on the 14-title Atlantic album called "The Bee Gees First." Like: "The album track 'In My Own Time' has the same feel and playing alongside the Bee Gees. Like: Paul McCartney travels everywhere with the Bee Gees because he is the group's secret record producer.

So here are the facts. The Beatles and The Bee Gees have never worked together. "Every Christian Lion Hearted Man Will Show You" was written and arranged by the three Gibb brothers — Robin and Maurice (17-year-old twins) and Barry (19)—who form the core of the Bee Gees. This and all the group's other recordings were produced by The Bee Gees when they were operating as a trio. Vocally there was some slight but undeniable similarity between Barry Gibb and John Lennon. So I'm quite convinced that the whole thing is coincidence and not carbon-copying.

Perhaps the closeness of their hometowns has something to do with it. The Gibb brothers were born and raised in Manchester, no more than 30 miles from Liverpool. The distinctive local accents in both cities have always shown definite similarities. As a Liverpoolian (Scouser if you prefer the word) I can tell the difference but a man from any other part of Britain might have difficulty in separating the Liverpool and Manchester accents.

"ROBERT STIGWOOD refused numerous tour offers for THE BEE GEES while he was in America with the group. He insists that they should not undertake any series of stage shows, as billposts or otherwise, until the early months of 1968 when they can hope to have behind them four or five major American hits. Robert's current plan is to present The Bee Gees in their first U.S. concert at New York's Carnegie Hall.

It goes without saying that any freshly famous pop group would

be flattered and proud to be compared alongside the work of the world's most important quartet.

At the same time I can vouch for the claim of the Bee Gees that Barry, Maurice and Robin Gibb were working together even before The Beatles gained their initial success in Hamburg. I have listened to the earliest Australian-made records produced by The Bee Gees when they were operating as a trio. Vocally there was some slight but undeniable similarity between Barry Gibb and John Lennon. So I'm quite convinced that the whole thing is coincidence and not carbon-copying.

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The Best Play The Very Best



Lawrence Welk and Billy Vaughn Superbly Perform The Hits Of The Decade



AVAILABLE AT YOUR



HAPPENING



George's House Psychedelic

LONDON — George Harrison has followed John Lennon's lead in painting his Rolls Royce psychedelic colors, but has done him one better — George has painted his house with green, red, yellow and orange psychedelic designs.

Crewe To Pen Picture Score

Bob Crewe has been signed to compose the score for Universal's "What's So Good About Feeling Good" which stars George Peppard and Jennifer Taylor. Maeta Crewe, who produced the current smash, "Can't Take My Eyes Off You," recorded by Frankie Valli, will be doing his first motion picture score.

Home Jukebox

A new device is on the market now which can program up to 40 hours of music from a remote point. Made by the Seeburg Corp., the world's largest jukebox producer, the machine can store up to 50 LPs in an upright position. It's operated by dialing the storage number of a record on a conventional telephone dial which puts the record's number into the console's "memory bank." Then, by pressing the "Play" button, the memory system electronically has a vertical tone arm move through the line of upright records, playing any side of the cut you ordered. You'll have to dig into your piggy bank, though. The device costs from \$795 to \$1,500.

KING GRADUATES

LONDON — British pop star Jonathan King has graduated with honors from Cambridge University. He was awarded a Bachelor of Arts degree in English literature.

He is currently at work on a novel which he promises will contain some explosive material. King is also negotiating to have a full-page column in a prominent British magazine. The anti-drag stand he has taken in his music and television appearances have made him very popular with a number of leading British officials.

HIPPIES FORM OWN THEATRE

SAN FRANCISCO — An old movie house located in the heart of San Francisco's Haight-Asbury district has been converted by hippies into a theatre of performing arts.

The first performance in the new Straight Theatre consisted of a play and music by a folk-rock band. Twenty stockholders pooled their money to buy the old Haight Theatre, according to Hillel Resner, a 25-year-old college dropout who is director of the new theatre.

Harum Split

Procol Harum has lost two of its members — guitarist Ray Royer and drummer Bobby Harrison have left the group.

They have been replaced by Robin Trower on lead guitar and Barry Wilson on the drums. The Move manager has been appointed co-manager of the group.

The split was described as amicable, although the disagreement which led to the split was over group policy.

Knight Inks

NEW YORK — Terry Knight has signed an exclusive writing contract with Merin Music, Inc. Terry, who wrote his current single on the best-seller charts, "Love, Love, Love, Love, Love," also penned eight of the twelve tracks on his latest LP, "Reflections."

Terry's personal manager, Bob Coe, said Terry has composed a special song called "Hang Ten," for use as a promotion tie-in for a new teenage cosmetic.

Dirt Band A Hit

The Nitty Gritty Dirt Band returned to their West Coast base after three very successful weeks at New York's famed Bitter End Club in Greenwich Village. During their stay, the Band also did a gig for the "Tonight" Show

Sinatra Awards

Voices which "The Voice" contributed to train gave their first concert at the University of California at Los Angeles. Frank Sinatra underwrote the cost of annual awards totaling \$5,000 for music majors at U.C.L.A.'s college of fine arts. Two first prizes of \$2,000 each were awarded to a vocalist and an instrumentalist, with second prizes of \$500 in the same categories.

TJB Gross \$162,000

Herb Alpert and his Tijuana Brass walked out of the North West recently some \$162,000 richer after only three nights work. The group starred in one-rioters in Portland, Vancouver and Seattle.



Another Hit For Johnny

Although it's getting a bit repetitious, Johnny Rivers has another hit. Of course, it's the old Smokey Robinson song, "Tracts of My Tears," and Johnny sounds better than ever on it. Things seem to be getting repetitious because the New York born, Baton Rouge bred phenom has been turning out chart-busters continuously since his first hit, "Memphis," was recorded in 1963.

Along with "Tracts," Imperial Records has released a new Rivers LP, "Rewind," which is climbing the pop album charts. The LP includes the current hit plus Johnny's last single, "Baby, I Need Your Lovin'." The flipside of "Tracts" contains a medley of five tunes from the "Rewind" album, which is an unusual twist.

To say Johnny has done well for himself is an understatement. Just recently he signed a long-term contract with Imperial Records, formed his own publishing company — Johnny Rivers Music — and started Soul City Records. Producing records, however, is just a favorite hobby, Johnny says.

New York, Vegas

Stints at New York's Copacabana and the Riviera Hotel in Las Vegas and guest spots on television shows like "Hollywood Palace" and "The Ed Sullivan Show" have guaranteed his place as one of the top male vocalists in the country.

But despite his fabulous success, Johnny hasn't forgotten his lowly beginnings, and lowly they were. About his early life in Baton Rouge, Johnny says, "We weren't poor, we were double poor." To pick up some money during his school days Johnny would play guitar with his own group at school functions and at local clubs. Working at night, he would come to high school the next day and usually end up falling to sleep in class.

Summers In East

When he was fourteen, Johnny started spending his summer vacations in the Eastern musical capitals of New York and Nashville. On one of these excursions he met the famed R'n'R promoter Alan Freed, who persuaded Johnny to change his name from Rinnistella to Rivers.

Later, in Nashville, Johnny met Roger Miller, who was also an unknown then, and the two worked together writing songs and cutting demonstration records for Elvis Presley and Johnny Cash, among others.

But Johnny's successful career really began when he traveled to Los Angeles in 1960, although you'd never know he would be a recording star by the way he started. He had made a decision to give up singing and go into composing, strictly, and he did fairly well writing the Rick Nelson hit "I'll Make Believe."

Los Angeles had really made little impact on Johnny's life until

the owner of a small Sunset Strip nightclub called Gazzari's persuaded Johnny to stand in for a few nights when a scheduled jazz combo copped out. With only a drummer as accompaniment, he became an instant success. Johnny would just sit on a stool and play and sing, but his name got around quickly, and soon Hollywood stars were crowding in to see this new celebrity.

He then took an offer to headline the Whisky A Go Go, L.A.'s first discotheque, and Johnny and the nightclub made each other famous. Since this 1963 debut, he has copied six gold records for sounds as diverse as country and western, motown, eastern rock, and tender ballads.

After his first hit, Johnny bought a house in Los Angeles where he and his mother and father now live. Johnny really bought the house for his parents. After all, it was his father who started him on the road to success, teaching his small son how to pick a guitar and carry a tune on the poor side of Baton Rouge.

STRASSMAN SIGNS

HOLLYWOOD — Marcia Strassman, whose first single, "Flower Children," sold over 55,000 discs in Los Angeles and San Francisco alone, has been signed to a multi-picture contract.

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Why Do Fools Fall In Love: Frankie Lyman
Western Union: Five Americans
Sunny: Bobby Hebb
Daydream: Lovin' Spoonful
Good Lovin': Young Rascals
I Got You Babe: Sonny & Cher
Poodle Tee Hard: The Sonics
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That's Lou (Capitol) Lou Rawls, *When Love Goes Wrong*, Please Give Me Someone To Love, *Street of Dreams* and ten other tracks. This is Lou Rawls doing the kind of material that has finally put him on the top. Those who are Rawls fans will find this album excellent. Consisting mainly of Rawls' compositions sprinkled in with ballads like *When Love Goes Wrong* this offering is consistently well done. Unfortunately, Rawls tends to be repetitious in his material and his interesting style becomes tedious after a few songs. But those who consider Rawls to be the greatest blues singer since Ray Charles burst on the scene will find little about which to complain. Two particularly fine offerings are Rawls' *Problems* ("You can only take out what you put in it, that's life) and *Street of Dreams* (All you can hold is the moonbeams).

Paul Jones sings songs from the film "Privilege" and others (Capitol). Paul Jones, *Free Me, I've Been A Bad Boy*, *Lady Godiva* and nine other tracks. Paul Jones, who is a super-pop star in England is trying for the American audience with this release. Unfortunately, he will not get it. The album for the most part is uninteresting. Jones' best song is "I Can't Hold On Much Longer" reminiscent of the Kinks' "Sunny Afternoon." The songs from the Peter Watkins' film *Privilege* are poorly written and sung without much conviction. Unless the movie becomes a big hit with the record buying public this album doesn't stand a chance. The film concerns the career of a top pop star in England in the near future. *Privilege* has been well-received as a valiant attempt at satire, but critics have generally panned the film as a whole, and Paul Jones in particular. This album cannot survive without the film, and the film does not promise to be of any help at all.

Andy Parks tells about sex, school . . . and like other pressures (Capitol). This is a new comedy album supposedly telling of the trials of a young teen-age boy (15). The album has some very good moments, and a few funny lines, but on the whole it is not very funny. For one thing it is written by adults, with only an eye on teen-agers. "Long As You're Near" has some good exchanges between father and son discussing long hair and rock groups. Most of the humor has been heard before, with only moderate updating. The discussion of sex between Andy and his girlfriend, Karen, is worth a few smiles, as is Andy's awareness of the importance of being a teen-ager in a youth oriented society that runs throughout the album. If you can catch the album on the radio fine, but it is not worth buying.

Time And Charges! The Backbeats (Columbia) *Don't You Care*, *Remember, Mercy, Mercy*, *Mercy* plus seven other tracks. This is an extremely interesting album, offering many diverse moods and tempos. From the hit rock song "Don't You Care" to the uniquely delivered cover of the Beatles' "I'll Be Back" the Backbeats prove that they are important performers.

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NATIONAL TOP 25 SINGLES

- ODE TO BILLY JOE Bobbie Gentry
- ALL YOU NEED IS LOVE Beatles
- BABY, I LOVE YOU Aretha Franklin
- LIGHT MY FIRE Doors
- WORDS Monkees
- PLEASANT VALLEY SUNDAY Monkees
- MERCY, MERCY, MERCY Buckingham
- REFLECTIONS Diana Ross and the Supremes
- HEROES AND VILLAINS Beach Boys
- A GIRL LIKE YOU Young Rascals
- SILENCE IS GOLDEN Tremeloes
- WHITER SHADES OF PALE Procol Harum
- APPLES, PEACHES & PUMPKIN PIE Jay and the Techniques
- COLD SWEAT James Brown
- I WAS MADE TO LOVE HER Stevie Wonder
- THANK THE LORD FOR THE NIGHT TIME Neil Diamond
- YOU'RE MY EVERYTHING Temptations
- CARRIE-ANNE Hollies
- COME BACK WHEN YOU'RE GROWN Bobby Vee
- FAKIN' IT Simon and Garfunkel
- LET GO GOOD TIMES ROLL Bunny Sigler
- WHITE RABBIT Jefferson Airplane
- TESTIFY Parliament
- WORLD WE KNEW Frank Sinatra
- TO LOVE SOMEBODY Bee Gees

As Compiled by Cashbox Magazine

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Hollies and DOORS rule!
Hollies, Hollies, Hollies!!!!!!
Jon Jan leader-drummer of the BUCKINGHAMS — you're a "Jan"

Lu Roberts, Chuck Boland are weird psychedelic Hippies!!!!
KJR, 950 Seattle

PIGPEN We love you!
Monkees Fans wear diapers.
Bob Baepler?

Gail — I think you're the lost and the sweetest, Nickil
John and Janet forever!

"I'm So Glad,"
by SCOTT RICHARD CASE
is bitchen!

Kent Sanderson, you're outside
... Sally Denny
Sue Meyers thinks Larry Bliessen is outside!

Monkees's scene:
21 inches SQUARE!
BEATLES RULE!

George Harrison: WOW!
HAPPY BIRTHDAY! Carl Gibb-
merges Aug. 21, Marty Grebb
Sept. 2, Dennis Tufano Sept. 11,
LUV, BUCKINGHAM'S
FAN CLUB

Saturday's children... outside!
"Happy Birthday Sandie Pierce"
Luv, Bill

HAPPY BIRTHDAY
FREDDY WELLER
Ride with the sounds of THE
MIDNIGHT RAIDERS — Jones-
ville, Wisconsin

THANK GOD FOR
JOHN LENNON.

Happy Birthday to Carl Weth.
Spoon called!
Griffith Park Chirs?

Be saved and believe in
JOHN LENNON
... Ken Johnson

The Wind Cries JIMI
M.P.J.: Maybe the choice you
made wasn't really right — Lady a

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PETE JEBOME,
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site to arrive on the scene.
Everybody listen!

Monkeys fans: go find your own
scene! Too groovy for you here
where BEATLES RULE!

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FOREVER!

LENNON SAVES
Laurie, Have a HAPPY! Kristy
Please remember 'Younger Girl'
I always will. Love, Tommy

DAVY JONES... I LUV YOU

Dianne Nelson
lavs Paul McCartney
"Hi Kabisohe"

PASSION SUNDAY,
PASSION SUNDAY,
PASSION SUNDAY,
PASSION SUNDAY,
PASSION SUNDAY,
PASSION SUNDAY,
Clyde the Dragon spits fire...

WADE!
Bryan plus Brenda...
"More Love"

Robyn Loves Hal!
Debra Loves Frankie!
— The "Four Flowery Children"

Karen LOVES Davy
Is Ron Henley Real?

The RAIN Reigns
Happy Birthday Craig Robb
— Love Karen

Bob in Madison—remember Jo
Ellen and Sheila July 30th? Re-
members Zallys, "the boys," the
Monkees, Stone?

Bay Area BEATLE FANS:
How can we together August
29th?????

BEATLE PEOPLE! BLAH!!
JADE electrifies your soul!
Go Army! Pepper and Griepwood
want YOU!!

THE BEATLES RULE!
George—Freddy is cool!

Nancy
P.J. Proby forever!!

Donshires
Ripstiles are better than Zallys

People who wear Red Pents are
bitchin'! Consult high tide

Happy Burpday Paul Harrison
... Roupasoes

BILLY, I love you, Kathie!
Happy Birthday Papa John
Luv Eileen

The 21st Century: Get Going!!!
Lanny is the greatest ever,
Luv Ya

HAPPY BIRTHDAY, DAVE
George Harrison has SOUL

It's Sterling's fault
Jimmers and Dumbo Forever!

"UMBRELLA RULE"
The Gnarly Beast love you
Luv THE GNARLY BEAST

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Russ Giguere has eyes that tan-
talize, mesmerize, finalize, pierce,
and Russitize me!

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SCOTT RICHARD CASE
Swings, Dinane

George 'n Patti are pretty people.
To our Freds: The rich, rich, tall
rights. Mike get a new Tom-Tom
Think — August 28 — is LOVE!

Smart Kitty — Smarter Gail!
Libra (Butch) and Leo (Cindy)
want to get hitched. Luv, Leo
Luv, Libra

Adopt "Children"
luv, Mary Marin

"Groovin' with
LEWIS & CLARK EXPEDITION
— Michelle S

To my angel—cherish is the word
forever — P.D.

CHERRYCHILDREN
LOVE SPOCK!!!

Philadelphia loves the
MONKEES

Long John has soul
Bob, be persistent...
Bob, be persistent...
Bob, be persistent... hark!

Dickie—Meet me Monday at
Chocolate River

Pheasant Under Glass
"Traci Burke — I love you —"
Bobby.

C'mon SPOONFUL people; I
love you ZALLY too but if he's
happier now — how can we
object???

Give Jerry a chance
Lennon pie is so good!
Bobby—My heart follows you
across the endless sea. Joy

The Association are unparalleled
Laurie and Kristy

Dan Harrison of Woodland Hills
— Where are you? — Love, Tina

Happy Birthday, Dixie Lee Be-
wick!!! Don't you miss me any-
more????

Sunsidey?
Experience Richard Staley —
A splendor time is guaranteed for
all...

Dean Christie, Dean Christie,
Dean Christie

Mod men, Mod men, Mod men
Dean Bonniwell — Happy Belated
Birthday

Chuck Sayers — Happy Belated
Birthday from Johnny

Big Brother
and the Holding Company

Richard Kernulis has funny look-
in feet and very kinky legs.

— Goldie
Hearts and Flowers are blossom-
ing.

HAPPY LATE BIRTHDAY
Paul and Ringo!!! — Vicki

HAPPY BIRTHDAY
Sharon Taylor — Bill & Margaret

Happy Birthday Joe Butler!!
Sept. 16th

Life is PAUL MCCARTNEY
Beatles in San Francisco, August
19, 1967... in spirit! Beatles
we love you!

Kruschey loves Beatles.
Monkees forever!

Belated BIRTHDAY GREET-
INGS to Jodi Sorensen from Sa-
vannah's incompatible TIM.

Queen Shaz has power!
Happy Birthday
Michelle Weatherbee,
L. Love, Rick Coleman

"The Association — what's so
good about 'em'?"

Russ Giguere is ALIVE!

Russ Giguere — the man, the boy,
the eye, the mind, the soul — is
love — Hillary

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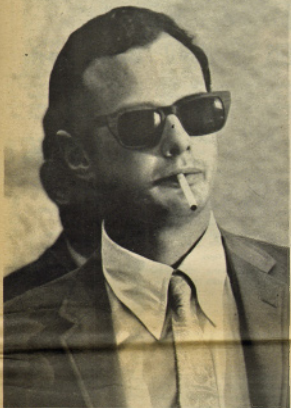
Edition

BEAT

SEPTEMBER 23, 1967



UPI Photo



BRIAN EPSTEIN took Beatles from Liverpool club to World fame!

Bee Gees May Move To U.S.

LONDON—The Bee Gees are considering setting up permanent residence in the United States as a result of the British government not granting work permits to two Australian members of the group.

The action against Colin Peterson and Vince Melouney will definitely force the group to move elsewhere unless the two decide to change their citizenship and live in Spain or Italy. Another

possibility being considered is to move the entire group to Germany.

Although Vince and Colin are members of a British Commonwealth country, the British Home Office has refused to grant them permits. Residents of other European nations as well as America have a better chance of getting the permit, however.



IN THE BACKGROUND HERE, manager Epstein was at the forefront of the Beatles' startling success.

Epstein Death Shocks India-Bound Beatles

LONDON—Although the official inquest into the death of Beatles manager Brian Epstein has been postponed, authorities are certain that no foul play was involved in the unexpected passing of the 32-year-old financial genius.

A routine autopsy failed to reveal the cause of death, so the inquest was adjourned to Sept. 8 to allow time for laboratory tests.

Epstein was found in the bedroom of his Belgravia town house with several bottles of pills reportedly at his side. Police said he had been taking the pills for "various ailments, and a friend later disclosed that Epstein had been unwell for some months.

The laboratory tests were ordered to determine if a lethal mixture of the pills and any liquor Epstein had consumed the night before at a party might have killed him.

The Beatles were in Bangor, Wales, on a meditation retreat with Indian mystic Maharishi Mahesh Yogi when they heard about the death of their manager.

"It's a great shock," said Paul McCartney when he was told the news.

The Maharishi broke the news to the Beatles after newsmen brought word to the retreat.

Later in the week the Beatles announced that they would be

spending at least two months in India where they would "learn how to meditate better."

Meanwhile reports began circulating that the copyrights to the Beatles' music might be sold to pay an estimated \$14 to \$16.8 million taxes on Epstein's estate. The eldest son of a furniture store owner, Epstein left an estimated \$19.8 million fortune, and according to British tax law, 80 per cent of it must be confiscated by the government.

Rumors were that the copyrights would be sold to an American concern. A year ago, an American consortium offered \$9.8 for Epstein's News Enterprises, but he rejected the offer.



Revere Breaks Illinois Mark

SPRINGFIELD, ILL.—Paul Revere and the Raiders broke a century-old attendance mark at the Illinois State Fair when they opened before a crowd of 27,000.

Governor Otto Kerner presented the Raiders with a trophy after the performance, telling them that in the fair's 115-year history there had never been a bigger opening.

Revere and his Raiders used the Springfield concert as the springboard for their tenth national concert tour.



Hendrix Drummer Collapses On Stage

WASHINGTON — Jimi Hendrix drummer Mitch Mitchell collapsed on stage while playing at the Ambassador Theatre in Washington, D.C. He was rushed to a hospital where it was reported that he had appendix trouble.

The Experience had been playing at a special benefit at the theatre for the Keep The Faith For Washington Youth fund.

Beatles, Stones Joining Voices?

LONDON—Have the two top British rock groups teamed up for a single release? The question is being asked here as the new Rolling Stones recording, "We Love You," hits the record racks. The cut features the Stones and some unidentified "friends," and these friends sound suspiciously like the Beatles.

Whether John, Paul, George and Ringo did or did not back up the Stones, Jagger and Co. are going more and more into the Beatle groove, not only sounding like them but using a similar lyric theme—love.



AROUND *the* WORLD



UPI Photo
"It's like going back two years, it's Zak being born all over again."

A NEW STARR ENTERS THE WORLD

By Tony Barrow

Jason Starkey, weighing 8 pounds 5½ ounces, was born to Maureen and Richard at 3:25 p.m. on Saturday, August 19 in Queen Charlotte's Maternity Hospital, Hammersmith, West London.

"It's just like going back two years," commented Ringo. "It's like Zak being born all over again."

Maureen had chosen the name Jason. "It was her turn. Zak was my idea," said the proud father.

Less than four hours before the birth, Ringo drove Maureen up to London from their Weybridge, Surrey, home. He stayed at the hospital until four thirty, returning at eight the same evening with Maureen's mother, Mrs. Florence Cox, who had been staying with them all out at Weybridge throughout the final weeks of her daughter's second pregnancy.

Gifts of Flowers

Maureen was in hospital precisely one week — to the very hour. She occupied a pleasant little private room — ward D — in the West Wing of the hospital's fourth floor. For company she had radio, television, telephone, at least a hundred cables of congratulations plus a splendid selection of floral tributes including a teddy bear

made entirely from golden colored flowers. There was a beautiful cradle, also made with flowers, from Mick and Marianne.

Tiny Jason, a neat little mop of dark brown hair curling about his head and an identity tape stitched round one wrist in regulation fashion, made his photographic press debut at the age of 5 days. London photographer Jon Kelly took the only hospital shots of Ringo, Maureen and the new baby. Unfortunately Jason slept peacefully through the photo session, his eyes closely tight in every shot!

Eyes Open

Afterwards Nurse McGlasson held him in her arms for the final set of pictures to be taken. And for a few moments Jason, affected by the strong sunlight in the corridor outside his mother's room, opened his eyes wide and appeared to stare straight into Kelly's camera lenses for the first time.

On Saturday, August 26 Zak, 23½ months old at the time, saw his new brother for the first time when Mrs. Cox collected Maureen and Jason from Hammersmith and took them home. And a day or two later Ringo's parents travelled from Liverpool to join the family gathering at Welbridge. By now Ringo had returned from his long weekend in North Wales with the other Beatles.

Bans Rock

HONOLULU — Complaints from residents around the outdoor Waikiki Shell have forced city officials to ban the concert bowl from further rock and roll performances.

HARK!

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Dylan Signs With Columbia

Bob Dylan has signed a long-term contract with Columbia Records, and the feeling is that the folk-rock singer will resume recording early this fall.

Dylan hasn't cut a recording for nearly a year after a motorcycle accident. He has reportedly been composing songs and working on several film projects in his Woodstock, New York, home.



New sound for long silent Dylan

I'm Not Just a Negro-Poitier

ATLANTA — Sidney Poitier denounced reporters at a press conference here for "only asking me questions that relate to my Negro-ness."

The actor had been asked a number of questions concerning his politics as a Negro. Poitier refused to answer any more such questions and told reporters, "I am many other things aside from a Negro. I am an artist, an actor, an American."



"I am an artist... an American"

Staples Nab Top Gospel

ATLANTA—The Staple Singers received a Golden Mike Award as the Best Gospel Group of the Year from the National Association of Radio and Television Announcers. The award was made at the Association's annual convention here.

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ON THE BEAT BY LOUISE CRISTONE

The Ringo Starrs were not the only ones in the pop world to welcome a new addition to their family. Mark Volman, of the Turtles, and his wife, Patricia, are now the proud parents of a daughter, Sarina, born at St. John's Hospital in Santa Monica, California and weighing in at 6 lbs., 12 ozs.

Talks and scripts are still going back and forth between the Beatles and film producer, Walter Shenson. However, nothing is even remotely scheduled. Says Shenson: "Let's face it—they need another picture like a hole in the head. They're young and rich and enjoying life." Which is where the situation stood last year as well.

Television networks are finally coming to recognize the rating power of young adults. More and more "adult" musical shows are adding pop groups to their line-up in an attempt to boost ratings. Latest to go this way is "Hollywood Palace" who either have had, or will be having, such people as the Association, Ravi Shankar, the Fifth Dimension, Every Mother's Son, Nancy Sinatra, Spanky and Our Gang, the Supremes, the Checkmates and Donovan.

The Young Rascals always keep themselves busy—you can count on that. So, on September 22 they'll play the University of Louisville in Louisville, Ky.; September 29, Duke University in Durham, N.C.; September 30, the University of North Carolina in Chapel Hill, N.C.; and then it's off to England on October 4. Their latest single is a gas, isn't it?

Would you believe that Vice President Hubert H. Humphrey has written the liner notes for the "Stay In School" campaign album put out by the Starz/Volt family of recording artists? Believe it because the man has done it. The album features the songs of Otis Redding, Carla Thomas, Sam and Dave, Booker T. and the MG's, etc. The purpose of the album is to convince teens the value of education and contains both "talks" by the artists—as well as previously unreleased song cuts.

I think I'll devote the rest of my column to listing the tour schedules of some of the pop groups because of an overwhelming amount of mail asking for going to play South Orange or Salt Lake City. So, here goes:

THE FOUR SEASONS: September 30, Bloomington, Indiana, Indiana University; Oct. 1, Manchester, Michigan; Oct. 6, Cleveland, Ohio; Oct. 8, Detroit, Michigan, Masonic Temple; Oct. 11, I.M.A., Auditorium, Flint, Michigan; Oct. 12, Lansing, Michigan, Civic Center; Oct. 13, South Bend, Indiana, Morris Civic Auditorium.

SPANKY & OUR GANG: September 30, New Pauls, New York, State University of New York; Oct. 6, Lubbock, Texas, Texas A&M; Oct. 13, Chicago, Ill., Orchestra Hall; Oct. 14, Grand Rapids, Michigan, Civic Auditorium; Oct. 20, Washington, D.C., American University; Oct. 25, Homecoming Special, television show.

JAY & THE TECHNIQUES: September 22-24, Cleveland, Ohio; September 29-30, Miami, Florida.

NEW VAUDEVILLE BAND: September 15-28, Lake Tahoe, Nevada; September 20-Oct. 7, British Columbia, Isy's in Vancouver; Oct. 13-26, Las Vegas, Nevada, Tropicana Hotel.

One more thing before I sign off—we're all really excited to have Dr. Bolter working with us because we feel it will be a great opportunity for you to ask any questions which have been bothering and sending them in. What could be easier?

Spencer Falls For America

CHICAGO — Spencer Davis opened his American tour here and promptly fell off a stage and injured his leg. The fall required three stitches.

Pitney Tour Scores A Hit

Gene Pitney's touring caravan broke two house records in the South recently at Memorial Auditorium in Greenville, S.C., and Dorton Arena in Raleigh, N.C. With Pitney on the tour are The Buckingham's, the Easybeats, the Fifth Estate, The Happenings, and the Music Explosion.

Chubby Drops Suit vs. Cameo

NEW YORK—Chubby Checker has dropped his suit against Cameo/Parkway Records. He was suing for \$110,000 which he alleged the company owed him in royalties. A spokesman simply said Chubby had come to terms with the label.

Doctor To Pen BEAT Column

Beginning with our next issue, **THE BEAT** is proud to have a new column written by Arthur Bolten, M.D. Dr. Bolter will be answering any medical or social problems which you may have.

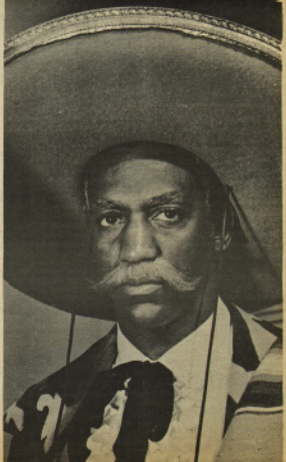
Please send any questions you'd like Dr. Bolter to answer to: Dr. Bolter, Beat Publications, 9121 Sunset Blvd., Los Angeles, California 90069.

The Wilson's Dad Makes A Donation

LOS ANGELES — Murry Wilson, father of the Beach Boys, donated \$5,000 to Synanon, a well-known re-education center for drug addicts and delinquents. Wilson is a songwriter for Capitol Records.

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BILL COSBY brought his "silver throat" to Los Angeles.

A NEW FIRST: COSBY SINGS!

HOLLYWOOD — Bill Cosby, super cool star of TV's "I Spy" has branched out into the singing field. To promote his new Warner Bros. album "Silver Throat" Cosby played nine standing room only performances at the Whisky A Go Go over the weekend.

His performance lasted 55 minutes. Backed by the Watt's 103rd Street Band, Cosby when not singing, played the washboard and drums, mugged and clowned.

Although his voice is something less than "silver" he did very well with his material, and the audience, of course, thought he could

do no wrong. Singing, "I Got A Woman," "Spreading Honey" and "Why Am I Treated So Bad" among others, Cosby proved that he might just have another important talent to add to his already staggering list of accomplishments.

Cosby also gave the Watt's 103rd Street Band every opportunity to show their ability. He was also accompanied by Delores Hall on "Big Boss Man" and "Baby What You Want Me To Do." After Miss Hall, Jackie Lee came on to keep things rolling.

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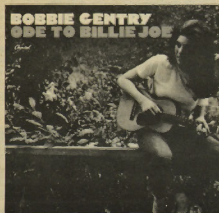
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BEATLES John, George and Paul with His Holiness Maharishi Mahesh Yogi.

UPI Photo

Beatles And A Stone To Wales With Mystic

By Tony Barrow

Any good groupie and, indeed, any teenybopper of average intellect would assure you that one of the least likely places top pop people are to be found is a busy city rail terminal at holiday time. But there's always the exception to the general rule.

The date was Friday, August 25, the beginning of Britain's August Bank Holiday Weekend. The time was just after three o'clock in the afternoon.

The place was London's crowded Euston rail terminal with thousands of vacationing families bustling about with their baggage and their infant children.

Suddenly, without warning, there were Beatles and a Rolling Stone right there in the midst of the holiday crowds. Suddenly the 3:05 p.m. London to North Wales Express became the grooviest Bank Holiday train to pull out of Euston Station that day, this year or this decade!

Meditation Lecture

But I'd better start at the beginning. The previous day, Thursday, Aug. 24, a 56-year-old Himalayan mystic named Maharishi Mahesh Yogi (alias His Holiness The Master) gave a two-hour evening "transcendental meditation" lecture at the London Hilton Hotel. A few hours before the lecture was due to begin George Harrison decided he'd like to buy a couple of tickets—a dollar each—to hear the saintly, tiny, white-whiskered old man of the East preach his doctrine. Eventually Paul and John went along too and all seemed thoroughly impressed by the theories expounded by the leader of the Kashmir cult.

After joining 1500 other believers and intrigued spectators for the lengthy lecture, the three Beatles had a special audience with The Master who sat cross-legged before them in a fine white cloak and brightly colored beads with a little bunch of red roses and carnations clutched in his dark brown hands. He told the Beatles many things. "If you go into your garden and sit down to meditate," Maharishi Mahesh Yogi explained to Paul, "you must not keep your eyes closed all of the time or you will miss the great beauty of your garden."

Invitation to Wales

Before they left the Maharishi invited John, Paul and George to be guests at University College, Bangor, North Wales for the next four or five days. Over the August Bank Holiday Weekend the mystic was to give a further series of meditation lectures and the Beatles would be welcome to attend.

At first it didn't seem likely that they would. For one thing the Beatles had a recording session scheduled.

Twelve hours later, at noon on Friday, John and George determined to postpone all other activities and accompany His Holiness to the North Wales coastal town of Bangor, a 300-mile train ride from London. They contacted Paul who was equally enthusiastic. Ringo decided to delay his journey to Bangor in order to bring Maureen and the week-old baby Jason out of the hospital on Saturday morning. But at the very last moment he switched his plans, after talking to Maureen, and left from Euston station with the rest.

Just before three o'clock, Mick Jagger and Marianne Faithfull arrived at Euston, an unexpected addition to the colorful party of disciples. Everything had been fixed in such a rush that nobody had reserved seats for the train. Mick and Marianne hadn't even bought tickets for the trip.

Paul Arrives

Next to arrive was Paul, riding in Neil Aspinall's elegant pale blue Jaguar. But there was no sign of the others and the train was due to pull out. So Paul, Mick and Marianne got onto the train—along with their silver-haired master and one or two of his Eastern followers.

At seven minutes after three John's beautiful Rolls Royce drew in beside Euston's departure entrance. Out piled George and Patti plus Patti's young sister, Jenny, John and Cynthia and Ringo. Grasping multi-colored Greek bags and a small assortment of musical instruments shrouded in flower-painted cloth covers, the six walked and then ran through the crowds, past the ticket barrier and onto Platform 13. As they drew alongside the first part of the train, everyone realized that there was no time to look for any particular section. It was a matter of leaping aboard blindly. As they do this the train began to move.

A cop thought he'd be helpful by closing the door on the last of the party. But, by coincidence rather than design, he prevented Cynthia Lennon getting on. Poor Cyn was left all alone on the platform as the train disappeared from the station. John's frantic

(Continued on Page 3)



MICK AND MARIANNE board the "Love" train for Bangor.



PATTI HARRISON and sister, Jenny, try to pull Cyn aboard.



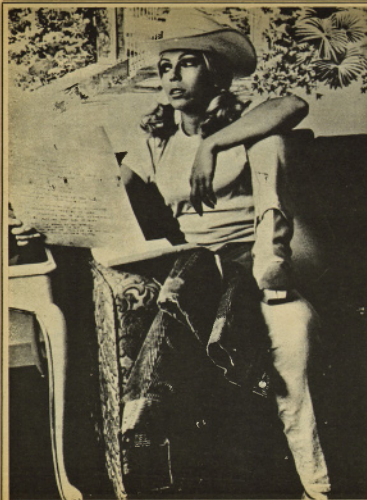
LEFT BEHIND, Cynthia Lennon wipes tears from her eyes.



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Nancy Heads For Jackson!



RASCALS PEACE TOUR ALL SET

THE RASCALS—Gene, Eddie, Felix and Dino—are one of the most well-travelled r'n'r groups around today. They've appeared in England, in Japan, in France, in every major city of the U.S. and Canada—and most recently Hawaii! Everywhere they go, they hold teen press conferences, dance, write, compose, groove—all the frantic antics of a Rascals tour!

And guess what's coming up—in January, 1968, they begin a world-peace tour—appearing in every major country and possibly Russia!

Moving Fast

The Rascals have always been moving fast and frantic—the story of their beginnings is crazy, clipped, slapstick and stop-motion—just like a Keystone Kop Chase Scene. Before their whirlwind world scene, two Rascals were in New Jersey, two in New York (playing separate gigs in different parts of the city)—and then—POW!—they met and linked forces in 1965. Gene, the guitarist, left his own group to join this new and exciting formation; Dino, suddenly a Rascal after playing drums with every great jazz star that ever was; Felix, coming from a premed course at Syracuse and a stint as organist for "Sandu Scott and Her Scotties"; and Eddie, jumping and skating in after working as a percussionist with Joey Dee's Band. SHAZAM!! They were

there! Working and playing like they had worked and played together all their lives!

Now The Rascals are branching out even further—Dino into painting and acting; Felix, into writing and composing material for all the Rascals' albums and singles; Eddie, writing lyrics, building homes; and Gene, producing (a new rock group from Rochester, N.Y., called "The Brass Buttons") and arranging Rascals' material.

Where do they go from here? Nobody Really Knows . . . but The Rascals do have an idea or two about where they want to go . . .

For one thing, they'd like to make a movie about themselves (produced, of course, by their manager Sid Bernstein).

More Writing

For another thing, they'd like to keep on working out their own material—for Rascals' use and for other name performers, too.

After "Groovin'" was number one for eight weeks, they discovered they matched a record for a top hit held previously only by The Beatles! More Gold Records—that's another Rascals' goal.

As far as Dino, Eddie, Gene and Felix are concerned, there's no limit to the new directions their career as a r'n'r group can go . . . but if you had a plan for your favorite group, what would it be?



BEAT Photo: Judy Eldridge
EDDIE backstage before show.



GENE waits for end of applause before going on with more.



FELIX smiles at "A Girl Like You".



DINO plants earphones securely.



BEAT Photo: Judy Eldridge
YOU CAN ALWAYS be sure of one thing—wherever the Rascals go so go the girls!

BEAT EXCLUSIVE

The News From The Rascals

By Gene Cornish

You know, there's nothing like a cool dip in the ocean—when the ocean is the Pacific and the place is Waikiki Beach. Felix, Dino, Eddie and I just returned from a flip-out tour of the West Coast and Hawaiian Islands! (Eddie's still doing the dog-paddle, I discovered). We met thousands of our fans along the way and played with The Beard—but it's sure good to be home, in the air-conditioned towers of NYC!

World Tour

We're going on a trip again—in October—back to Mod Country and the birthplace of Zak Starr. And then we're off again! This time—in February—all OVER THE WORLD—a peace tour of the globe. If you see us, please have flowers ready!

Hey! I'm producing a new r'n'r group you'll probably be hearing about—they're called "The Brass Buttons" and they're from Rochester, New York. Look for 'em! By the way, have you noticed the drawings on the cover of our album, "Groovin'"—they're done by Lynn Rubin—and it was Dino's idea to use them on the outside cover. I hope you dig the four pin-ups (how sweet!) inside. We're already working on the material for our next album—writing the lyrics and music for all the songs ourselves!



I saw a friend of mine the other day—sipping a soda on a corner—Janis Ian. Have you heard her "Society's Child"? What a sound-off!

I'm writing to you from my apartment in Manhattan—and I've just been invaded by three familiar faces, Eddie's got a hold of the chandelier again, Dino's taken all the silverware and is pounding out "A Girl Like You" on a glass table top—and Felix—he's got a hold of Eddie—and here they come, swinging toward the desk—BYE!—Ahhhhhhhh!

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Johnny Hayes 12-3 pm
Reb Foster 3-6 pm
Bob Dayton 6-9 pm
Jim Wood 9-12 midnight
Bill Slater 12-6 am

"A Tribute To A Frustrated Actor"

By Casey Kasem

One of the entertainment industry's best known "behind-the-scenes" men is dead — but Brian Epstein was not the typical "unknown guiding force." His name was as familiar to the world as those of his four major discoveries — John Lennon, Paul McCartney, George Harrison, and Ringo Starr. Perhaps known primarily for his superb business ability, 32-year-old Brian was colorful, talented man himself.

Not satisfied that he had made himself a millionaire in five years or less, he often described himself as a "... frustrated actor..." and vowed one day to return to the stage and prove his ability.

But time was short then, ... and now no longer. Brian Epstein can no longer "prove himself to the world..." and the world has been cheated.



Presenting In Concert

By Fen

Take a look at the partial list of KRLA concerts. Already we have presented "Herman's Hermits," "The Who," "The Sounders" and "The Strawberry Alarm Clock" at the Anaheim Convention Center on September 8th.

Then there was "KRLA presents San Francisco at the Hollywood Bowl" with "The Jefferson Airplane," "Big Brother and the Holding Company" and "The Grateful Dead."



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(formerly of Bud & Travis)
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Carol Hedin
and
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New Look For News

KRLA, in a pioneering effort, has developed a unique newscast schedule which is expected to bring about a nationwide revolution in local radio news broadcasting. Discarding the traditional music-and-news station practice of depositing hourly five-minute reports, KRLA has expanded its in-depth capabilities with quarter-hour news broadcasts at quarterly intervals... 3 o'clock, 6 o'clock, 9 and 12 o'clock reports on a 24-hour basis.

Wood To KRLA

Disc Jockey Jim Wood has joined Los Angeles pop music outlet KRLA.

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- 4—POP CORN BLIZZARD
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- 7—OCTOBER COUNTRY
- 8—SIOUX UPRIISING
- 9—SOMEBODY'S CHILDREN
- 10—THE PLASTIC FORCE



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Did You Say,
"Where's the Action?"
What's This...
Chopped Liver!!



JIMI STUNS Monterey Festival crowd.



... AND THEN burns his guitar.

Temptations Keep Rolling On



A few years ago Paul Williams of the Temptations expressed his ultimate ambition: to play the Copa in New York. Last month the famous Motown group did just that and startled the blasé nightclub goers with outstanding soul music and amazing stage presentation. In fact, the Temptations broke all existing house records for the Copa. The long-famous nightclub had never seen anything like it before.

This success did not come overnight. The Temptations have paid their dues to the music industry many times over perfecting their individual style in club and concert dates throughout the country.

To fully appreciate the Temptations they must be seen. They move across the stage with the masculine assurance of born winners. One of the members takes the lead—all are actually lead singers... a very rare thing—and separates himself from the others. He sings while the others come in on the harmony, all the while working out the intricate choreography of a corps de ballet.

Fill-ins

It all began quite a few years ago when five fellows who usually restricted their harmonizing to friends' parties heard that a local theater needed a "fill-in" vocal group for a rock and roll show. The quintet adopted by "voice vote" the name they use today and turned professional in exchange for fifteen dollars each.

The original group has undergone one change since those rather lean days: Elbridge Bryant was drafted into the Armed Forces and David Ruffin was set to replace him. That new addition seemed to have worked a lucky charm because his first

group record, "The Way You Do The Things You Do" hit the top of the record charts.

Separately the Temptations are all interesting fellows. Melvin Franklin, who is usually considered the leader of the group is admittedly friendly and outgoing. He is also an avid reader of Marvel Comics and thinks Tarzan is something else.

Possibly the opposite of Melvin would be Eddie James Kenricks, who is shy and makes a point of being alone when he is in what he calls an "evil" temper.

Otis Miles, a native born Texan, moved to Detroit when he was only eight months old. His closest friend is Melvin Franklin and the two have been like brothers. Outside the group's career, Otis' main ambition is to one day produce records for other groups.

Add to that David Ruffin and Paul Williams, the ex-football player turned singer, and you have the Temptations.

Cool Chic

Although they give the impression of "cool chic" on stage, that feeling is gone when they are alone. They are what Southerners call "homey." They are warm, friendly and altogether engaging. All the "with it" professionalism which is so striking on stage is gone, and in its place is an eagerness and a tremendous enthusiasm.

"We'd crawl to get a job, if we had to," they have said, while reminiscing about the days when they took odd jobs to make carfare for a distant club date that usually barely covered their weekend expenses.

The days when the boys had to struggle for carfare are over, but the drive for perfection is still there.

Hendrix Experience Devastate Continent; Can They Do It Here?

Only one short year after it began, the Jimi Hendrix Experience has left Europe in an emotional shambles after one stunning concert upon another. The only thing that could be more stunning about Hendrix is if he didn't make it big in the United States, his native country.

Just last September, Hendrix was an unknown singer-guitarist playing at Greenwich Village's Cafe Wha? Chas Chandler, at that time a member of the Animals, dropped into the club and became immediately enthusiastic about Hendrix. Things happened fast after that. Chas persuaded Jimi to come to England where they auditioned musicians for the other 2/3 of what was to become the Jimi Hendrix Experience.

With drummer Mitch Mitchell and bassist-guitarist Noel Redding, the group opened at the Olympia in Paris before a standing-room-only crowd. The Hendrix performance, both vocal and visual, completely devastated the French. From there the Experience broke record after record on the concert trail through Europe. Just eight days after the Beach Boys had broken the house record at the Tivoli, Stockholm, by playing to 7,000 fans at two shows, Hendrix came in to destroy that record by playing to 14,500 people for two shows.

SRO Crowds

There was standing-room-only at the Sports Arena in Copenhagen, where only the Rolling Stones had chalked up an SRO crowd. At the Seville Theatre in London, they were the first act ever to sell out both shows.

With this kind of success on the continent and in Britain, Jimi returned to the States this summer to take another crack at American audiences. Judging from the raves he received at the Monterey Pop Festival and on tour with the Monkees and the Mamas and the Papas, the U.S. has finally discovered Jimi Hendrix.

That first big hit, however, has

excluded him. A single, "Purple Haze," did well in some cities, and his first album, "Are You Experienced?" has received quite a lot of national attention. Success in the States, then, is probably just a matter of time.

Army Man

Jimi might have been a career army man—he enlisted in the 101 Airborne Division when he was 16—except for a back injury suffered during a parachute jump which ended his military days. For the next five years, Jimi toured the States from coast to coast as lead guitarist backing up many top rock and rhythm and blues singers. Using the pseudonym Jimmy James, he played with the Blue Flames in New York for six months before his stint at the Cafe-Wha? in the Village.

Jimi's personal musical tastes are quite wide ranging. He especially likes the blues, jazzman Roland Kirk, harpichord and a tonal music. To suit his distinctive tastes, Jimi is compelled to write almost all of his material; of the 12 tracks in "Are You Experienced?" 11 of them were written by him.

Among Hendrix's two sidemen, Mitch Mitchell has the most entertainment experience, having begun acting and dancing at the age of three. The high point of his career before meeting Hendrix was a world-wide tour with George Forme and the Blue Flames. Mitch was on the verge of producing his own records with a hand when he was tabbed for the Experience.

Noel Redding was a professional guitar player at 17 when he performed with the Modern Jazz Group at the Animals studios. Noel met Hendrix, whose first question was "Can you play bass?" Before he could open his guitar case, he was a member of the Experience, doubling from guitar to bass, an instrument he hadn't played before.

America hasn't really begun to appreciate Jimi Hendrix; when it does it's in for an Experience.



BEATLE HISTORY PART II

BENEATH ALL THEIR HAIR!

By Jacobs Atlas

The fans knew it all along—the amazing talent that lay under that long hair—and the fans were just waiting to be taken along to the best in pop music which the Beatles would offer them.

There were no giant steps really, no valleys cut without bridges for the fans to cross. George didn't suddenly produce the complete Indian Sound, but exposed his audience to it gradually—first with "Norwegian Wood" and later with "Love You Too" and "I Want to Tell You." John and Paul didn't abandon melody for the mathematics of electronic music, but instead interspersed melody with electronics producing "Strawberry Fields Forever," "She Said, She Said," and of course, "Tomorrow Never Knows."

Paul himself stated, "we can make a bridge, you see, between us and Indian music or us and electronic music, and therefore we can take people with us . . . There is no sense in not taking people with you."

New Maturity

Their lyrics revealed new maturity as in the worn-out love affair depicted in "For No One." "She wakes up, she makes up, she takes her time and doesn't feel she has to hurry, she no longer needs you." Or in the ironic tale of "Eleanor Rigby" "wearing the face that she keeps in a jar by the door—who is it for?"—who indeed.

Love songs were in profusion in *Revolver*; the joyous "Good Day Sunshine," with its honky-tonk piano, the hopeful "Got To Get You Into My Life" and the amazingly beautiful, if sentimental, "Here, There and Everywhere."

But *Revolver* did not just reveal new maturity in the themes of love, but also in such social themes as alienation. If "Taxman" was a special case of social satire, one would certainly be hard pressed to find a person who does not relate to George's feelings of inadequacy expressed in "I Want to Tell You" which deals with the 20th century problem of the inability of people to communicate. The new classic "Tomorrow Never Knows" urged everyone to turn off their minds and float down stream and to intricate electronic sounds thousands did just that.

Separate Careers

This new maturity in songs obviously reflected a growing personal maturity. The world had watched, as it seldom gets the chance, the public education of four young men going from precocious adolescence to intelligent adulthood. All but Paul married, and their tastes ran the gamut from the French playwright Alfred Jarry—a particular favorite of Paul's—to the study of the ancient tribe of the Celts by John.

They branched out into separate endeavors: John to acting, Paul to scoring a film and making his own home movies, George to India to pursue more fully his interest in the Eastern culture, and Ringo to devoting more of his time to his all-important family.

A rather long period without group production led to speculation that the Beatles were breaking-up. From London came disquieting reports and Paul stated that he was "no longer one of the mop-tops." But with their latest album, *St. Pepper's Lonely Hearts Club Band* their future together again seems solidified.

St. Pepper is the progression of *Revolver* following John's desire to make every album better than the last one. Using the theme of a performance, we are given twelve unique songs each with a special and different theme.

Intricate Electronics

Electronics plays a far greater part than ever before, and a full orchestra is used on one number. The Indian influence is carried over to such a non-Harrison song as "Lovely Rita."

From the loneliness of "Eleanor Rigby" we have the haunting declaration "She's Leaving Home" using a similar background as "Rigby" plus some fine and unusual counter-point singing by the Beatles.

"Fixing A Hole" denotes the worth of being alone with one's thoughts—the pleasures of a wandering mind, shades of "Tomorrow Never Knows." "Within You, Without You" expresses similar sentiments as in *Revolver's* "Love You Too."

Cynical Humor

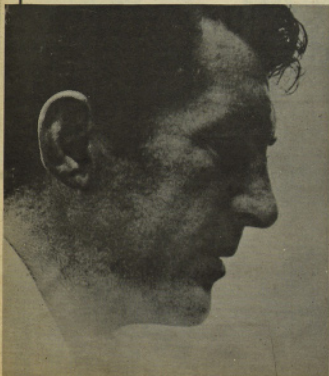
One of the major differences in the types of songs recorded is the lack of love songs on the *St. Pepper* album. For "Got To Get You Into My Life" we have the satirical "Lovely Rita" and for "Here, There and Everywhere" we are given the cynically humorous "When I'm Sixty-Four," but no real ballads are included.

However, perhaps the most important song on *St. Pepper* both due to its extreme length, almost five minutes, and in the eyes of the BBC who banned the song, is "A Day In The Life" a strange tale of a dream employing a forty-one piece orchestra plus electronics. John sings the lead with Paul adding the controversial bridge.

There can be no doubt now that the Beatles have emerged from just being "bloody phenomena" to brilliant composers and important artists. The fairy-tale image of the clever one, the sweet one, the quiet one, and the sad one have almost completely disappeared, as well they should. The Beatles have much more to give the fans now than just lovable objects at which to scream; and their audience has appreciated that fact. The Beatles are reflectors of an age—as all true artists are—signifying of the conflicts and emotions that involve all of us today.

The fairy-tale has ended and with luck we shall all live happily ever after listening for many years to come to four individuals.





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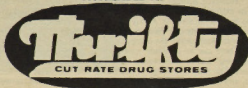


*'They Helped
Turn The
Whole Pop
Music Scene
Around'*



*'The Byrds Are
Still Happening
And Very, Very
Valuable'*

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*In Memory Of
Brian Epstein*

Simon And Garfunkel... On Stage

BEAT Photos Ed Casoff



The BEAT Goes To The Movies

'COOL HAND LUKE'

"Iron bars do not a prison make" could well sum up the message in the Warner Bros.-7 Arts production, "Cool Hand Luke." Paul Newman, in the title role, portrays a prisoner on a chain gang trapped in body but not in mind.

Luke is the free spirit, the true rebel who finds society and its confinement impossible whether on the street or on the chain gang. He is a rebel against anything or anyone who seeks to curtail his personal freedom.

The film is a brutal one with violence bordering on the sadistic liberally portrayed throughout the film. Life on a Southern chain gang is one of senseless cruelty and meaningless regimentation. Director Stuart Rosenberg (winner of TV's Emmy award) has sought to create the mood and climate of life inside a chain gang.

In many ways he has succeeded. This area of our state penal codes is rarely explored and therefore to discuss the degree of realism achieved in "Cool Hand Luke" is difficult.

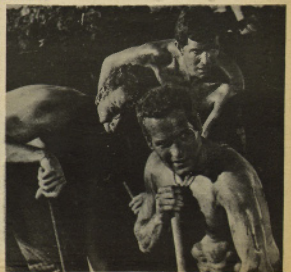
However, this film is not a social comment on the evils of the chain gang. It is the story of one man's desire and will to be free. Luke simply will not stay under, he escapes and he's brought back. He escapes again, and he's brought back and unbelievably brutalized. And still again he escapes. In the process he becomes a legend and an inspiration to the other men in the camp who live vicariously through the rebellion of Luke.

The performances are excellent. Newman seems perfectly suited to his role as Luke, although for the first half of the film he does appear somewhat one-dimensional. Supporting him in interesting roles are George Kennedy, J. D. Cannon and Jo Van Fleet.

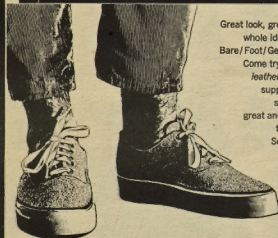
It is beautifully filmed on location. Conrad Hall, cinematographer, has captured the closeness, the heat and the underlying violence of the chain gang with his camera.

Unfortunately the final impact of the picture is somewhat marred by a superfluous ending montage of still photographs of Cool Hand Luke, supposedly underscoring Luke's ultimate triumph, but actually only serving to under-rate the audience's intelligence.

However, this film is definitely interesting to watch and fascinating to figure out. It is commenting on almost every human emotion and trait known.



LUKE (Paul Newman) keeps a wary eye out for the Bossmen.



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SPANKY AND OUR GANG (Mercury) *Sunday Will Never Be The Same, Distance, Jet Plane* and nine other tracks. This is totally different from anything else today. Spanky and Our Gang harmonize beautifully and this record contains some of the cleverest arrangements to be found anywhere. The album includes their hit *Sunday Will Never Be The Same* but its primary interest lies with the new original material and adaptations. *Trouble* from Meredith Wilson's *Music Man* is great; it combines marvelous humor with the proper amount of irony for today. In 5 Definitions of *Love* the group gives an almost ominous quality to this semi-dramatic about the Webster Dictionary definitions. Perhaps the best cut on the album is *Brother Can You Spare a Dime* in which Spanky sings solo. Her voice seems to be a combination of Gracie Slick from the Airplane and Barbara Streisand.

COUNTRY MY WAY (Reprise) Nancy Sinatra. *Jackson, Lonely Again, End of the World* plus nine other tracks. Nancy sounds as good on this album as she ever does. It is well produced and contains a fine choice of songs. If you are a Nancy Sinatra fan this album will be of interest, otherwise it really doesn't have much to offer. She sings the ballads extremely well, especially *End of the World* and her producer Lee Hazlewood joins her for *Oh Lonesome Me* and their hit *Jackson, HELL'S ANGELS ON WHEELS* (Smash) Original sound track album. This soundtrack which includes a vocal by the Poor was written by Stu Phillips. Although this album backs up the movie "Hell's Angels On Wheels," the music is not terribly exciting. It seems rather tame for the subject, and no really interesting musical styles are used. You have heard this album before many times.

SILVER THROAT (Warner Bros.) Bill Cosby Sings. *Little Ole Man, I Got a Woman, Baby, What You Want Me To Do* plus nine other tracks. Bill Cosby is probably one of the most talented men around. A fine comic and a sensitive dramatic actor, there seems little this man couldn't do if he put his mind to it. Unfortunately in singing, Cosby may have met his Waterloo. The material is excellent, ranging from standard blues songs to funny campy songs, however, although Cosby is fine singing the comic *Little Ole Man*, he is out of his element singing *Big Boss Man* or *Bright Lights, Big City*. Although the album cover reads soul, there is not much soul in evidence. The arrangements are excellent and the harmonica player is almost worth the whole album, but Cosby, as wonderful as he is, should stick to something other than singing. However, the record will undoubtedly be a big hit.

RICHOCHET (Liberty) The Nitty Gritty Dirt Band. *Happy Fat Annie, Call Again, Truly Right* and nine other tracks. This is an interesting group which you will either really like or not at all. They are reminiscent of the 20's but not to the extent of the New Vaudeville Band. Fine musicians, their arrangements are intricate and unusual.

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- THE LETTER Box Tops
- ALL YOU NEED IS LOVE The Beatles
- COME BACK WHEN YOU GROW UP Bobby Vee
- APPLE, PEACHES, PUMPKIN PIE Jay & The Techniques
- YOU'RE MY EVERYTHING The Temptations
- LIGHT MY FIRE The Doors
- COLD SWEAT James Brown
- PLEASANT VALLEY SUNDAY The Monkees
- WORDS The Turtles
- THANK THE LORD FOR THE NIGHT TIME The Monkees
- SAN FRANCISCAN NIGHTS Neil Diamond
- FAKIN' IT Eric Burdon
- THERE IS A MOUNTAIN Simon & Garfunkel
- FUNKY BROADWAY Donovan
- TESTIFY Willson Pickett
- YOU KNOW WHAT I MEAN The Parlaments
- SILENCE IS GOLDEN The Tremeles
- I HAD A DREAM Paul Revere
- 12:30 Mamas & Papas
- HIGHER & HIGHER Jackie Wilson
- HEROES AND VILLAINS Beach Boys
- THE WORLD WE KNEW Frank Sinatra

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Welcome to the JASON STARKEY

superjohnan georgealisticpaulalaringo
Peter Noone, you little devil, I love you

A big birthday message! HAPPY BIRTHDAY, MOLLY—"trout!"

BRIAN EPSTEIN IN MEMORIAM

Catch the rain!

Bobby—sunshine, flowers and happiness is out future Love, Joy

Freedom Seekers: join PROJECT HILL

Stevie: remember the Warwick? Frodo lives. Love, Dianne

Happy Birthday Craig Robb! Love Carol

Cindy and Gary Loving Hives
THE WORLD WELCOMES YOU, JASON STARKEY!

Leo is Liv for Nancy.

THE GROWIN' CONCERN played at George and Martha's last night.

THE COMMON MARKET loves their dog!!!

Happy Birthday to Holgar Emanuel Johnson . . . Us

Happy birthday to L.L.J. Love Sara

I LOVE JAMES PAUL MCCARTNEY SARA JANE JOHNSON

Davy Jones is Slumgut

We like Tom Murphy's legs!
Monkeys are only Status Seekers

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johnpaulgeorgeringo yeahyeahyeah
Monkee fans hang from trees

We all live ya, Jon-Jon of the BUCKINGHAMS

Happy birthday Freddy Weller
Happiness is Don and the Good-time—Buzzy!

CLASSIFIED

Happy birthday Papa John, Love, Michelle

Beatles? Four delightfully talented gentlemen, who wear their success well!!

I LOVE PAUL

Hey Dan—Remember Lake Tahoe and THE VELVET CHAIN? Please call soon, ok. Sue

Tufty is a FLICKTed

Haight not Hate

Happy belated birthday, Ringo LOVE and PEACE

Happy birthday Beve, John N, John H

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Clyde the Dragon has Cool
Kipper's Back John Bless Her Kandy

I love you, Judy Carne — John Lindsay

BEATLES—FLOWERS MONKIES—WEDDS

I love Midniters and Beatles

John - Perry - Jim - Pil and Tim Create Eigin Marble Power

Happy Birthday madlennon m'luv
Robb - Turner, Don — Jill Barbara

Happy Birthday plus Chris Hill

David Littlejohn, I love you . . . Lori Burdon

Ann, Gayle, Sharon, Cheryl—four girls who can and will explode!!

Kevin, thanks for the two wonderful weeks, and I'll be back next summer for sure! Love, Sharon

"The Explosive exploration goes on!!"

Jackie and Sue, from west Philly, remember David Crockett from Atlantic City

I had a dream about Mark Raiders—come back! San Jose

McCartney is all man! Nancy

Claire Repella: Happy Birthday! from the phantom hedgehog

I love the lead guitarist of the flipside — J. S.

John Lennon, did you mean what you said in London? I did. C.

Deuce is wide whip!!
Neal Ford's fanatics groove

Monkeys are "Roobth"
Beetles Rule

Monkeys: masterminded by money minded for mini-minded!
BEATLES RULE

Ralph Plumber is bitchen

Blue persuaders

Dave Clark says Rich McWilliams of The Museum swings

Poet Bruce E. Really likes Judy B. How about that

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Petunia Love Thumper
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David Crosby Happy late Birthday I'm sorry I forgot, Glenda Stephanie . . .

Congratulations to Wm. and Maureen Shears!!

Wake up Mely, somebody loves you. Can't it be like it was? That somebody is me! Bonnie

Wanted: Brad Bucher's draft notice—will gladly take his place, if Uncle Sam wants him. Lyn Bastien P. S. Badly is going places—but where.

Tell the world nice guy Charlie is in Hartford—Brenda

Mike: Texas made ripples but England still rules the waves

Happy birthday Diane — Luv El Sonny and Cher are quixotically independent

The Museum is Chicago's greatest group

Chris of "The Museum" is the greatest

TOAD IS OUTASITHE!!!

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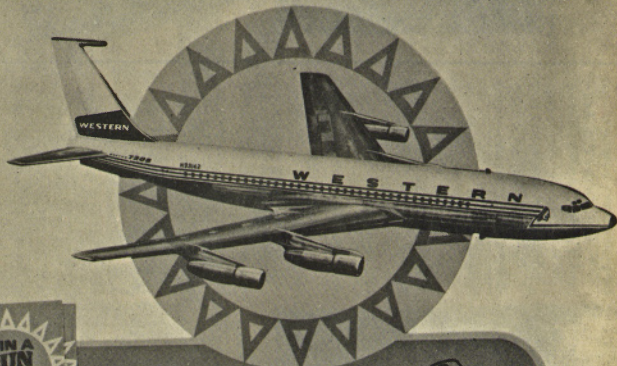
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