

Beatles & Stones To Become Partners?

25¢

KRLA

# BEAT

*Edition*

DECEMBER 2, 1967



# KRLA Mystery Surrounds The Mamas & Papas' Future

Volume 3, Number 18

December 2, 1967

## Facts Behind Rumored Beatle/Stones Merger

Here are the real facts behind all the merger stories you've been hearing in the past couple of weeks regarding possible joint ventures involving the Beatles and the Rolling Stones.

At the outset, let me emphasize that nothing has been settled, nothing has been signed, nothing has been agreed. The simple truth is that Mick Jagger has had a few wholly informal chats with his close friend, Paul McCartney. In the course of conversation both parties realized that they had a common aim—to acquire and operate a private recording studio. From this, and from nothing more, grew a frantic storm of speculation suggesting that everything was much further advanced; that the two groups would be setting up a joint talent center for record production and the launching of new names.

**Leaked News**  
The rumors were given substance via the new Saturday television show, "Good Evening," hosted by Jonathan ("Everyone's Gonna Go To The Moon") Kimp-King claimed to have unearthed evidence that McCartney/Jagger discussions were about to be resolved and a Beatles/Stones merger was all-but-finished. The London-based Sunday newspapers picked up this "leaked" story and gave it front

page headlines. As this issue of THE BEAT goes to press, the subject is still open for further discussion between the Beatles and the Rolling Stones. It is true that Mick and Paul are equally capable of handling record production for other artists. It is true that the construction of a recording studio, financed and furnished by the two groups, makes economical and practical sense. At present each group spends a great deal of money renting studios in or around London to make their records. Then they sell the finished product under longterm contract to rival record companies.

**Interesting Theory**  
The theory of a joint corporation is an interesting one so long as we appreciate that this project would be an additional activity in no way replacing nor making obsolete the various professional, artistic, and business relationships which already surround each group.

Obviously, a production unit backed by such important people would be influential. On the other hand, we cannot expect to see any merger bringing together the Stones and the Beatles on one nine-man record since existing longterm recording contracts would prohibit this.

—Tony Barrow

**LONDON**—First there is a Mamas and Papas, then there is not a Mamas and Papas, and then there is! Confusion piled high upon confusion! We've had conflicting reports, contradictory quotes, concert cancellations.

As the November 4th issue of THE BEAT went into print my front-page story was accurate and up-to-date. Days later the entire situation had changed.

Here is a retrospective date-by-date rundown on the whole affair . . .

### Announcement

**October 4:** London promoter Tilo Burns announced Royal Albert Hall November 1 concert to co-star Mamas & Papas and Scott McKenzie.

**October 5:** Group plus Scott McKenzie and manager, Lou Adler, sailed into Southampton aboard the liner France, Mama Cass arrested on the quayside.

**October 6:** At West London Magistrates Court, Mama Cass cleared ("without a stain on your character") of charges relating to the disappearance of blankets and keys late last February from Kensington's Embassy Hotel.

**October 11:** Tilo Burns rescheduled Royal Albert Hall "Evening With The Mamas and Papas and Scott McKenzie" for October 30. Top-priced seats at \$3.50 began to sell in substantial numbers. Cheapest tickets priced at only 50 cents! Burns confirmed of 7,000 sell-out.

### Cancellation

**October 14:** Group cancelled Royal Albert Hall appearance. Also projected Paris Olympia concert. Group admitted that Majorca vacation plans had been scrapped.

**October 15:** Mama Cass indicated to London press the probability of a total break-up in the group and left the impression that she, at any rate, would not be remaining a part of the Mamas and Papas.

**October 17:** Unconfirmed London reports declared that Cass and Denny had left for America while John and Michelle were vacationing in Gary.

**October 18:** Yesterday's reports shattered by the surprise appearance of Mama Cass amongst the celebrity audience at the World Premiere of the Michael Crawford/John Lennon movie, "How I Won The War," at London's Pavilion Theatre in Piccadilly Circus. "But I'm flying back to the States in the next 24 hours," Cass admitted.

### Peace Of Mind

**October 19:** Manager, Lou Adler, did his best to clarify the situation by declaring that the group had decided to take a break for an indefinite period. They had pulled out of the London concert "to get started on their holiday right away." This was not in protest of police action in making Mama Cass spend a night in jail but was "simply to help them restore their peace of mind."

**October 20:** Promoter, Tilo Burns, expressed his fury at the cancellation of the Royal Albert Hall date saying he was disgusted by such an "unethical and unpro-



MAMA CASS LEAVING impression that it's all over

fessional" act. He was quoted as adding: "If this is all they think of their British fans they don't deserve to have any. It is quite diabolical."

### Clear Feet

From all this chaos one clear fact emerges: the Mamas and Papas are unanimous about their future. They seem to agree that a segment of their group career is at an end. What they are yet to decide is whether or not available new musical directions are out of the question. Certainly they have individual ambitions for solo projects and it is doubtful whether they will find a way of doing each of their personal things within the framework of a group called the Mamas and Papas.

Lou Adler has expressed his confidence that the Mamas and Papas will be together again in the recording studio and he believes he can persuade them to undertake personal appearances. He is cau-

tious about the timing of these future activities.

I imagine any London promoter would be more than cautious about setting any further U.K. concert dates for the group without advance evidence that other appearances are not the subject of last-minute cancellation.

Meanwhile, "Twelve Thirty," the current U.K. single by the Mamas and Papas has failed to climb into our National Top 50. It is my personal opinion that the sympathy drawn by Cass Elliott over her arrest has been more than cancelled out by the group's refusal to stay in London for that heavily publicized and eagerly awaited Royal Albert Hall show.

It all added up to bad publicity relations whatever unrevealed behind-the-scenes motive the group's members may have had for going away from London in opposite directions.

—Tony Barrow

## Conviction For Jones; An Appeal Is Pending

While Rolling Stones' Mick Jagger and Keith Richards were busy huddling with their business manager, Allan Klein in New York, two major legal actions affecting the group and its future were going ahead in London.

The first involved Brian Jones, accused of possessing marijuana and allowing other people to smoke it in his apartment in Courtfield Road, South Kensington, May 10th of this year.

### Manager's Suit

The second involved Andrew Oldham and Eric Easton, former joint managers of the group. Easton sought an interim high court order freezing the payment of record and other royalties pending the hearing of an action in which he will claim that Oldham owes him a substantial back payment representing his share of the group's earnings during the 1963-1966 period.

Convicted at London Sessions Court, Rolling Stone Brian Jones was sentenced to nine months imprisonment. The court heard evidence that Drug Squad officers had found enough cannabis or cannabis resin at Jones' apartment to make ten cigarettes.

Passing sentence the judge said: "I have given your case anxious and careful consideration. These offenses to which you have pleaded guilty are very serious indeed."

### Appeal Pending

Jones spent 24 hours in prison before being released on bail pending an appeal court hearing. He was allowed to leave the jail on the condition that he place himself under medical care. It is possible that the appeal will not be heard until the early part of this month.



# LETTERS TO THE EDITOR



## BEACH BOY FAN SPEAKS UP

Dear BEAT:

I am a devoted fan of the Beach Boys with plenty to say. I think it's about time the Beach Boys get the recognition they deserve. The Beach Boys rule. Allow me to explain why.

Along in about 1961 4 young Californians recorded "Surfin'". Later they recorded more surf songs and then some hot rock songs (Little Deuce Coupe, 409, Shut Down). They had started a new type of music. They had made their dent in pop music before the Beatles. During the early days of the Beach Boys people mostly heard "Beach Boys Rule" or "Surfers Rule".

In 1963 when the Beatles stepped foot on U.S. soil they conquered America. The Beach Boys had already conquered America and had been on the top of the charts for 2 1/2 years. The Beatles' popularity did not stop the Beach Boys from making and selling records.

In 1966 the Monkees came about. They took over America after the Beatles had been on top for 2 1/2 years. What was to happen to the Beach Boys? Were they to die? NO! The Beach Boys were the first American group to ever be grooved over as much as the Beatles in England. They took over the British throne. Did this surprise the Beach Boys' fans? No, but it sure surprised a lot of people. The Beach Boys conquered Britain before the Monkees even had time to think about Britain. What can be attributed to the Beach Boys long success? The most contributing factor is probably Brian Wilson, in my opinion the pop genius of our time. Brian puts himself into every song. Brian is John Lennon, Andrew Oldham, Sir Arthur Sullivan, Hamlet, Murph the Surf, Gypsy Boots, Sydney Carton, Huck Finn, also Napoleon. He is a genius.

Beach Boy Carl Wilson has recently been acquitted of a charge of evading the draft. I'm not going to keep on writing. The fab Beach Boys have left 15 albums (including their wildly accepted Pet Sounds) and 20 singles behind them. They are not ready to stop. They will always be so great that all their fans will always be able to say "The Beach Boys Rule."

Jlm Maulfair

### TEEN-AGERS By Marlene Mylre

Someday teen-agers will be looked upon as something other than just "those crazy kids." We can't help it if we don't like the things grownups like. I really don't think we should.

We have our own little world. A world of laughter, rock and roll, London, and the boy down the street. It seems as though adults are always trying to turn in our world for us. So what if we like boys with long hair, mini skirts, psychedelic guitars, and all the rest. It's what we like. We're not saying that everyone has to like them. We don't like everything that our parents or other adults do. Everybody has to go their own way and I think that this age is the most delicate, 13-17, whether we will go with the crowd or be individuals.

Just because there are hippies and teen-agers who get thrown in jail, don't blame it on the whole group. Can't you think of their disposition. Can't you see they might have that feeling of insecurity. If you think of it, YOU might be just the one to help.

So please, parents, don't try to take our little world away from us. We'll come out soon, just be patient. We are still your sons and daughters, no matter how we act. Just hold on to our hand and wait.

## A SECRET

Dear BEAT:

The BEAT is the only true tradespaper on the stand amongst all the other muckler teen magazines. This is my second year of subscribing and I wanted to tell you what a great paper you have. I also have a question to ask. Who writes the column "In" People Are Talking About? It's one of my favorite features. I also have a few contributions to make to it:

Please are talking about going barefoot in the park; how many Pleasant Valley Sunday's there are in America; what Big Brother is Holding; why; the Monkees going dramatic and deciding that with their personalities it's going to be hard to do;

Linda West

The name of the person who writes "In" People is the best-kept and only secret in our office! The Editor.

## NICE GOING

Dear BEAT:

I want to congratulate you and your staff on your fine paper.

My brothers and I are managers of bands in Spokane and Seattle, Washington. I've seen the Beatles and the Beach Boys and I met groups like Don and the Good-time, Paul Revere and the Raiders etc.

While I was on leave this August I saw some of the groups that you've written about. Now I want to tell you about them. The Fifth Dimension and the Vanilla Fudge had the crowd clapping during some of their songs. When the Vanilla Fudge did "You Keep Me Hanging On" the crowd yelled approval.

The New Yorkers was the group that really impressed everyone. The group dresses, acts and sounds like the Beatles. They played several cuts of the Sgt. Pepper LP that sounded so close to the Beatles that it was hard to believe. The boys age from 16 to the baby 14, and they consist of 3 brothers and a friend.

The service keeps me from being with bands and the people that make up the "pop" music world. In the 3 short years that I have had a hand I've found out that the people in the music world are the nicest in the world. Thanks to your paper I can at least keep up on "What's Happening."

Larry Ebachatt

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# FORUM

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

The Editor

## The Right To Rebel?

by Ken Woo

On October 6, 1967, about 300 members of the John Marshall High School student body took part in a student strike in protest of the cancellation of the Sunshine Company because of their long hair from a student body activity card holder's assembly.

The night before a Los Angeles radio station received a tip that the demonstration was planned for the following day, and one of their deejays began broadcasting the proposal over the airways. That same night Lance Ho, Student Body president, went out a statement saying that he and other members of the school's student leadership were working to avert the intended strike. However, Ho did not promise that their efforts would be successful.

As it turned out, Ho proved unable to call a cancellation of the demonstration. Friday saw 300 students participating in the strike. However, as this number only represented a small portion of the total number of students at John Marshall, one demonstrator misguidedly pulled the fire alarm bell, thus creating havoc and confusion as teachers and students poured into the halls.

As I am one of the members of the Leadership class, I feel that I must write this article showing both sides of the incident. Many garbled and misinterpreted reports have been filtering out of the school, and many of the press media were banned from the general area during the strike.

Starting from the student's standpoint, I heard rumors of the strike about a week ago when the Principal, Mr. William Russ, talked to our class about his own support of the school's policy on long hair. Evidently his lecture upset many students, giving rise to the decision to strike.

Mr. Russ told the class that the reason he would not permit the Sunshine Company to perform was because their long hair was in violation of the good grooming policies of the school.

I myself feel this reasoning to be false, for the group's members are not part of the student body at John Marshall High School, and therefore should not be bound by the school's grooming regulations.

However, from the Administration's point of view, I feel that many parents might have been angered had the Principal permitted the group to entertain. This is excluding what the Principal's Association and the Board of Education might have said or done in connection with the assembly.

A Principal has many responsibilities that he must assume, and I think, from the administrative point of view he made a wise decision.

In writing this article, I must take an impartial view, but if you have any opinions or remarks, whether you are a student, parent, or businessman, we would appreciate any ideas or comments that you would care to send in, please write in care of this publication.

### COLORS

By Mark Backlund

Green Yellow Red Blue

Do I see them the same as you

Or do each of us see a different color scheme

Through different eyes and different means

If you could break through the dimension that holds our world

And see a mass of new colors, some distinct, some swirled

And after you're been there a time

Wouldn't it be wonderful to find

To get there you don't need to get high out of line

All you have to do is open your mind.

## SHOUTS FROM GENE

By Gene Cornish

Hello! I'd like to start off with a few recommendations: Watch out for "The Donuts," an up-and-coming group in the New York area—managed by Frank Scinarlo and Lenny Borgens. The Rascals' former road manager. We wish Lenny and Frank and the group the best of luck!

A place to be seen: "The Scene," an exciting, not-to-be-believed discotheque in Manhattan. "The Brass Buttons," a group I'm producing, will be back there in November.

### Homebody

These days I'm furnishing a new home! I recently bought for my parents in Long Island. I'm aiming for a different atmosphere, a different age of history in each room. (I guess I'm really a homebody after all!)

But most of my time these days is spent at Atlantic's recording studios—we're still perfecting our fourth album (not titled yet). The album encompasses every genre of music—and many of The Rascals' friends are going to appear in the songs—and a Salvation Army Band we met one day last week.

Felix and Sid Bernstein (The Rascals' vice manager) just returned from England—where Felix visited George Harrison—and talked about philosophy and the experience of sitar-playing and learning. More about that journey later. . . .

### Third Million?

Our latest 45 rpm—"How Can I Be Sure"—is heading up the charts. By the time you read this (our fingers are crossed!) we expect it'll be another Gold Record million-seller (our third after "Good Lovin'" and "Groovin'").

You'll be able to "hang" The Rascals soon—we'll be available in poster-form soon—in stores and through our fan club. . . .

Speaking of The Rascals' fan club—if you'd like to join, write for information to us at Box 380, Planetarium Station, New York, N.Y. 10024. Let us know your feelings—about things you like and things that bug you!

Talk to you again soon—for now—Love, Gene.

### PEOPLE ARE TALKING

ABOUT *Lulu* making it to number one in the nation with "To Sir With Love" and wondering how much the movie helped. . . . "Pata Pata" just going to prove that you don't have to know what the words mean to dig a song and what that does to McLendon's theory. . . . whether or not *Jerry Quarry* will make it as an entertainer. . . . how that schooner fit into a member of a pop group's decision to leave

. . . who thought up the cover for the *Doors* latest album. . . . what's going to happen to any artist produced by the combined forces of *Lennon/McCartney* and *Jagger/Richard*. . . . who the *Hombres* are. . . . how big *Nelson* is going to be. . . . *Rod McKuen* being so talented it's almost a sin. . . . the *Cowells* being surprisingly good and even drawing *Rock Hudson* down to see them at the Century Plaza Hotel

. . . *Glen Campbell's* "By The Time I Get To Phoenix" being his best ever. . . . the fact that *Bill Cosby* came very close to having the top single in the country with "Little Ole Man" and what a coup that would have been. . . . why someone doesn't put a top 40 variety show on one of the networks. . . . *Them* still being around. . . . whether or not there will ever be another *Mamas and Papas* album and deciding that there won't

. . . *Jay and the Techniques* being on the scene for a long time because they hit a great middle of the road between soul and pop. . . . what's going to happen with *Jimi Hendrix*. . . . why the *Checkmates* haven't come up with a hit record lately. . . . whether or not *Dionne Warwick* will ever record another single which is not written by the *Bacharach/David* team and coming to the conclusion that losing a winning team aside is more than foolish. . . . some radio stations refusing



## 'BILLIE JOE' SCORES TWICE

HOLLYWOOD—Bobbie Gentry has been awarded another Gold Record for the album entitled "Ode to Billie Joe." The single by the same name was certified a million seller in September.

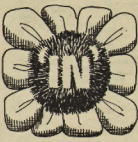
This album attained the certification last week, having surpassed the \$1 million sales mark.

Miss Gentry last week returned to her home state of Mississippi to pose for Life Magazine photographers.

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to play *Stark Naked & The Car Thieves* records because they didn't like the group's name—if you can believe it. . . . *Pat Boone* busily covering *Glen Campbell's* "By The Time I Get To Phoenix." . . . *Frank Sinatra* cutting a single from "The



Cool Ones" and wondering what that means. . . . why *Noel Harrison* doesn't stick to acting. . . . how long it will be this time for the *Bowls* to get "Charity" released after it's finished shooting

## Elvis Presley Holds Auction

MEMPHIS—Elvis Presley is set to depart with some of his property. It seems that Elvis has decided to quit the cattle business and raise horses instead.

Therefore, an auction is being held at Presley's "Circle G" ranch near Horn Lake, Mississippi.

Among the items that will go to the highest bidder are five horse trailers which have been used by Elvis' guests, farm implements and equipment, television sets, a coffee bar and matching chairs, desks and lounges. Also up for sale is a five-horsepower cart which was built especially for Elvis and valued at \$12,000.

The contract calls for Don to headline at Duke's for 20 weeks each year for the next five, with the dates more or less at his option between concert, nightclub and television appearances on the mainland and in Europe.

Don, currently headlining at Duke's along with the talented Allis, also owns various nightclubs in the islands and his contract does not preclude his working in his own spots once his 20 weeks a year at Duke's are fulfilled.

And that, brother, is a big thing. . . . what's so great about an old time movie. . . . the expose of a new publication gave to the Monterey Pop Festival and the people who organized it—complete with figures. . . . *Spanky and Our Gang* being one of the best new groups going. . . . whatever happened to *James Brown's* planned retirement. . . . why *Stevie Wonder* keeps wondering. . . . the fact that, other than *Herb Alpert*, *Bill Cosby* has more singles and albums on the national charts than any other artist. . . . the *Soul Survivors* making it all the way into the top ten without any publicity to speak of. . . . how ironic it is that a small-time group feels compelled to rent a limousine when they hit town but a group as big as *the Association* is still not above taking a bus. . . . who are the birds in Britain. . . . how badly the critics panned "How I Won The War" and how disappointed *John Lennon* fans are going to be if they think he has a large part in the film. . . .

. . . the fact that two front-page "news" stories were nothing but set-ups for publicity. . . . the *Spoonful* doing all right without *Zellie* but how's *Zellie* doing without the *Spoonful's* *Peaches* and *Herb* taking up where *Mickey* and *Sylvia* left off. . . . *Bobby Vee*, *Bobbie Gentry* and the *Box Tops* being the only artists with million sellers on the national charts

. . . *Sunshine Company* coming a long way from the 4 *Seasons* concert in Santa Monica. . . . why *Tommy James* and the *Shondells* don't know that it's spelled "Carhuna" not "Kahoon" and deciding that they really don't care as long as their records keep becoming hits. . . . the member of the *Strawberry Alarm Clock* who drinks *Ginger Beer* and leaves the bottle on our table. . . . how long the *Beach Boys'* "Wild Honey" is going to bubble under

. . . *Tony Bennett* giving it a nice try but failing to nab a bullet



## Biggest Deal Ever Don Ho Signs New Contract

HONOLULU—One of the largest nightclub salary deals ever set in recent drawings was between Don Ho and Duke Kahanamoku's nightclub. The deal calls for Ho to earn \$2½ million straight salary plus a percentage of the profits during the next five years.

The contract calls for Don to headline at Duke's for 20 weeks each year for the next five, with the dates more or less at his option between concert, nightclub and television appearances on the mainland and in Europe.

Don, currently headlining at Duke's along with the talented Allis, also owns various nightclubs in the islands and his contract does not preclude his working in his own spots once his 20 weeks a year at Duke's are fulfilled.

And that, brother, is a big thing.



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NEW YORK/GENEVA/ROME  
BOSTON IN CARE OF DEPARTMENT OF CANADA



Anyone who believes that the Beatles are no longer big business is in for quite a shock. "Magical Mystery Tour," the one-hour television special written and directed by the Beatles, is not even ready for screenings yet, but is already attracting huge offers from companies all over the world.

All three major American networks are competing for the special and rumor has it that the winner may have to bid a nifty one million dollars to cinch the deal!

Forty offers for the special have already been received from eleven European countries as well as Japan, Australia, South Africa and Mexico.

#### Coming Up States?

Although the Rolling Stones were denied U.S. work permits last month, the talk now is that the group will resolve its difficulties with U.S. Immigration officials and will be able to resume touring Stateside. At least, the Immigration office has requested the court records of the recent drug cases in England involving Stones' Mick Jagger and Keith Richard.

The Lovin' Spoonful have decided to drop their "goodtime" sound and try something a little different. First recored out under their new sound is "She's Still a Mystery to Me," and from sales figures it looks as though the Spoonful have made a wise decision.

If you can believe it, happens took over the masterly honors of the Duke of Beaulieu in England for a koo-kin. But no one is thinking beautiful thoughts because of it. Fact is, some of the artists who performed, including Eric Burdon & the Animals and the Move, are claiming that they haven't been paid. At any rate, it is highly likely that the fantastic grounds of Woburn Abbey have seen their first and last love-in.

**WE'VE HEARD EVERYTHING NOW DEPARTMENT:** Group Therapy, a new group on the New York circuit, is departing this month for a history-making expedition to the North Pole! Honest. And the reason for the trip? To provide an opportunity to penetrate the last frontier of pop music sources as yet untouched by today's writers and producers — naturally. The expedition will cost an estimated \$20,000 and will include, among other things, the musical culture of the Angakoks, a little-known Polar Eskimo tribe believed to have a centuries old musical tradition.

**QUICK ONES:** The Sunshine Company is going the commercial route by doing the vocal background in a new television commercial for Clairol — lots of money in commercials . . . you should hear the reasons given for the cancellation of the Mamas and Papas Albert Hall concert . . . they range from a protest move against the arrest of Mama Cass all the way to illness . . . Petula Clark, probably the busiest female entertainer in the business, will star in her own special to be aired over NBC-TV on April 12 — sponsor of the show is, of course, Chrysler . . . Gregg Morris, regular on "Mission Impossible," has been signed by ABC-Paramount Records and is set to cut an album . . . the Jefferson Airplane have been signed for the "Perry Como Holiday Special" to be aired November 30 over NBC . . . A lot of people are wondering whether or not Arlo Guthrie, Woodie's son, will take over where his father left off.

Managed to dig up a few group concert dates for you . . . **FOUR SEASONS:** November 23, Convention Hall, Philadelphia; Dec. 1, Ontario, Canada; Dec. 2, Eastman Theatre, Rochester, New York; December 3, Seaton Hall, South Orange, New Jersey. **MOMS MABLEY:** November 19, St. Louis, Missouri; Nov. 22, Chicago, Illinois; Nov. 26, Birmingham, Alabama.

**SPANKY & ODEE:** Dec. 17, Nov. 22, Cobo Hall, Detroit, Michigan; Nov. 26, Masonic Temple,avenport, Iowa; Dec. 1, Nassau, Long Island, New York; Dec. 18, Ed Sullivan Show; Dec. 18-31, Holiday House, Monroeville, Pa.

## Jerry Quarry Set To Sing

LOS ANGELES—Jerry Quarry, heavyweight title contender, has signed a personal management contract with the Aitarack Corporation.

The good-looking Jerry is set to cut his first single within the next ten days. One side will feature Jerry and the flip side will feature his sister, Dianna, joining him.

Plans are also being made for Jerry and his sister to appear in Las Vegas. The BEAT first spotted Jerry entertaining at the Don Ho Show at Melodyland Theatre when Don called Jerry up out of the audience to sing a couple of songs. It was obvious then that the potential was there but Jerry will need quite a bit of polish.

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## WHAT'S UP DOC?

#### Dear Doc:

Some of my friends have tried marijuana and each one has had such different effects. It doesn't turn all of the on at all. Is there something wrong with them?

#### Dear Observer:

One of the reactions of marijuana (pot or grass) is the variability in its effect on people. The effect of smoking it depends a great deal on the environment and the feelings of the person at the time. Also the effect depends upon the purity of the material used. It hardly seems worthwhile at this point to ponder the effects when being caught with pot is a felony, i.e., the same as an assault with a deadly weapon or similar crime! Besides, you can let yourself be turned on by a lot of things besides drugs.

#### Dear Doc:

What do you think about having my ears pierced? I am a 15-year-old girl and it seems that all of my friends have had it done. One of them even offered to do it for me free.

#### Old-Fashioned

#### Dear Old-Fashioned:

The decision to have your ears pierced must be weighed carefully by the possibility of the complications of infection and ugly scar formation. The complications are quite rare and are certainly less apt to occur when done by a competent doctor in his office. Save your baby-sitting money!

*(Do you have a problem you'd like Dr. Bolter, M.D. to answer? If so, please send it to What's Up Doc? Best Publications, 9121 Sunset Blvd., Los Angeles, California 90069.)*

## A NEW DEVELOPMENT—AN ELECTRIC SITAR

Eleven years ago a pitiable Indian named Ravi Shankar hit these shores. His sole objective in coming here was to make the western world aware of traditional Indian music, and his most important piece of luggage was a primitive Indian instrument which hasn't changed an iota in seven centuries—the Sitar. He was 15 years old when he began studying the Sitar, and now, at 47, he just barely feels he has mastered the instrument.

Two years ago the "raga rock" label pop vendors attached to the traditional Indian sound, caught on. The interest was directly sparked by the union of Shankar and Beatle George Harrison, who had heard the sound and became so enthralled that he immediately purchased a sitar and hired a coach. Harrison introduced the sitar sound in an elementary passage in "Norwegian Wood," a Beatle number which came out in December of 1965. Since then recording groups have been clamoring for the sound, and Shankar has been elevated to a position of "top celebrity."

Vincent Bell, one of America's top recording guitarists, recognized the importance of the new sound, took up the Sitar, mastered its technique with incredible speed, and introduced it on recordings, firmly establishing the "Sitar Sound" on the pop music scene.

The demand for the sound increased even more and Bell came up with a concept for an ELECTRIC SITAR, an instrument which would produce the Sitar sound, and be within the playing range of any guitarist. He approached Nathan I. Daniel, president of Danelectro Corporation. After years of research, Danelectro introduced the "World's First Electric Sitar."

A real understanding of the strides of Danelectro with its development of the Electric Sitar cannot be achieved without a more involved understanding of the primitive Indian instrument. The Sitar, is roughly the equivalent to the European lute or chitarrone. Its teakwood neck supports as many as 19 strings (six playing strings, four melody and two rhythm, and thirteen sympathetic or resonating strings), bridges with tuning pegs which correspond to each of the strings, and dried gourds at either end which amplify the sound. Shankar has noted that "the tuning is never 100 per cent perfect. One difficulty is the 13 resonating strings; they cannot resonate properly unless perfectly tuned, and we don't live in a perfect world."

With this new instrument every serious musician will be able to play the popular instrument. Vincent Bell, states, "Many of the top recording groups have lauded the new flexibility in sound made possible by the Electric Sitar, it represents a significant contribution to the contemporary music scene."

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# Is There No Stopping The Cowells?

By Kimmi Kobashigawa

The Cowells would have to be considered one of the most unique pop groups in the country if for no other reason than the fact that their mother sings with them. Mrs. Cowell—and that is the real last name of this singing family—is a performing member of the group, and is in the words of her oldest son, and lead singer, Bill—"a mini-Mom."

There are seven children in the Cowell family, and six of them are male. The seventh is a beautiful, dark-haired little girl of eight who has somehow remained a very feminine, non-tombey type despite the many young men surrounding her.

#### No Pre-Meditation

We asked Susan's oldest brother, Bill, how the family began singing together as a professional group, and he explained: "This would have to go back many, many years when we weren't even aware of it. Nothing was pre-meditated—that is, we didn't say, 'Well, let's have a group and let's everybody start playing instruments.' Everything just kind of fell into place."

"Of course, when we noticed it, then we started trying to work toward the goal we're working for now. But, up until then it was just good fun in the house, and we decided to take it out of the living room and into the world. As far as music goes, nobody has had any formal training at all—everybody is self-taught."

"I started the guitar when I was about six years old and Bob picked it up after me, then Barry—who now plays bass—played drums

with us for a year before John took over the drums; now John plays drums and Barry plays bass! But, Barry also plays drums and guitar and John can also play bass. Bob plays guitar and organ, and I play drums, bass, and guitar. So, we switch around every now and then; it's kind of fun."

#### Beside The Pool

Bill is twenty years old, tall and slender, and possessed of an absolutely disarming smile and two of the smuggest blue-green eyes. We spoke to the Cowells as they lounged beside the pool at the hotel in which they were staying; sitting next to Bill was "Mom" Cowell who explained just how she became a participating member of the group.

"My husband spent 20 years in the Service, and I said 'Good-bye' so many times in my life—you know, 'Good-bye-to-father-as-be-gone-over-seas.' The boys have asked me for quite a while now if I would sing with them, and pretty soon I noticed that they were leaving and I was still saying 'Good-bye! I like my family, so instead of 'Good-bye to become 'Hello' and here I am! To coin a phrase, 'if you can't beat them, join them.'"

#### Ten Sullivan's

The group has already appeared on the Johnny Carson show and have just signed to appear on *ten* Ed Sullivan shows, which is a pretty phenomenal achievement for a group of brothers and sisters—and one Mini-Mom!—who began singing in their living room just for fun.

Also in the works right now are long-range plans involving either a

movie or a TV series which would feature the entire Cowell family. By the way, two of the brothers act as Road Managers for the group, and Mr. Cowell, Sr. is the manager. And that's really "keeping it in the family!"

Most of the younger Cowells enjoy popular music and include the Beatles and the Association among their favorites. Mrs. Cowell admits that she has an appreciation for the kind of music her children are listening to—"I know it must be good, because they're good!"—but prefers to listen to folk music when she is at home.

#### Conglomerate Rock

Although all of the members of the group have their own particular favorites in the music industry, they haven't set out to copy any of them. In so far as the influence of other artists' styles on the style of the Cowells is concerned, Bill explained: "We term our sound 'Conglomerate Rock' because everything you hear influences you. Directly, or indirectly—even Beethoven was influenced by, say, Bach. But, you take what you hear—rearrange a few things—not steal it or copy it—and you use it and it becomes uniquely yours—if you use it in the right way. Concepts are known—you take this concept and improve upon it, modify it, and you use it as you would use it, and it becomes yours."

All seven of the Junior Cowells are in school, Bob and Bill being the only two in college. While the group is on tour, a tutor is along to continue the studies of the other five who range in age from seven to sixteen.

Bob and Bill are also the songwriters of the group, and wrote all but one of the tunes on their first album. Eventually, Bill hopes to go into record producing and other areas of the business.

Dick smiles out at the world beneath a deep tan and light brown hair. Although he doesn't perform onstage, he does act as sound engineer, with the help of his father, and works on lighting and staging. Younger brother, Paul, is the official Stage Manager, and in the words of his older brother, Dick, "he does a great job."

#### On Probation

Cherubic eight year old Susan agrees in a slightly husky little-girl voice that she would enjoy remaining in the entertainment business, but is kind of thinking about becoming a nurse, instead. Her elder brothers tease her about being on "probation" for several months with the group until they could decide whether or not she would work out as a permanent member. The final decision was left up to the audiences for which the group performed on the cross country tour they have just completed, and the decision was unanimous: Susan stays!

John has dark brown hair and a slightly mischievous look about him, but he is actually a very serious young man. He is looking forward to becoming a songwriter in the near future, and like his older brother, Bill, is very much interested in eventually producing records.

Barry agrees with John in his appreciation of the Beatles music, but agrees even more strongly with

Bill in his love for rhythm and blues—real "soul" music.

In their live act, the Cowells like to include a wide variety of music—ranging from Country and Western to Rhythm and Blues, sometimes going as far back as 1933 and Maurice Chevalier if it is requested. "We try to please everyone, and it all depends who we're playing for. We try to make everyone in our audience feel important and as though we're playing their kind of music," explained Bill.

#### Practical Jokers

Mr. Cowell, Sr. admits that his family is definitely a fun-loving group of practical joke-prone people: "Just getting up in the morning some days constitutes a practical joke! Just meeting one another. It's a very continuous operation—we call it fun!"

And, what about the current "hippy movements," Mr. Cowell? "Wouldn't miss it! It's very interesting, and a necessity if for nothing else than to prove that it won't last! They need that time to freak-out and find out and evaluate themselves and people around them. Some just go with it, some are very serious—but we won't knock it."

The Cowells are a very large, very warm, very close-knit family who have taken their personal warmth and joy as a family out of their Ridge Island, Connecticut living room and shared it with families in other living rooms across the nation. And if anyone should ever ask you just what a Cowell is anyway—you can tell them it's something very nice!



# Van Morrison. 'I Can't Mix, — My Problem'

Van Morrison is hunting for himself.

Van is 22, Irish, former lead singer of Them, writer behind such hits as "Gloria," "Mystic Eyes," "Brown Eyed Girl" and his latest single, "Ro Ro Rosey," and a very mysterious young man.

If you had to use one word to describe Van it would probably be uncommunicative. He seldom talks and reviewers have often criticized him for not communicating with his audience.

This is true. He doesn't really communicate with people in general, mostly, but he knows this.

"Sometimes I think I may just be an underground thing, but if that's the way it has to be, that's it. I'm not really too commercial because I don't come across. I can't mix, you see that's my problem. You have to be able to mix if you want to be in show business. That's why I say I may be an underground thing."

That quote alone is a sign of a new Van Morrison—the one that is now searching for himself.

A year ago he would not have said anything like that, for he was unaware of himself, the people around him or the world at large. It's almost as though he didn't exist a year ago.

Van began several years ago with the formation in Belfast, Ireland of the group called Them.

There are various stories about how and when the group was formed and exactly who was in it at what time. But one thing is certain. By the time they got started on their string of international hits including "Gloria," "Baby, Please Don't Go," "Here Comes The Night" and "Mystic Eyes," Van was the lead singer and song writer.

But about the time they were getting out hit after hit it all began to fall apart for Van.

"Everything just got out of proportion. In the beginning the thing was great 'cause everybody dug it. There was no move behind anything you did. You just did it because you wanted to do it and you enjoyed doing it. That's the way the thing started, but it got twisted somewhere along the way and everybody involved in it got twisted as well, including me."

"It became a trial, a sort of endurance test like the Indians used to make people walk while they hit them with sticks. It was no longer people making music and grooving together. It became a whole conscious business trip. It became sick. There was no point in caring about anything 'cause there was nothing to care about."

A year ago Them made their first visit to America—they never got over here during the peak of their success—and this trip and

the months following might be called the end for the old Van Morrison.

The trip was really a bit of a waste. They had trouble proving they were the real Them, though they were. Them at that time consisted of Van, Alan Henderson, Jim Armstrong, Ray Elliott and David Harvey.

They played a lot of gigs—mostly on the West Coast, earned a little money, spent most of it, quarreled among themselves and with their management.

When their visas expired they returned home broke, disgusted, disappointed and discouraged. The second big break for Them had not materialized.

Then Van took a step that anyone knowing him could not imagine him ever doing—he went out on his own, as a solo singer.

As lead singer, Van had had four other guys standing between him and the world. He didn't have to talk or communicate, because the other guys, much to their chagrin, would cover for him.

But then Van stepped out on his own and it looked like he would be forced to stand alone. Then Bert Burns, who produced several of Them's records, stepped in and brought Van to Bang Records and once again Van was protected from having to communicate.

on to other things.

Dean "Doc" Daughtry was the last to join the Candyman. For several years, he had been playing club dates in his native Dothan, Alabama, as well as being the regular pianist and organist with a country band on WTVY. John, also a native of Dothan, had been a fan of Dean's for a long time and



VAN MORRISON: "I think I may be an underground thing."

Burns, Van's manager and producer, now stands between Van and the world, with the added help of Van's three man back-up group, who also add to the buffer zone between Van and the world.

And so Van Morrison is born again. He's coming outside of himself and the private world he's dwelt in for so long, but very gradually. He's aware of people around him more. He looks at his audience and you get the impression that for the first time he is aware they are there, watching and listening to him. His handshake is no longer like a five day old dead fish—it has life in it, as does Van.

He's being born after 22 years of supposed nothingness and it's confusing to him. He claims he has no home, but is looking for one, just as he is looking for himself.

He's been compared to Dylan, but that doesn't bother him, "because I know I'm me. I don't know who that is, but it must be somebody or I wouldn't be doing it, otherwise I couldn't do it. It's got to be leading up to something."

"Right now I just want to do my thing and groove with it."

"What is his thing? What does he want to do?"

"I want to turn people on."

—Carol Deck

# Candyman Busy Spreading Their Candy Power

What do Roy Orbison, Bobby Goldsboro, Billy Joe Royal and Sandy Posey have in common?—The Candyman. They were Roy Orbison's back-up group and Bobby Goldsboro was once their guitarist. They backed up Billy Joe Royal's "Down On The Beach Decks" and wrote Sandy Posey's last single.

Since they decided less than a year ago to try to make a name on their own, they've become known in Europe, Great Britain, Australia, almost everywhere for their extraordinary live performances, their musical ability, their professionalism, originality, and quality. Alan Dale, of Cashbox, called them "tight as any he's ever seen."

## Razor-Sharp Carbons

The Candyman's five young Southerners between the ages of twenty and twenty-three, first attracted attention with their razor-sharp copies of recording hits by other artists which they performed at every personal appearance, convincing many fans that the copies outshone the originals. The group has since concentrated on original material, for the most part written by the five Candyman, with no specialization by any of them in music or lyrics.

John Rainey Adkins, lead guitarist, was the first Candyman on the scene. Playing with Bobby Goldsboro, after attending high school and college with the star, John

gained valuable experience. While continuing to perform he spotted Billy Gilmore (bass) playing in a club and they teamed up. John had seen Bob Nix playing drums in Jacksonville, Florida, when he was there and added Bob to the group. Singer Rodney Justo was next added to the group to replace Bobby Goldsboro who had gone

when the group found the need for a pianist and organist. Dean was tagged for the job. This completed the group and the Candyman were on their way.

Regarding their beginning repertoire, the Candyman explain that Southern groups ordinarily just don't play original material, and that copying other artists' hits

is standard routine. It just happens that the Candyman were better at it than anyone else. Now that the group has attracted widespread interest, the emphasis is on original material and their performances of these songs at the Scene have shown them to surpass even the Candyman's own previous imitations.

## Light Group

As far as organized choreography and costumes the Candyman turns thumbs down. Although they're described by critics as one of the tightest groups working today, the boys feel they must each do exactly as they feel in order to release their inhibitions and sincerely feel the music they perform. There's no "one-to-three kick" routine about the Candyman and the clothes they wear are just that, and not the regulation uniforms worn by most performers. Individual expression is the keynote of the Candyman.

Although the Candyman are only now reaching sensational proportions in the United States, they have toured professionally throughout many foreign countries. Their biggest thrill was meeting The Beatles in London's "Bag of Nails" club. The Beatles had heard an unreleased record by the Candyman recorded in England, and offered their congratulations and strong endorsement.

Watch and listen for the Candy-power of the Candyman!



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# 'Understanding Is Very Important'—Steve Wonder

By Edon

"I started out when I was about nine-and-a-half or ten years old, and my first 'engagement' was on my front porch! My first professional performance was at the Apollo Theatre in New York on the Moir Town Review, Marvin Gaye and Mary Johnson were on the show... and the Supremes—when they first started out with 'Let Me Go The Right Way.' And the Miracles were starring the show."

## Self-Assured

Such was the beginning of a simply "Wonder-ful" career of a talented lad named Stevie. Currently hitting the top spot on record charts across the country with his latest release, "I'm Wondering," Stevie Wonder is a highly talented, self-assured entertainer, with a maturity far beyond his seventeen years.

"I think any entertainer should treat his public kindly," he explained in a rare serious mood, "and, I believe they should find time to talk to the fans; because, after all—it's the public that makes you or breaks you."

"It would be impossible for me to say that a certain kind of music is actually absurd—because, there is somebody that will buy it, even if it's only one person! For instance, I could say—I don't like this kind of music because it hasn't got feeling." Well, this might be feeling to them, *Soul* doesn't belong to one minority group. *Anyone* can have soul; it depends on what you call soul, *Soul* is actually just feeling—if you do put feeling in a song...

## Popularity

"Well, being popular—I don't say: 'I'm Stevie Wonder, baby, get away from me 'cause I'm out of sight!' This isn't the way I feel. There's no reason for anyone to feel this way. As far as adjusting to success, I didn't really have to, because I knew it couldn't be just ice cream and cake all the way."

"I like hard work—like, writing; actually, after I did fall and come



STEVIE going to the top

back down (briefly after "Finger-tips")—I had a chance to write more, and this is what I really dig. I came up with 'Uplight,' and I'm very thankful to God because I came up with the basic idea for it myself."

## Concise?

"As far as adjusting—I was very thankful I wasn't—I and I've never been and I never will be concited, because I don't see any reason for it..."

"I want anyone that likes me to like me for what I am—not who I am. At least, I want them—after it's all over with—know me like this; know that I'm not concited, know that I have nothing to hide..."

"I love to know people; and, to know people is to just get right in there. *Not* to be *nosy*—no, to be able to *readily* talk to them. Communications are so out-of-sight! Being able to communicate is the most fantastic thing in the world."

## Takes Avbille

"Actually, when people are being phony, it takes you a while to get the hang of it—but, you can't stay on a cloud all the time. It's out-of-sight to know when someone comes down, so you can really know them..."

"Understanding is very important; if we—and I mean all people today—understood each other... the situation in the United States... the situation in Viet Nam... all of it would be so much easier to get to. And, being together, or, understanding is really leveling with somebody."

"For instance, I was in Detroit during the riots, and I heard many different opinions about how ignorant the people were for doing this, and so forth. But, actually—all of this probably could have been solved a long time ago if understanding really had been put forth—understanding by the people who are able to get along with people."

"The people who meet people; for instance, I meet a lot of people, and I think it's up to me to set an image for my people; very good image for my people. Music—has done a great amount of it—music is *out-of-sight*. What could someone do without a song? I couldn't!"

## Very Fortunate

"Many people think that any handicap is a *hand-up*, without actually thinking that God takes away one thing but gives you another one that's even more fantastic. I think I'm very fortunate—I'm very happy to be blind, because I can really observe people by themselves."

"Sometimes you might meet someone and they might look very bad, and this causes you to dislike them because you expect them to look good—not looking at their heart and their feelings. And this is very important; I find a lot of people judge a book by its cover, not really knowing the person. Time is precious, but people shouldn't jump to conclusions."

All of these are the thoughts of a seventeen year old young man, who's insight and maturity carry him far beyond his own years, or the years of others.



# From The Sixpence To A Strawberry Alarm Clock

By Jamie McCluskey III

The Strawberry Alarm Clock is a group of timely significance in the pop world. Their music runs the full range from jazz and hard rock to raga-classical rock... and back again. Their first hit, "Incense and Peppermints" was just in time to awaken a vast pop audience to their unique song stylings and now they are well on their way to becoming a permanent, all-time favorite establishment in the music industry.

Leader of the group, Mark Weliz, spoke of the good things he sees happening around him in the pop music today. "The main thing I'm interested in right now is that they're mixing the sound of a big philharmonic orchestra into rock and roll and making a more sophisticated sound out of it. It's getting to be more of a complicated thing than most people realize."

## Jazz Into Rock

George Bunnell, bass guitarist for the group, explained that "Jazz is being introduced into rock and roll a lot. I noticed that most of our original material is coming out jazz—and we don't write it to be jazz, it just comes out jazz and we play it. We hope this kind of music comes over well."

The Alarm Clock as it is today was formed as a group about six or seven months ago, and was a composite of two different groups. The name of the group—which was not Strawberry Alarm Clock—had to be changed shortly afterwards as another group managed to get a record released before them using their name.

## Big Mistake

Lee agrees now that it was actually for the best. The boys were just getting ready to release their own record at the time. "We would have released this record under this name (The Six Pence)—which probably would have been a big mistake!—and we had to change our name to release the record, because they wanted it out immediately."

"We were sitting in Mark's bedroom trying to think of a name, and the 'Strawberry' thing kept coming back. We hit 'Strawberry

Alarm Clock'—it was nothing planned, it just happened."

Mark continued the explanation: "Usually when they ask us what the name means, we explain that—365 days of the year for the rest of your life, you'll be waking up to an alarm clock. So, you might as well name something after it! Or it could mean an 'awakening' of a new type of music. And, the word 'strawberry' more or less signifies the love-type new generation thing happening, and it all fits together in one thing."

One of the main contributions of the group, it is his insistence on originality in the material which they use. "As I got into the group about five months ago, they weren't doing too much original material, except for the current release which they had just put out—Incense and Peppermints. I stressed it very hard, and they realized it too in playing personal appearances, that original material was apt to make a hit group, and you just have to do it that way."

## Talented Musicians

"All the guys in the group are really talented musicians—this is one reason I really dug getting into the group—and, once we started really working on it, the original material came very easily. And, the style came to be more different as far as the things were trying to put over."

The boys are currently beginning work on a new album which they hope to complete sometime around Christmas, and all selections will be original. Also, on this LP, all of the members of the group will be writing.

George, having already written about four songs on the first album, explained: "When I write, I don't really write for the people—at least when I didn't. I wrote for myself—I wrote to satisfy myself with what I liked. At that time, I heard of guys who were writing commercially and just what the people wanted, and I couldn't see it. Then, when 'Incense and Peppermints' made it, I was surprised and decided to start writing commercially. Now I'm writing com-

mercially for what the people want, and not really what I want. But, I feel like I gained something out of the stuff I wrote for myself."

## Emotion Expressions

Ed, also writing for the group, added: "I feel that writing music, you can accomplish your emotional expression—if it's violent, it turns to chaos, or whatever; or if it's smooth—you can write to fit the way you feel."

Randy looked back over the past few months and did a little philosophizing: "At first, when the group was working day and night for the first release to try to win out when we couldn't get all the air play we wanted, we were working constantly; there was no money in it at all—we were paying to play! We figured that this was something that we had to do—and it did pay off in the last."

"But, when you work with six guys with six different personalities—then say that 'All Men Are Equal,' but man, it doesn't work that way! They're all equal, but I think that they each have the same amount of faults and the same amount of good things, but they're completely different subjects. So, you have many arguments and when there is work involved and there's no money—and really, there's no comfort in any way, except for when we get to play somewhere."

"When we play, we never have any disputes; but, it's when we're practicing and working all day and night and week—especially with no money at first, we had so many arguments. But, I think this is with any group. When money comes in, your conditions are better to live under. You can work just as hard if the tension has gone down like 98%, but better."

## Teeter-Totter

Mark tried to sum this problem up: "I think that every group—no matter who it is—has their own stress. You know that you're on a teeter-totter type thing, and that you have to stay in the middle, because if one of the ends gets too heavy—you get into too many arguments."



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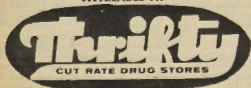


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GYPSY BOOTS and John Phillips of Mamas and Papas at Monterey Pop Festival. Holding the album, *Gypsy Boots — Unpredictable*, is Johnny Martin, of Bakersfield. Look for Gypsy Boots to appear in some wild scenes in "Wondo Hollywood."

## "R.H.W." I

Name a d.j. at KRLA who has two degrees in music, has studied at the Sorbonne in Paris, is a professional concert pianist, vocalist, sporadic player of drums and guitar . . . and comes into the station sporting a new "Image" DAILY. THE ONLY d.j. who could fit that description is KRLA's new, affable personality heard 9 a.m.-12 Noon — Rhet Hamilton Walker I. Semi-bearded (today at least), strawberry-blond (as reported yesterday), Australian-born (let's see

him change that), R.H.W. I has all of the forementioned listed talents and more. A man of varied interests — he likes all types of music with the exception of opera. However, he does have one constant and consuming interest — PEOPLE. His favorite day on KRLA is Sundays — "cause that's the day the studio is jam packed full of people." Future plans for RHW I include more high school, college and special event appearances and a return to television.

## MAHARISHI — FAKE OR GENUINE?

KRLA'S REB FOSTER has just returned from England. In an effort to learn more about the celebrated Transcendentalist, the MAHARISHI, Reb spoke with his representatives, Brian Southcomb and Matthew West. The following information was the outcome of their meetings. The Beatles first met the Maharishi when they attended one of his lectures given in the ballroom of the London Hilton Hotel. Mick Jagger and Marianne Faithfull first met their teacher while in Amsterdam. All were interested in this master's concept of thought as taught by his international Meditation Society. The concept of Transcendentalism was explained by the Maharishi's representatives simply as "self-knowledge" — the art of getting into your own mind and unlocking parts of the brain that most people don't have access to even though they possess this unknown self. It is a learned process — and naturally as a student learns more about himself — he will learn more about others. Before the Maharishi became a teacher of Transcendentalism he was an established physicist. Rumors have spread about his supposed amount of wealth — but these are untrue — he owns only a robe, a goatskin rug and an exploring, creative mind.

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Kathy—I'd kind of like to talk to you, Steve

Darling George Harrison, remember protest!  
THE BLUE'S MAGOOS ARE HERE!

HAPPY BIRTHDAY, CHARLIE COE

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ross — please call. johnsped. love, jane

John Lennon is the Great Pumpkin — Love from Norman Flicka

HAPPY LATE BIRTHDAY, HERMAN! Love "Choni"  
I know the Jacks! Do you!!!!

"This is OUR Song," Petula Clark — Happy Birthday, Pet (you're our NUMBER ONE gal!)  
TWO ADORING and ETERNAL fans, Patty and Debbie.

Carl is beautiful

So-called hippies make me sick the one and only original BROTHERHOOD is in Annadale, Virginia

P. J. Proby! I'm with you!  
Phil really means love. Happy birthday Phil Volk, Love, Carolyn.

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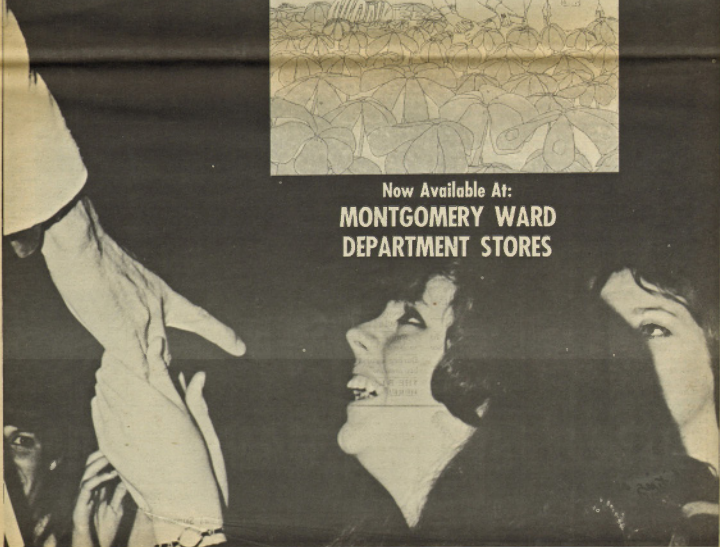


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## The Sunshine Company Believe In Responsibility To Public

By Anna Maria Alonso

One of the "happiest" pop groups in the world today is the Sunshine Company, still elated over the success of their first record—"Happy"—and even more thrilled over their second consecutive hit, "Back On The Street Again." The talented quintet has already established itself firmly in the pop world, and can be very happy about the bright future glowing ahead of them.

### Mamas And Papas

In the short time since the public was first introduced to the Sunshine Company, there have already been numerous comparisons made between them and the Mamas and Papas. Maury Maseau, the "leader" of the group, acknowledged these comments, adding: "I think the comparison is valid only in the fact that both of us are vocal groups. But, then— it's not really that either, because we do our own instruments all the time, and they have a band behind them. It's a great compliment! But, I think we've got our own come out, and it's different."

Doing "Red" Mark came out from behind his dark glasses long enough to assure us that he is, indeed, quite happy with the success the group has been enjoying, adding pointedly: "Success means a lot to me—I don't play on *skid row* any more! The plus is the fact that now the whole world, not just the people in the neighborhood, can hear us and what we're trying to put across; and I think we'll do it."

### "Success To Me"

The man behind the beat—Merle Brigante—smiled broadly and his heavy golden fringe and explained that he used to play on skid row along with Red, he seemed quite content with the improvement. "Success to me is helping my parents and being able to do something I've always wanted to do," he explained in a rare serious mood.

Tall, slender, and very talented, Larry Sines leaned forward with an earnest expression as he explained: "I think we have a responsibility to our public, as far as creating things like they are the ones who make us—we really don't make ourselves. We give them what they want to buy, maybe, but it takes them, so we have to give them what they want."

This was readily agreed upon by

the other members of the group, all of whom take their particular relationships to and with the public very seriously. One way in which this concern is manifested is in the quality and type of performance which they offer the public.

### Reproduce Sound

All five members of the group insist upon re-creating onstage the sound which the public has been hearing on their records as nearly as it is possible for them to do so. And, when they return to the recording studio to record their next album, Maury insists that they will personally play every instrument which is heard on the record themselves. Honesty and sincerity in their mutual and their personal relationships with the public is of the utmost concern to each of them.

Larry has been playing guitar since he is 12 years old, and the other sunny members of the group regard him as one of the best—and with good reason. A serious individual unit he lights up with a little-boy sort of grin, Larry sat back for a moment to discuss what he considers to be some of the best aspects of contemporary music.

"The big groups, the top name groups—the Beatles, the Mamas and Papas, The Association—they're setting the standards of the songs now, I believe, so everybody is trying to come up to their standards. So, they're *riting better* songs, the quality of songs is getting a lot better. And, I've noticed a definite change in engineering. The quality of the sound in records is so much better these days, and I'm very glad that everything is progressing like that."

### First "Live"

One subject which is bound to set the Sunshine Company to babbling is that of the *Joy Bishop Show* on which they recently appeared. Maury, want to tell us about it? "Were we pleased with the *Joy Bishop Show*?! Let me tell you about the *Joy Bishop Show*! You know what they always say about rock and roll groups *live*—and this was the first one we did live; this is our one pride—the vocal thing. We can do it *live*—a lot of groups can't. They make beautiful records, but they can't do it *live*."

"And, at the *Joy Bishop Show*—I was never more scared! I knew that 50,000,000 people were out there and when I go out there, I mean to tell you that if you were

to have asked anything more than my name, I would have *cried*!"

All of the members of the group immediately agreed that the show had been a success and they were quite proud of the achievement. They were also unanimous in their praise for *Joy* himself. Larry acted as spokesman for the group as he proclaimed: "I'd like to say that *Joy Bishop* is a very fine person." "And he *cures*," added Maury.

Judging from *Joy*'s reaction to the group, the feeling was quite mutual.

### Definition Of 'Hippies'

We switched to a topic which has been discussed around the country incessantly recently—that of the hippies. But, instead of trying to condemn or condone them once and for all, we attempted to *define* them, to find out just what a hippy really is.

Maury led the discussion: "I would like the term 'hippy' to mean—to me—somebody who is at the utmost, all the time, very sensually and very spiritually aware of everything that's going on around him, in both those mediums."

"But, it's been commercialized and it's been overdone and no one knows what it means any more. I would like it to be that—somebody who's very hip to the things that are going around."

Larry—again very serious—joined the conversation, commenting thoughtfully: "I would just like to say that a hippy is a beatnik who turns out: it's just a new stage of beatnik. They brought in the ding scene and they had to change the name a little, that's all; next year it'll be another name. I think it's wrong to label people like that."

Red chimed in, explaining: "I think the most guilty group is the middle aged group; they think of a hippy as a dirty, filthy person that's always dropping some kind of narcotic, or whatever. Now, I'm 25—I've got medium-long hair, and I've got a beard, and people think: 'Oh God, a hippy!' That's not true—I'm married and I've got two kids; I support them and I'm doing a darned good job of it, so I don't consider myself that sort of thing."

Maury explained that they are hoping to write the majority of the songs on their upcoming album, with the exception of one song written by Steve Gillette which they will include.

## PHOTO—LEARNING TO TAKE HER TIME

By Eden

Dionne Warwick has been acclaimed by fans and critics the world over as one of the greatest and most distinctive song stylists in the music industry today. Her unique and sensitive manner of treating the material which she sings has endeared her to hundreds of thousands of music lovers all around the globe.

And yet, strangely enough, Dionne was not exactly over-anxious to become a singer when the opportunity presented itself originally. "It began about eight years ago; I was in college, and during semester breaks and summer vacation I was doing background work. Bacharach and David wrote three very groovy tunes for the Drifters and asked my group to do background for it. . . .

"We did and—I don't know, they said, 'You sound-mouth, Dionne!'—I guess I must have been singing a little bit too loud back there or something, and they kind of wanted to hear a little more of it.

### Teaching School

"They asked if I would be interested in doing demos for them; I said 'sure,' and started doing demos and more background work for my group for them. One thing led to another and they kept bugging me—'do it, do it, do it, record!'—and I kept saying, 'Hey—I want to *teach*! That's why I won't record; I'm making good money doing what I'm doing and going to go to school and *really* do what you want to do, and then sing if you *wuuu*! It! And that's exactly the way I felt about it and they went along with it for two years.

"But, they didn't think I was using my talents the right way and they kept badgering me till the point that I *did* record! It was a Thanksgiving semester break, and I recorded and then went back to school. In May, I got a telegram saying, 'You've got a hit record—Come home!' and that was it. . . . and, here I am!"

### No Regrets

She sat back for a moment, thinking about all that had happened since then, then smiling, explained: "I can't say that I have any regrets—it's been a fantastic thing that has been happening with me. It's enlightening me, as far as being up to all the people in the company, and traveling quite a bit. Quite a bit? Wow! *All my life*, it seems! I don't regret it one bit—in fact, I enjoy it one hundred per cent!"

Over the past few years, Dionne has made the transition from a talented school girl who sang background on her school vacations to earn a little extra money to an international star. Being in the public eye, she is constantly exposed to the uncomfortable and often distasteful intrusions on her jealously-guarded privacy, something which she abhors; and yet, she handles these intrusions like a lady—that we can easily see in her eyes.

"People who enjoy you—who like you—have a tendency to naturally want to know about you, and that does involve personal kind of things that go on in your life. But I do think that, if they

really did you, that there are certain things they *wouldn't* want to know about you. That's your life and that's the way it should be lived.

### Right To Privacy

"I think it's not fair to really invade all of the privacy that's afforded you. After the door closes, it's none of your business what I'm doing! I don't understand it and I don't like it—I *really* don't!"

Dionne is an extremely intelligent young woman, and carefully thinks through everything she does and says. She is also very concerned about the kind of influence which she can have as a member of her audience simply by virtue of her position as an entertainer.

Dionne feels very strongly about the kind of message which is involved in the lyrics of contemporary music, and is quite concerned about the kind of influence and effect these lyrics can have on some of its listeners.

"The people who enjoy listening to Dionne Warwick would never get a message other than something that's true or something that has a good foundation for saying. I couldn't think of saying—'Why not *put a pin* into you,' or, 'there's evil around the corner,' or, 'let's take a trip!'—you know, it's *so dumb*! Because you do it, don't expect to turn the *whole world* into whatever they want to do in their privilege.

"I think performers should be a little more careful—especially when kids are involved, because these kids are really listening and leaning on you for their advice of today. And, if this is what we're doing to the minds of these poor kids, I'd rather stop recording altogether and let qualified instructors in schools take over!"

### No Brash

"Because, really—a lot of people are patterning their lives after what's happening on radio. That 45 record! A lot of kids today are living by it—and it's sad, because there's not enough good things happening, recording-wise, for them to live by."

Eventually, Dionne wants to enter every possible phase of the entertainment industry, encompassing Broadway plays and musicals, motion pictures, television, records.

"DON'T expect to turn the world on"

# PHIL OCHS

**OUTSIDE OF A SMALL CIRCLE OF FRIENDS... there really are no words to be wrung from an adman's skills to decorate the art of a poet who dyes his mind in music and makes it sing and dance to the meter of humanity's joys and follies. PHIL OCHS is a poet who has stretched his art beyond the accepted limitations of the industry of recorded sound. There are few words now...nor next week. Nor ever. PHIL OCHS (and what and who and why he is) is all there in the album; even the word "album" is inadequate. What PHIL OCHS has created is a movie without pictures. See it in the nearest drive-in (which is your own mind).**

Look outside the window—there's a woman being grabbed. They dragged her to the bushes and now she's being stabbed. Maybe we should call the cops and try to stop the pain. But Monopoly is so much fun—I'd hate to blow the game...

Riding down the highway, yes my back is getting stiff. Thirteen cars have piled up—they're hanging on a cliff. Maybe we should pull them back with our towing-chain. But we gotta move and we might get sued and it looks like it's gonna rain...

Sweating in the ghetto with the colored and the poor. The rats have joined the babies who are sleeping on the floor. Now wouldn't it be a riot if they really blew their tops—

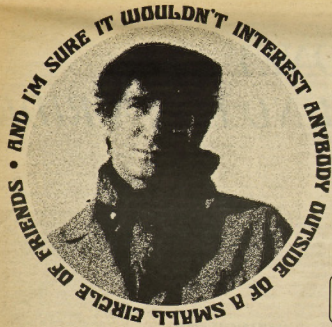
But they got too much already and besides we got the cops...

There's a dirty paper, using sex to make a sale. The Supreme Court was so upset they sent him off to jail. Maybe we should help the fiend and take away his fine. But we're busy reading Playboy and the Sunday New York Times...

Smoking marijuana is more fun than drinking beer. But a friend of ours was captured and they gave him thirty years. Maybe we should raise our voices, ask somebody why— But demonstrations are a drag, besides we're much too high...

**But outside of the small circle of friends is a large rhomboid embracing most of the people of the world who are waiting for friendship, praying to belong, aching for comfort. PHIL OCHS' album "PLEASURES OF THE HARBOR" is like the coming of a Dawn—it is not an Answer, but it offers the opportunity of an Awakening.**

The album "PLEASURES OF THE HARBOR" (and the songs within its tracks; "Outside of a Small Circle of Friends" is one) is tossed into the rhomboid in the hope that a few more minds may be spun inside the small circle of friends and, thus, the circle may be enlarged.



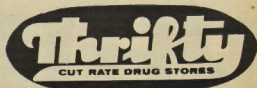
# PHIL OCHS





*CATCH A STONE PONEY  
AND TAKE YOUR MIND FOR A RIDE*

AVAILABLE AT YOUR



# REVERE INTERVIEWS LINDSAY — AND VICE VERSA

By Chart Wine

You'll have to agree that there could be no two people who are closer than "Uncle" Paul Revere and Mark Lindsay. The two super-talented young men have known one another for many years and have a friendship that goes beyond the boundaries normally set up for friends.

Because they are so close, it seemed logical that no two people could be as familiar with each other of their individual personalities as the two of them would be, so we asked them if they would agree to do an in-depth, serious interview with each other. Both Paul and Mark thought it an excellent idea and agreed immediately, promising to do the first "straight" interview of their careers together for us.

Need we explain that *seriousness* was never so far away? There was no way we were going to get those two lovable clowns to settle down and be serious, so instead we let them take over entirely and the hilarious results, which are not to be believed, are printed below. By the way—Uncle Paul has promised that we will get that "serious" interview someday very soon.

MARK: I'm sitting here in the beautiful penthouse apartment of Mark Lindsay, and interviewing Paul Revere—that illustrious and lovable, amiable and dynamic leader of Paul Revere and the Raiders. Tell me, Mr. Revere...

PAUL: Yes...

MARK: How long have you been in the business?

PAUL: What business?

MARK: The rock and roll business.

PAUL: I can't remember when I wasn't in the rock and roll business.

MARK: If someone would come to you and say, "Gosh Paul—I'd like to be a musician or have a successful rock and roll band; how would I go about it? What would you tell them?"

PAUL: I'd say, "Sign here, kid!"

MARK: You'd sign them up?

PAUL: You bet! And then I'd listen to them.

MARK: Does that help them?

PAUL: No, it helps me! Just in case they're good, I'm fixed! I would advise them—seriously—as a father and a good "Uncle Paul": No! Forget it! I don't need the competition—I have to be practical!

MARK: Oh.

PAUL: Now, if I were to advise them on the level of a musician, I would still advise them against it, because... well, actually, the same reason! No matter how you look at it...

MARK: ... you don't need the competition...

PAUL: ... don't need them; there's already too many bands! And, when you figure out the percentage of groups that make it, that's like setting your goals out to be an ambassador for Montreal, Canada; the chances of your winding up there would be rare!

MARK: What about the groups that explode into the Top Ten overnight?

PAUL: Those are in the category of the same groups that explode into the lower 300 the next week. The ones that make it overnight—I haven't seen one stay there yet.

MARK: What about Elvis Presley?

PAUL: Well, he was pickin' and grinnin' quite a while before he made it overnight.

MARK: Just testing your memory, Paul.

PAUL: Now, there's a guy who worked hard too—Rudy Valee!

MARK: Rudy Valee? I think he was a little before my time!

PAUL: Oh, well, that was when I was a kid—I remember him.

MARK: Then, you must be older than your admitted 58 years.

PAUL: Yeah, a little, but you know—you cheat a little when you get that old!

MARK: O.K. Paul—everybody knows how shrewd you are, how cunning and how keen your brain is...

PAUL: That's a fallacy—I'm a boob!

MARK: Getting into the more human part of you: the warm, tender...

PAUL: ... you mean, like the pancreas?

MARK: Not quite that far; I wanted to stop at the heart! Now, everybody knows that you're a happily married man...

PAUL: ... Certainly!

MARK: And, everybody knows that if you're married, by golly—sometimes there's kids. If just kind of happens.

PAUL: That is apt to happen! It seems to run hand-in-hand.

MARK: A lot of married people have children...

PAUL: ... I've noticed!

MARK: I was just going to try and bring out the warm, human side of you, instead of the stingy old codger that your publicity department has built you up to be.

PAUL: Why did they do that to me, Uncle Mark?

MARK: I don't know.

PAUL: Why did they make me out to be just a... maybe it's because I'm not pretty! So, they thought I should be shrewd!

MARK: Well, now, I wouldn't say you're not pretty...

PAUL: I think I'm a gal!

MARK: I mean, you and Phyllis Diller have a lot in common.

PAUL: That's what... I know!

MARK: And, I think she's a gas too, Old Phil.

PAUL: She is; we don't know what type of gas she's made of yet, but she is a gas!

MARK: But, instead of just a cunning, shrewd, businessman, tycoon, codger, old fink... I wanted to paint you as a kindhearted, lovable, sweet, affable, affectionate old man!

PAUL: What colors would you use in this painting?

MARK: Probably orange and gray.

PAUL: Why orange and gray—if I may reverse this interview?

MARK: Better than green and purple!

Well, been nice talking to you.

Uncle Paul, and we'll see you soon.

PAUL: I'll go along with that.

...

PAUL: Hi gang, this is only Uncle Paul speaking to you, and I'm going to speak to Mr. Mark Allen Lindsay, for it is that he needs to be interviewed seriously for the first time in his life by me. And, it's very difficult for us to talk to each other on a serious note.

MARK: That's right!

BOTH: Hmhmhmhm (a serious note).

PAUL: That's a pretty serious note to start out with. I was wondering, do you...

MARK: Sometimes!

PAUL: Well, how often?

MARK: Well, a couple times a day.

PAUL: You're kidding!

MARK: Nope.

PAUL: Well, enough of that. Ho do you react to the fact that reaction is hard to react to?

MARK: Well, I keep moving, because I can't pay my rent, you see—that's why I keep moving so often. A lot of people say, "Why do I see you in a different house in a different magazine every month?" and I say, "Well, that's 'cause I'm poor and I just keep moving around."

PAUL: Well, you keep getting good magazine coverage out of it.

MARK: That's right.

BOTH: Hmhmhmhm (a serious note).

PAUL: You seem to have a problem with cars.

MARK: No, I don't have a problem at all; I love cars.

PAUL: That's your problem! What are you going to do with all these cars? Have you ever thought to be practical about these cars?

MARK: Well, actually, right now I only have three cars.

PAUL: That's all I have. Do you have a practical one?

MARK: I have a little one, a big one, and a fast one. And that's all the cars a guy needs nowadays.

But, I think I'm going to sell the fast one because next year they're coming out with a faster one! The little one's practical—I've got a Mini Cooper named Emmy. He's yellow... but he's fast! He's also practical 'cause he's got two seats.

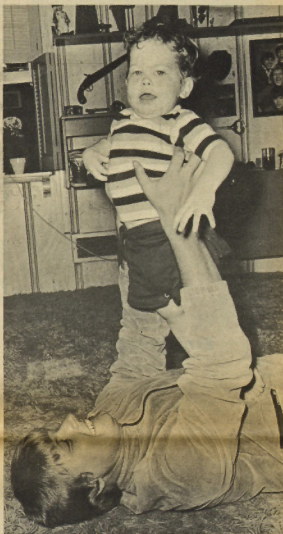
My big car's got six seats—which is better than four, but not quite as good as two... unless you happen to be driving backwards, then it's kind of a drag.

PAUL: Why?

MARK: Because you get headaches.

PAUL: Yeah.

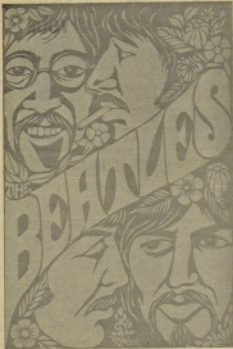
The interview went on for some time, but it never did quite get around to being serious. All in good fun, though, and Uncle Paul has promised us that just as soon as he and all the Raiders get back from Memphis where they are currently recording their first rhythm and blues LP, he will set down and do a real-live-honest-to-goodness serious interview with Mark and Allen.



PAPA PAUL enjoys playtime with his young son



MARK LINDSAY: "No, I don't have a problem at all!"



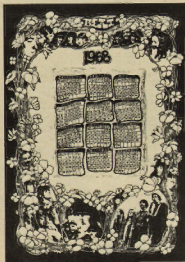
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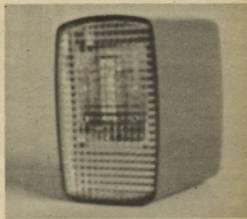
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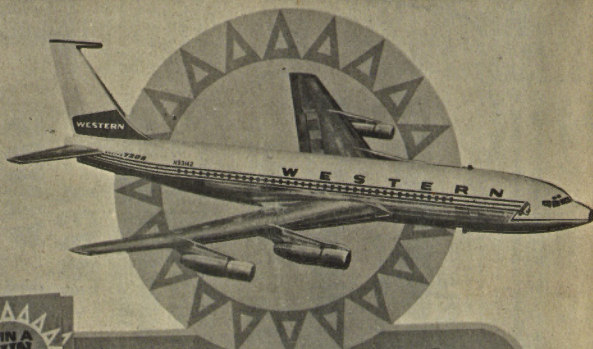
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SEASON'S GREETINGS FROM THE BEAT 25¢

KRLA

*Edition*

# BEAT

DECEMBER 30, 1967



# KRLA

# BEAT

# Merry Christmas

Volume 3, Number 19

December 30, 1967

Brotherhood. Have a Christmas Cool.

#### CANNED HEAT

Peace on Earth, Goodwill to Men.

LINDA RONSTADT OF THE STONE PONEYS

A Groovy Chickasaw Christmas y'all.

#### BOBBIE GENTRY

To the readers of The BEAT we wish you a Merry Christmas and a Happy New Year.

#### SONNY AND CHER

My very best to all BEAT readers at this Christmas time and in the New Year. Have a Happy.

#### JACK JONES

To all our fans and friends, our best wishes for Happy Holidays and a very prosperous New Year.

DAVY, MICKY, PETER AND MIKE THE MONKEES

Season's Greetings from the Springfield Again.

#### BUFFALO SPRINGFIELD

... God Bless Us Every One ... NILSSON

For all of you, I hope Santa's bag is like mine — sincere soul wishes for a groovy '68 ... may it be great.

#### BRENTON WOOD

We wish love to the world and peace to all mankind. Christmas is a time of reflection brought about by the observance of a beautiful tradition. May this tradition bring you and yours much joy and a wonderful New Year.

#### SUNSHINE COMPANY

Santa has a new bag, fun timey music. Hope your holidays are full of Good Old-Fashioned fun.

#### NITTY GRITTY DIRT BAND

Happy Hollie-days, THE HOLLIES

Wishing all the BEAT readers a White Christmas.

#### HARPER'S BIZARRE



Peace and love to be shared throughout the world. Join us in keeping the Christmas spirit alive.

#### HAPPINESS THE RASCALS— FELIX, EDDY, GENE, DINO

I gave my daughter more toys last Christmas than I received throughout my whole childhood. Merry Christmas.

#### BILL COSBY

Wishing all the BEAT readers the Merriest Christmas and the Happiest New Year.

#### PETULA CLARK

We wish you all a Merry Christmas and hope that the New Year brings peace to all mankind.

#### PETER, PAUL AND MARY

Merry Christmas and a Happy New Year to all our Soul Brothers and sisters.

#### SUPREMES, 4 TOPS, TEMPTATIONS

Peace.

#### THE BEATLES

I wish all of the BEAT readers could be here with me in Hawaii. Christmas here is unlike Christmas anywhere else in the world. Maybe with more airline service the cost will be less, and I will be able to see all of you at Duke's. Mele Kalikimaka.

#### DON HO

Merry Christmas to all the BEAT readers.

#### TOM AND DICK SMOTHERS

A beautiful Christmas to all the Beautiful People who read the BEAT.

#### KENNY O'DELL

Merry Christmas and Happy New Year from Charles Westhoyer.

#### DEL SHANNON; CHARLES WESTHOVER

Have a wonderful Christmas and all the best in the New Year. NANCY SINATRA

# FROM THE BEAT



# LETTERS TO THE EDITOR

## LOVIN' SPOONFUL — ARE THEY IN OR OUT?

To anyone with an open mind:

I don't know how the BEAT feels about the Lovin' Spoonful now that they have been declared "out" by the majority of the music lovers, but I can't help but see them as one of the most talented and versatile groups in the world of music today. Not only do their albums display the fine intermingling of folk-traditional, blues, rock, electronics, country and instrumental sounds, but they have the invaluable quality of making a person feel happy inside. In this world of war and flowers when one doesn't know where to turn, happiness is all that we have in common. And in the lives of the young today, this seems to be a major concern.

The older set who used to enjoy listening to the melodic hums of the Lovin' Spoonful, and dance to their liveliness seems to have dropped them after the incident in Greenwich Village. Talking with Frity Richmond (of Jim Kweskin Jug Band) I learned that the majority of their fans are now between 12 and 16 years of age (the Screaming Age). I would like him and the others who think that is so to know that I wasn't even that age when they first came out, nor were 90% of the people I write to or know who like them.

The Lovin' Spoonful lack the psychedelic lights and musical effects, and lyrics that can be twisted into double meanings produced by many of the top groups today, but they convey important messages of love and happiness, and I'm proud to be a part of them.

Love 'n' Spoonfuls of Joy and Peace,  
Linnna Dunlap

# Improving Concerts

Dear Beat,

One of the things that has always bothered me about the large concerts is the restrictive attitude of the people who give them. I know this is due in part to the locations picked for the concerts, but I feel this too should be changed. Good examples of this would be the recent Donovan Concert Tour of the States. While in San Francisco, Donovan played the Cow Palace, a large, drafty place not at all conducive to Donovan's type of music.

Why is it not possible to book large acts into more intimate stages? Places where kids can move about if they feel like it, and come closer to the stage. The regimentation at most indoor and some outdoor concerts is terrible. I realize there is a great deal of money involved, and the promoters want to get in the most people for the least amount of concert dates played in one city, but I do feel that the artists themselves should insist upon better performing areas. I know their followers would appreciate the improvement.

Christy Hellman

# FORUM

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

The Editor

The Breeze

Beneath the mammoth, shady trees  
There stirs a whisper of a breeze.  
A stillness reigns,  
A silence golden,  
And peaceful are the leaves.

I hear the distant beat of drums.  
Leaping terror goes and comes  
I fear the mighty guns.

Beneath the hardy, dark-lit trees  
There runs a fun-filled laughing breeze,  
Changing things  
Within its path,  
Disturbing now the leaves.

Crouching shapes against the ground.  
The silence holds but one thin sound,  
The fall of leaves upon the ground.

Around and through the quaking trees  
Crashes a thundering, biting breeze,  
Hating all:  
Announcing all:  
And fearful are the leaves.

Napalm sears the weary trees,  
And untold men are severed free  
To live and die in agony.

Beneath the mammoth, shady trees  
Stirs the whisper of a breeze.  
A stillness reigns,  
A silence golden,  
and peaceful are the leaves.

Joan Morley

## A NEW POET TIM BUCKLEY

Dear Beat,

I know you get a good deal of mail pertaining to new groups that various people throughout the country feel are talented. Because of the amount of people recording and performing much of the commentary on the various groups becomes lost in overused adjectives. However, during the last week in November I was able to see an astonishing young man named Tim Buckley perform at the Troubadour Cafe in Los Angeles.

Tim Buckley is a truly remarkable performer and writer. Although he was on stage for more than forty-five minutes he only sang about five or six songs. Each one was his own composition and each one was more moving than the last.

Buckley has been wrongly compared to both Bob Dylan and Donovan. This comparison comes mainly from people who don't know what to do with an individual when he appears, except to try to pigeon-hole him into previous categories. However, this is a great disservice to Buckley. This 19 year old is his own singer/writer. His style is totally his own. His voice is excellent musically, and almost unbelievable in range and dramatic ability.

His latest album is now out on Elektra, called "Hello-Goodbye". You won't be sorry if you buy it; it is new, exciting and beautifully moving. If he plays a club or concert date in your city, try to see him, for Buckley in person is an incredible experience.

Thank you, Marty Schaffer

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## REMEMBER?

Dear Beat,

I'm writing about the split of one of the greatest groups ever — the Kingston Trio. Their breaking up brings an end to a three man team who had become almost a legend. Their recording performances proved them completely deserving of their fame; but records can't even begin to hint at the impact that seeing the Trio live carries. They're absolutely fantastic! It's hard to believe they could ever be happy being off stage and away from the people, because their music seems so much a part of them. Much credit is due Dean Reilly, their bass player, and his unforgettable chicken suit. The Kingston Trio are fantastically sincere, warm, and sensitive friends, husbands, fathers, writers, and performers. A long, rich and peaceful life to John, Nick and Bob. They deserve it.

A friend



HERE I AM holding one of my BEATS. Behind me is the Saigon River. Around my neck is a horseshoe that a guy from Greenwich Village gave to me. DON RUIZ

# ROUND the WORLD

## U.S. Tour For Rawls

Lou Rawls and the Fifth Dimension have been set to play a 10-date concert tour produced by Dick Clark Productions.

The tour which will begin in March of 1968 will include dates at the Coliseum in Memphis, the Civic Arena in Cleveland, the Memorial Coliseum in Atlanta, and the Gardens in Cincinnati.

## BEATLES' RELEASE

A new Beatles' Album has been released this Christmas. This is the surprise outcome of talks which have taken place in London between Capitol Records executive Voyle Gilmore and the Beatles. Gilmore met with the group to discuss the American presentation format for the six new recordings featured on the soundtrack of the Beatles upcoming color television film "Magical Mystery Tour."

One side of the new album features the six soundtrack numbers, while the other contains five tracks that have previously been released as singles. Side two includes "Penny Lane," "Strawberry Fields Forever," and "All You Need Is Love."

Capitol is using all the cartoons and photographs from the original U.K. book but the American version will have much larger pages. However, there will be no extra charge for the "book" and the album will sell at regular album prices.

PEOPLE ARE TALKING ABOUT the Strawberry Alarm Clock making it all the way to number one in the nation and proving just how wrong you can be... how many people are going to record "Can't Take My Eyes Off You"... ditto for "Windy"... why the Young Rascals would go all the way to Puerto



## SUPREMES SET NEW RECORDS

Diana Ross and the Supremes grossed a record \$109,498 at two concert appearances in California. One at the Oakland Coliseum drew a capacity crowd of 14,000 people. A second concert at Pauley Pavilion at UCLA drew another capacity crowd of 13,000 people.

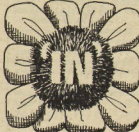
Previous records at these two concert houses were set by Lawrence Welk at Oakland and Harry Belafonte at UCLA.

The Supremes plan to continue concert dates throughout the United States with dates set for Cincinnati, Ohio and Columbus, Ohio next March.

Rico to film four minutes of "It's Wonderful" and why Felix wants to buy a farm in Connecticut... now that we have "Chattanooga Choo Choo" on the charts, when's someone going to cut "Singing In The Rain"...

... who are the Union Gap? ... the interesting fact that only "Open Letter To My Teenage

Son" and not one of its "answer" records is making any sort of prog-



ress on the charts at all... why haven't the Yardbirds had a big hit in many months.

... why all the little nozes concerning Sally Field and Davy Jones are now being circulated... how amazing Bill Cosby really is... when Smokey Robinson and the Miracles are going to miss... the significance of "I Am A Walrus"... when short hair and suits

## RAIDERS TO HOST TV SHOW

Paul Revere and Mark Lindsay have been signed to co-host a new weekly series on ABC-TV called, "Happening '68". The debut date for this Dick Clark production will be January 6, 1968 from 1:30-2 p.m.

Paul Revere and Mark Lindsay have previously worked for Dick Clark Production on "Where the Action Is" and have toured the country on many of Clark's concert tours.



## Busy Future for Bill Cosby

LOS ANGELES — Bill Cosby and his production company Campbell, Siver, Cosby Corporation will be extremely busy in the months to come. A "Bill Cosby Special" for NBC will be aired in March of 1968, and the actor/comedian has already been set for two additional specials in 1969 and 1970.

Cosby himself is planning a feature film during his hiatus from filming "I Spy." The feature will be called "God Save the Mark."

Radio has not been left out of Cosby's plans either. The star will tape five different comedy caricatures in five-minute stripped episodes that will be syndicated to Top 40 formatted stations across the country.



are going to be "in" again... who had "Beautiful People" first... what's really going on with the Mamas and Papas... when Neil Diamond is going to make that movie... the fact that Peter, Paul and Mary may never go out... Russ Giguere having another decoration for his bathroom wall now that the Association has another Gold Record... what's become of Fabian and Dion and people like that... whether or not the Small Faces are serious about Ithycoco Park... how Bobbie Gentry is going to do at the San Remo Song Festival.

... the Letterman making it back on the record charts... when Motown is going to get some new dance steps for their artists... the fact that Kenny O'Dell of "Beautiful People" wrote "Next Plane To London" for the Rose Garden... whether or not Lulu will enjoy continued top 40 success... how ironic it is that Mar-

vin Gaye and Tammi Turrell have found their biggest musical success by becoming a team... the amazing fact that every time people began to think Johnny Rivers' was bad it he came up with another hit record.

... why the 4 Seasons are not as hot on the West Coast as they are on the East Coast having something to do with the fact that you can count on one hand the number of times they've performed out West... why old Simon and Garfunkel compositions were used in "The Graduate" instead of the new ones... what happened to Bobbie Gentry's follow-up to "Ode To Billie Joe."

... why certain entertainers become swell-headed and others never do... why we haven't heard from Herman in a long time... how nice it is that Gladys Knight and the Pips finally have a top 10 record on the national charts.





## LULU AND A BEE GEE

"To Sir, With Love" singerpress, petite 19-year-old Glasgow girl, Lulu, is in love with a Bee Gee! Her steady date is bass guitarist Maurice Gibb, one of the group's two 17-year-old twins.

### 'Too Young'

"I am very fond of him," she admitted in London—adding that she wasn't planning marriage because "we're both too young for that."

And from Maurice came: "I'm equally fond of her." We met at the BBC Television show, "Top Of The Pops," and for the last few weeks we've been seeing each other nearly every night. It's true that were both a bit young for marriage so I don't want to give the impression that there's anything serious between us."

For her recent birthday, Maurice gave Lulu one of his own rings but he is emphatic that there was no special significance about the gift. When Lulu snatched a brief holiday in the South of France, Maurice flew out there from London to join her.

### Second Bee Gee

This is the second romance story to involve the Bee Gees within a couple of weeks. When they were passengers on a Hastings to London train which crashed near Hither Green, South London (in November) it was revealed that Robin Gibb, Maurice's twin brother, had been dating telephonic/receptiional Mollie Hullis, 20-year-old employee at the London headquarters of NEMS Enterprises.

## COUSILLE BY LOUISE CRISLINE

If we're not careful, Bill Cosby and Don Ho will own the entire entertainment industry. Cos is currently talking deals with both ABC and CBS, while the Campbell-Silver-Cosby Corporation is busy winding up filming on "Picasso Summer," the movie starring Albert Finney. For Ho's part, Don Ho Enterprises will open a booking office in Sydney, Australia. The Ho organization already has 55 acts under contract and is busy booking talent into clubs throughout Hawaii and the Pacific.

### Cousille's Deal



Just off a smash record and with a ten-show deal with Ed Sullivan tucked securely under their collective arms, the Cousilles have now come up with another laurel. MGM has signed the family to sing the title song for the movie, "The Impossible Years," starring David Niven.

Donovan has gone way over to the anti-ding side, saying: "I am now publicizing the banning of all drugs so that the dawning generation may be allowed to blossom without the stain of the false-god drug."

The Singer Company is ready to launch a nationwide talent search to uncover gifted teens. The finalists will star in a television special around Labor Day, 1968. The contest will concentrate on the 13 to 19 age bracket and eliminations will determine the top male, female and group vocalists as well as instrumentalists. Three winners will be selected by stations in the top 40 markets and nine finalists will appear on the TV special. Prizes for the winners will include a recording contract, cars, musical instruments and hi-fi equipment. The Singer Company has recently been getting into the music field by sponsoring television specials starring such entertainers as Tony Bennett, Herb Alpert and an up-coming Don Ho special.

### Association Gold

Congratulations to the Association... they've just been awarded another Gold Record. The RIAA has certified "Never My Love" a million-seller and J. K. Mike Maitland, president of Warner Bros./7 Arts Records had nothing but praise for the group when he received the Gold Record news: "It is extremely gratifying to see the courage of our convictions become a reality as it has with our initial belief in the Association and their subsequent success."

It looks as if everyone is now coming out with the short films to go along with their new single releases. The Beatles have done it, the Young Rascals just did it in Puerto Rico and now Eric Burdon is doing it in Monterey, California. The completed film will be distributed to key TV stations in the U.S., Canada and Europe and will, of course, be the visual interpretation of the new Burdon single, "Monterey."

France may never be the same. Don Ho and the Allis are set to invade the country next summer for a headlining two weeks at the Olympic Theatre. Following that, Ho and the Allis will headline a benefit in Nice with the proceeds going to the French Red Cross.

Tommy Boyce and Bobby Hart, the team first nationally recognized for their work with the Monkees, have been signed by Columbia Pictures to sing the title song for the Dean Martin movie, "The Ambushers," set for release this month.

### Raider Concerts



You Raider fans will be interested in knowing that the group is set to play concerts at White Auditorium, Bryan, Texas on January 5th; Municipal Auditorium, Beaumont, Texas on January 6th; and Municipal Auditorium, Atlanta, Georgia on January 7th.

DID YOU KNOW... Bill Cosby is Warner Bros./7 Arts top record seller since 1963 with record sales "close to seven million, for a gross of over \$30,000,000."

Before I sign off, I'd like to take an opportunity to wish all of you a very Merry Christmas and the best New Year ever. And a huge "thank you" to all BEAT readers and music people who helped to make the last year so very groovy.



LULU SAYS she and Maurice have no marriage plans.

## The Late Brian Epstein

On behalf of the Beatles and relatives of the late Brian Epstein, I have been asked to thank the thousands of people who write letters of sympathy and condolence after Brian's death at the end of August.

The Epstein family have been particularly impressed to know that so many total strangers wished to sympathize with them in their bereavement. It would be impossible to reply individually to so many letters and all those who have written either to the Beatles, Brian's family or to me are asked to accept this acknowledgment of their kindness.

Tony Barrow  
London, December 1967

## Buffalo Springfield Again

## 50,000 GIFTS FOR OUR BEAT READERS

THE BEAT tried to think of some concrete way of thanking our readers for being so loyal all through 1968. Consequently, we managed to get our hands on 50,000 collector's items—the shelved album cover from the second Buffalo Springfield album!

"Buffalo Springfield Again" is the group's second album. It was originally to have been "Buffalo Springfield Stampede." However, the Springfield decided to delete the "Stampede" album for several reasons: they felt the new cover was groovier and, most important, the content represents their greatest sound to date. The group is constantly changing their material, and therefore, they felt the earlier material was dated.

Now the "Buffalo Springfield Stampede" cover has become a real collector's item with their thousands of fans attempting to get their hands on one of the covers.

All you have to do to receive a "Stampede" cover is to send a stamped, self-addressed business envelope to: BEAT Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, Calif. 90069 and the first 50,000 of you will receive free of charge a "Stampede" cover. Remember—you must include a stamped, self-addressed envelope.

Merry Christmas from THE BEAT and the Buffalo Springfield.

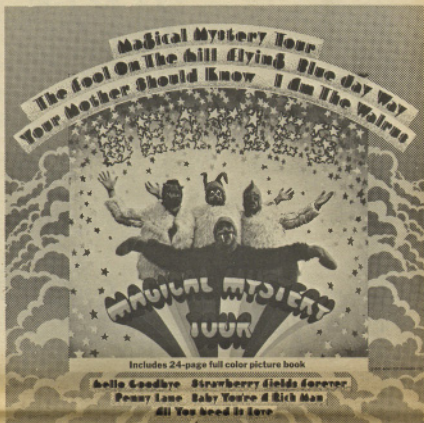




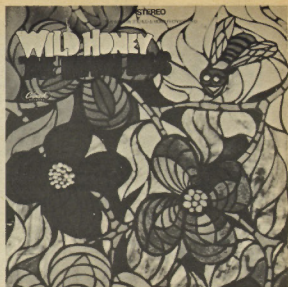
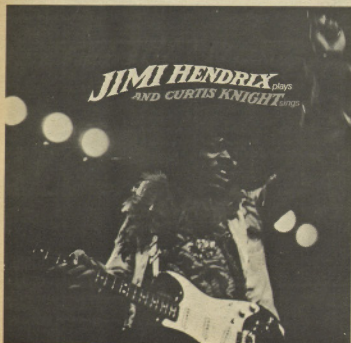
# Christmas Is A Happening . . .

## Thanks To

### THE BEATLES



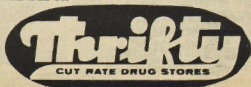
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U.K. POP NEWS ROUND-UP

# Bee Gees Set For U.S. In January

By Tony Barrow

Contrary to press reports in America and Britain, I understand that the Bee Gees will not be undertaking a full-length concert tour of the U.S.A. and Canada before next summer. On the other hand, they will play an isolated pair of performances in the Los Angeles area early in the new year—probably during the final week of January.

This is the exclusive information given to me in London by the group's manager, Robert Stigwood, as this issue of THE BEAT goes to press.

Commenting upon a press story

that the Bee Gees were scheduled to appear in two concerts at the New Forum Stadium, Los Angeles, on Saturday, January 27, 1968, Robert Stigwood told me: "I cannot confirm the venue, the precise date but I can say that the only two shows the Bee Gees will give during their late January trip to America will be in Los Angeles. Otherwise, the purpose of the visit is several television appearances—including one for the Smothers Brothers Program. Our American concerts will be booked through General Artists Corporation who will be setting up a full series of coast-to-coast concerts for one of the summer months."

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When the group returns home to Britain in February, preparatory work for their first feature film will begin. Zany actor/comedian Spike Milligan is in line for the job of screenplay for the special movie which is to be called, "Lord Kitchener's Little Drummer Boys." Shooting on location in Kenya will take place in March or April.

**Bee Gees In Special**  
In the meantime, the Bee Gees are to be the only pop attraction in an unusual Television Special to be networked throughout the U.K. on the evening of December 24th. The group is writing special Christmas material for the special, plus new arrangements of traditional Christmas carols and seasonal songs.

Tom Jones, currently climbing the charts with "The Coming Home," is to give a one-man special performance at the Hollywood Bowl on April 17, 1968. He will come into L.A. direct from Las Vegas where he will have completed a month-long cabaret season at the Flamingo.

The Hollywood Bowl appearance is to be filmed and is likely to be shown on television on both sides of the Atlantic. Tom's agent, Colin Berlin, will finalize arrangements during his pre-Christmas trip to America. I understand that he may arrange a limited series of other stage shows for the star to follow immediately after the Bowl date.

**Foundations Latest**  
The Foundations are the latest group to make the Number One spot in Britain. With their recording of "Baby Now That We've Found You," they took over the pop peak position from "Masochistics" by the Bee Gees.

The Foundations are a truly international unit, their eight members hailing from London, Jamaica, Guyana and Trinidad. The group includes 38-year-old Mike Elliott and Pat Burke (30) who are Jamaican saxmen, 18-year-old organist Tony Gomez from Ceylon, Trinidad's Coen Curtis, a 27-year-old tenor-trumpet player, keyboard player Eric Allender (31) from Dominica, 27-year-old Londoner Allan Warner on lead guitar with fellow Londoners Peter Macbeth (24) on bass guitar and Tim Harris (19) on drums.

The emergence of this octet as a headlinemaking act is of particular significance for several reasons—the line-up mixes white and



THE BEE GEES COMING STATESIDE in January for "The Smothers Brothers Show"

Negro musicians who are out to achieve a replica of the American soul sound in Britain and, with eight people involved, this is the largest group (or the smallest band!) on the U. K. pop scene.

Eric Allende appears to be the unit's main spokesman, although he declares that the Foundations do not have a leader: "Everybody has his say although I do most of the arranging. We're a very easy-going group."

Success has come so fast that the Foundations have still to work out several December club and more than 120 dollars! New bookings are now putting the group in the thousand-dollars-a-day class.

Their next single, "Back On Your Feet Again," is by Tony Macaulay and John McLeod who gave them the chart-topping "Baby" composition. Both records are to be the subject of heavy promotion in America and the Foundations plan brief trips to your side of the Atlantic for TV and radio dates aimed at helping repeat in America their initial U.K. chart-topping success.

**New Stone LP**  
"Her Santanic Majesty Request And Requires," the new LP by the Rolling Stones, has simultaneous release on both sides of the Atlantic this month. If the Stones were out to rival the unprecedented album cover splendour of "Sgt. Pepper" I can only say that they have succeeded!

The new release contains ten lengthy tracks, the entire album being self-composed and self-produced by the group. The titles are "Sing This Song Altogether," "Ciudad," "In Another Land," "2000 Men," "Sing This Song Altogether And See What Happens" (which is a continuation of the first track to form a recording which lasts for a total of twelve minutes!), "She's A Rainbow,"

"The Lantern," "The Lady, The Lillies And The Lake," "200 Light Years From Home" and "On With The Show." "In Another Land" is an original Bill Wyman speciality, while all the other numbers are Jagger/Richard compositions.

Color film clips of "Hello, Goodbye" for worldwide television screening were made on the stage of the Saville Theatre in London's West End. For the occasion The Beatles wore a fantastic selection of gear including collarless Cardistyle suits worn four years ago when the group was undertaking its earliest bill-topping concert tours of the U.K. and the equally familiar but more colorful "Sgt. Pepper" band uniforms which the group introduced less than six months ago via the cover of the LP.

**Dancing Girls**  
With them on the Saville stage were six dancing girls pleasingly and sprightly attired in grass skirts and bikini tops. The filming of the series of three film segments took the whole of one day with Paul McCartney acting as director.

Final concerts in the 1967 series of Sunday shows at London's Saville Theatre included appearances by Joe Tex and his band, Gladys Knight and the Pips, Motown songstress Chris Clark, Eddie Floyd, Felice Taype and

Sounds Inc. ... In Decca's London studios Brenda Lee recorded material for a new single ... for the first time in the history of British pop charts all top twenty places occupied by British talent. Lower down in the Top 30 the only Americans holding chart places are Felice Taylor, Stevie Wonder, The Box Tops, The Four Tops and Gene Pitney!

Jim Proby now settling in Britain "on a long-term basis" with cabaret and club bookings being made for him well ahead into 1958 ... after early 1968 concerts in Japan the Yardbirds will make yet another lengthy tour of America in March and April ... Bobby Vee was over here to promote his newie, "Beautiful People" ... Latest by the Seekers on a U.K. single is Kim Fowley's "Emerald City" ... London's Carnaby Street, the capital's teen-fashion center, magnificently brights this Christmas season with spectacular illuminations. The big turn-on ceremony was attended by Faye Dunaway, deejay Simon Dee and The Bee Gees. Street was closed to traffic and groups layed for dancing ... although it was a "B-side" record title in Britain Lulu sang "To Sir With Love" in the 1967 Royal Variety Show. Press reports acclaimed her appearance as the highlight of the show.

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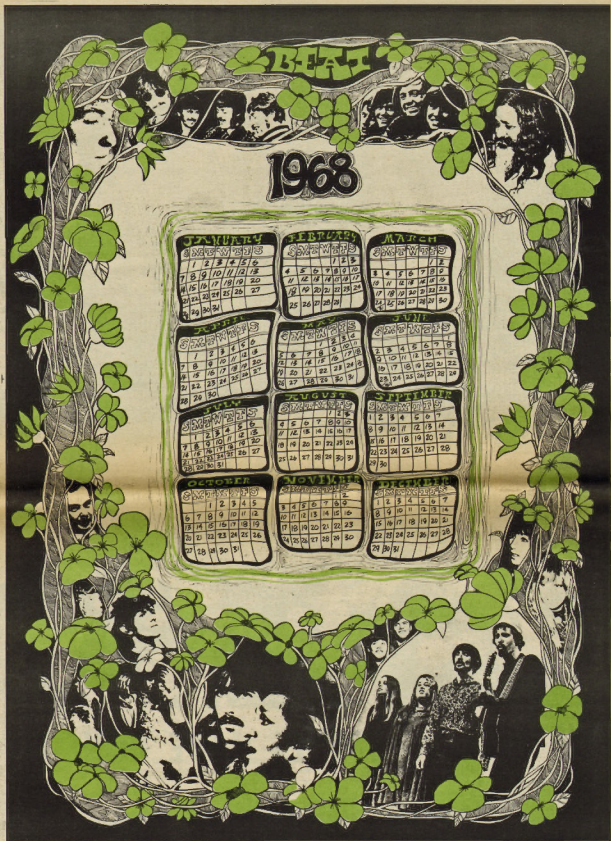


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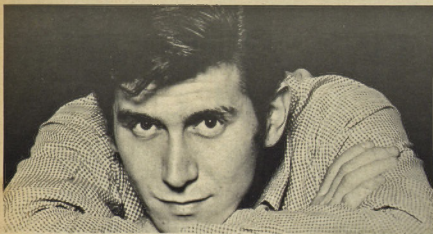
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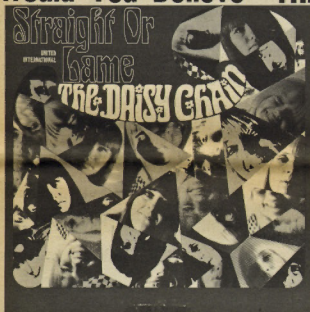
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## HOLLIES: 'THE STONES ARE LOSING POPULARITY NOW'

By Edson

The Hollies have been, for several years, one of the top groups in Great Britain. They have also been one of the most influential groups across the Pond, earning the respect and admiration of most of their pop colleagues. Apart from their many musical interests, the Hollies are also very much involved in helping other people and are especially interested in charities.

Donation

While they were in Los Angeles on a promotional tour during November, the Hollies appeared on the Joey Bishop Show. Another guest on the program was actor Ross Martin, who has a charity of his own which the boys became interested in after hearing him speak of it. So interested, in fact, that on national television, Graham Nash informed Joey Bishop that the group had decided to donate their entire wages for that evening's performance to Ross's charity. They also invited Joey to come to England and appear on a charity program with them. Graham explained further:

"Ross Martin had been on the show several bars before talking about the charity for asthmatic kids. He has a hospital somewhere, tucked away, that has about 135 beds in it for the kids. He was just generally talking about the very good work these people are doing for very little money."

"We felt very good about it, because we're on this scene in England. We have a major special to do at the Albert Hall which is our show and we're just trying to sort out some nice people to come on the show with us, and do the whole thing for charity. It should

fetch a lot of money for charity.

"We invited Joey to come across and star in our show. The date isn't fixed yet; it's very free, except that we want to do it—we've approached the Albert Hall . . . " "We approached the Albert Hall in a taxi, actually," interrupted Bobby . . . and it's all just generally getting it together now.

"It will benefit all charities, but mainly for the kids. The bulk of the money will go to an orphanage that we found in England, called The Hollies. It's been in existence for about 50 years."

At heart, the Hollies are very definitely cut-ups. Although all five of them are very intelligent, they are also very witty and are constantly pulling verbal cut-ups. For example, when I began speaking to them about the British musical invasion of three years ago, Graham interrupted to inform me: "It started with William the Conqueror, you know."

"Yeah, 1066" added Alan Clarke. "He had a group, of course," continued Graham matter-of-factly. "It was called Willie and the Conquerors."

British "Invasion?" "Bill Conq we called him for short," explained Alan. "And then it got related to just conquering." Graham went on, taking a sip of coffee. "Now then, about the British invasion," Graham looked at me inquiringly.

After a brief explanation of my original question (which I'd long since forgotten!), Graham (the eternal spokesman for everyone!) explained: "I think the scene with the British invasion was that it was very fresh. It wasn't particularly any better than the music that was already coming from

here, except that we did it in a way that we meant it. It was very raw and very crude, but it was meant—you dig?"

"And, it got over this fantastic freshness, and that's what—I guess—knocked people for six." Bobby took over the conversation here for a moment. "I think mainly the British groups are more non-conformist than the American groups. I think, essentially, American people, really. They all really like to conform, they all like to follow one another."

"Whereas, I think the English people think that they have different things going, their own individualities."

Alan managed, finally, to get a word or so in as well: "I think it's nice to see pop music, or rock and roll, as you want to call it, being accepted amongst all age groups. And also, a lot of audiences are quietening down now, and listening to the music—which is nice!"

"I have a theory about that, actually," Graham chimed in again. "In 1964-65, when the Stones really sort of were so raw, and spade-sounding, they demanded everybody's attention; and people like the Stones dragged everybody out of the mud of the Bill Haley and that scene, and they'd done their job. That's their job—that's why I think the Stones are losing popularity now."

"Their era's past, you dig, and it's up to the other people now to carry on from where the Stones left off, but with a different type of music. It's a lot softer and gentler now. But the Stones and people dragged them all out of the mud, to set them on the bank, for the rest of the world to play to."

## SHOUTS FROM GENE



By Gene Cornish

Hi! We've been doing a lot of concerts lately and getting chances to say hello to fans we haven't had a chance to meet with yet — Painters, Mill Music Fair, Baltimore, Colby College, Iona College and St. John's University. And we'll be heading California this month. On December 18th, we'll be performing in West Covina and on December 20th, at Anaheim. We just learned that we'll also be doing the "Red Skelton Show" while we're on the coast. One of our favorite comedies of all time!

Last At Old Garden

While all this is going on we'll be staying at the Century Plaza Hotel in Los Angeles . . . then back home for the Madison Square Garden Concert on December 23rd. Our concert will probably be the last musical event at the Old Garden — the new Madison Square Garden is scheduled to open on the site of Pennsylvania Station sometime early next year . . .

Our newest single, "It's Wonderful," is due out shortly (maybe some radio stations have broken it already) — we're practically finished with the album. And here's a bit of information I've been promising you about this LP: the title is "Once Upon A Dream" and the entire album is one continuous theme, a combination of western and eastern sounds, ranging from country-western to raga . . . Dino has designed the cover — a sculpture-photograph of Rasca's' memories and favorite things . . .

Show With Lesley

Oh, we just completed taping the "Leslie Uggams Show" with Robert Morse, Noel Harrison and beautiful Leslie . . . it should be aired sometime in February or March . . .

That new home on Long Island that I bought and am furnishing for my mother and father is coming along just fine. I'm at the point where I'm handling the details — like delivering piles of firewood for the fireplaces!

One thing I've been concentrating a lot on these days is listening to the Beatles' latest — and I have to say it again — I can do nothing but appreciate what they do.

Rascal Friends

Also been digging some old movies — I can't see enough of Laurel and Hardy and Lloyd and Chaplin. They've got the best form of comedy — slapstick. My own acting ambitions head that way also — when we make that feature length film next year, I'm going to explore those ambitions . . . and practice pure comedy.

Keep writing — I love your letters — Chow for awhile . . . be talking to you again very, very soon . . . Love, Gene.



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# Linda Leading Stone Poneys To Gold Water

By Tony Leigh

There is a new type of singing group at the forefront of the pop music industry—the group that is led by a female singer of remarkable range and power. Using this innovation, the Jefferson Airplane and Big Brother and the Holding Company have been able to create new and moving sounds. Now another group has been added to their ranks, a new group with the talent and musical ability worthy of everyone's attention: The Stone Poneys.

The Stone Poneys have as their lead singer Linda Maria Ronstadt, an extremely interesting and attractive 21 year old Arizonian. Linda's interest in music dates back to her childhood when she sang locally with her brother and sister.

Although music was always foremost in her mind, and for her future it was generally agreed that she would be a singer, Linda made a slight detour to the University of Arizona. It didn't take long for her to realize that formal study held little interest for her.

"I started out taking a lot of classes, and then one by one I would just drop them, until I realized that it was a waste of my time and everyone else's for me to be there."

By this time one of her friends from Arizona, Bob Kimmel had

gone to Los Angeles to pursue his own hopes of a musical career. Linda decided that L.A. was the place she should be too, and joined Bob in that city. There two then met up with Ken Edwards, a native Californian and formed what is now the Stone Poneys.

Although with the hit record, "Different Drum," Linda has been receiving most of the attention, she is adamant that there will be no split in the group.

#### No Solos

"I wouldn't want to sing on my own. I don't think I could be comfortable on stage unless I knew that I was sharing the stage with my friends, I guess," she added candidly. "I need the security a group gives me."

One of Linda's most engaging qualities is her honesty and openness. There is nothing phoney or pretentious about this girl: she is warm, friendly and eager to exchange honest and unaffected ideas with everyone.

Honesty and the ability to convey love are two of the qualities Linda hopes comes across in their music. Although Linda has her own distinct styling and vocal range she is a great admirer of the mood created by both Janis Joplin and Grace Slick.

"They have the ability to communicate love, and move everyone musically. That's something really wonderful, and I hope that

we can do that with our music too."

Linda lives in the somewhat rural community outside Los Angeles called Topanga Canyon. This area is rather woody and has garnered the local reputation of being a haven for home loving, family hippies. In the Canyon, Linda is surrounded by all sorts of animals, who she adores, and strange, but interesting people.

One benefit of living in the Canyon is one's ability to get closer to nature.

#### Less Senses

"The trouble with living in the city is that you lose many of your senses, they just become numb from not being used. We depend on mechanisms and machines for doing so much for us that we don't know how to cope with things ourselves. We can't react openly to everything around us. That's one of the reasons I live away from the city; I don't want to become numb to the world."

Another unusual part of Linda's character is her close relationship with her mother. Although for all practical purposes Linda has left home, and lives totally on her own, she maintains a warm and open relationship with her family. For their part, her mother and father display unusual tolerance and enjoyment of their daughter and her somewhat strange friends.



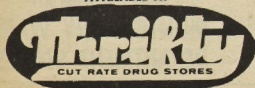
LINDA, PONEYS' lead singer, "I wouldn't want to sing on my own."

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# TOMMY JAMES & the SHONDELLS NO ONE HIT WONDERS

By Jamie McCluskey III

When Tommy James and the Shondells arrived on the pop scene many people called the group a "one-hit wonder," and indeed—with the success of their first hit, "Hanky Panky," the group became almost an inside joke in the entertainment industry.

People "in the business" cried out that the record was a fluke, a "throw-back" to the early, undeveloped days of rock and roll (you should pardon the expression!) and people simply laughed.

Once again, however, the joke was on them and today—Tommy James and the Shondells can sit back—in their Gold Record-lined rooms!—and laugh. They have had several hits in a row and show every indication of becoming something more than just a "one-hit wonder".

Even the success hasn't erased Tommy's sense of humor, or his honesty. He candidly admitted that, "There's no doubt about it—our first two or three records and 'Hanky Panky' were about as bad as you can get! I guess the first two were in pretty much the same rank, nothing as bad as 'Hanky Panky'."

#### Constant Sound

This has changed now; Tommy agrees that his first three records, hits though they were, were not any great "sensations—but fortunately, that changed along about the fourth record. "I Think We're Alone Now" is the record Tommy credits with the beginning of the change in direction which his

group has taken, and is quite pleased with the "groovy" sort of bag which he feels they are currently getting into. "The general sound is pretty constant throughout most of our records," he explained, "even though we may go from bag to bag."

There is actually a story behind "Hanky Panky", and one which even Tommy admits will almost justify the criticisms of the pop journalists. He explained that, "Hanky Panky" was recorded five years ago. "I was fifteen years old and it was a high school group called The Shondells. It was released and it really bombed—because it was really bad!"

"But, a disc jockey in Pittsburgh picked it up just last summer, just four years later. He picked it up out of a record cemetery somewhere and started playing it. Four weeks later it was Number One in the nation. Very strange!"

#### Changes

At least Tommy is very concerned now with the kind of things which are going on in popular music, and he took a moment to evaluate the current trends.

"The whole pop market is changing—we're in kind of a transition period right now between what people thought they liked, and what they really like. And, I think what people thought they liked was the old English sound, with a touch of harmony. I think now we're definitely going

over into a rhythm and blues bag. The whole general outlook on music is much more open-minded now and is accepting a lot now that wasn't accepted a year ago. They're getting into some really good things now and there are a lot of good records out now which I don't think would have made it a year ago."

Looking to the future, Tommy feels that: "You can't go much farther than to have hit records—commercially, that is. And, I wouldn't want to get hung-up in any type of artistry other than commercial music. But, eventually I'm going to be producing and I also will start my own record company which I should have within two years."

Although the first hit record for Tommy and his group came about almost by accident, he knows that it takes a lot more than "accidents" now to keep a pop group on top today. "I think it takes a sincere desire and interest in what you're doing, because 'where there's a will there's a way'. And, I've always found that whenever I was looking for a new single or a song, I'd always find one because I'd always break my back looking for it. Any business or anything that you take sincerely and treat it with the same respect, so to speak, that you treat your bread and butter—because that's what it boils down to. But, even more so—a personal dedication. Anybody who feels this way has got to succeed sooner or later."



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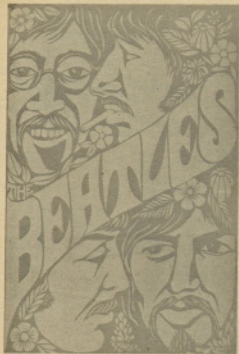
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AFTER BATHING AT BAXTER'S (RCA) Jefferson Airplane. *Ballade of You Me and Poobled. The War is Over. Saturday Afternoon*, plus nine other tracks. This third offering from the Airplane returns in part to the sound that brought them to the forefront of the San Francisco groups and turned them into a world recognized musical influence. This album is less "produced" than was *Surrealistic Pillow*. When listening, one feels that there is more Airplane and less RCA. The musical effects, plus over-dubbed voices work perfectly on *A Package of Values*. It is one of the few times that what is meant to sound like actual studio recording banter plays as such. Listen to the screeching of "no man is an island" and the reply of "peninsula" . . . Gracie's laughter. With an unusual amount of vocal and musical integration from within the group, the Airplane emerges as a more complete unit, with less emphasis on one performer within the whole. The words to their music are also quite exceptional. This album is proof positive (as if any more proof were needed) that the Airplane is an important force in music—**all music**—today.

PLEASURES OF THE HARBOR (A&M) Phil Ochs. *Pleasures of the Harbor, The Party The Crucifixion* plus five other tracks. Phil Ochs is one of those amazing singer/writers who came to prominence singing protest songs and have now turned to contemporary poetry. Bob Dylan is, of course, the prime example of this. But listen to this album, Ochs is not behind. Beginning with an incredible song entitled *The Party Ochs* paints a verbal picture of today's society and its gatherings . . . the hostess, the guests, the heroes of our time. "To the winners go the hangers on." His *Pleasures of the Harbor* is almost cinematic in its vivid images. The Sailor, the girl, the loneliness, . . . the song is fantastic. But, by far, Ochs most important work to date is the 12 minute *The Crucifixion*. This is an incredible indictment of the world and its hungers. The song deals with every man whose innocence and intellect has ever been sacrificed to the masses. "A blinding revelation is served upon his plate, that beneath the greatest love is a hurricane of hate, and God held the critic of the day." The only fault with this work is the over orchestration which tries its best to drown out the powerful lyrics of Ochs song.

BY THE TIME I GET TO PHOENIX (Capitol) Glen Campbell. *Homeward Bound, Bad Seed, Tomorrow Never Comes* plus nine other tracks. In this album Campbell is trying to get somewhat away from the pure country and western big that he was in formerly. With songs like Paul Simon's *Homeward Bound* and *By The Time I Get To Phoenix* he may be able to do so. However, this new trend is not consistent on the album, and in the final analysis it does emerge as a country and western offering.

BUFFALO SPRINGFIELD AGAIN (ATCO) Buffalo Springfield. *Mr. Soul, Rock and Roll Woman, Sad Memory* plus either other tracks. The Buffalo Springfield is one of the most important groups to come out of Los Angeles. Cutting their teeth in local nightclubs, they now emerge a complete and important rock group. One of the most amazing things about the Springfield is their ability to project their sound in recordings. The music is beautiful, the words meaningful and the harmony and arrangements intricate and musical. This is definitely one group that has not received the acclaim that it is due them.

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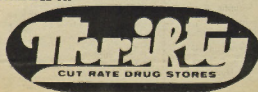


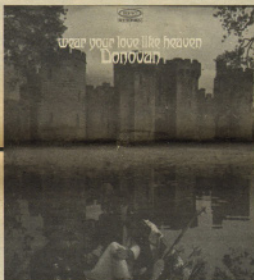
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